

Performing Arts 2022-23 PUR Self-Study Latest Version

VPAA Review Complete

I. PROGRAM/UNIT OVERVIEW

1.A. Program or Unit Description : Version by **Marston, Ronald** on **12/01/2022 19:33**

Briefly describe (1 paragraph) the program/unit, including but not limited to the following: academic division that the program/unit belongs to, the academic area(s) represented, degrees/certificates offered, average student enrollment, number of full-time faculty, type of curriculum or pedagogical approaches, and any other pertinent aspect of the program/unit.

The TMCC Performing Arts Department is an engaging and creative academic program that currently produces about four shows each year that are open to the Reno community, giving students the chance to show off their work and talent. The program includes Dance, Music, and Theatre, and offers AA degrees and certificates in each area. Performing Arts serves the institution and its students through its Fine Arts and Humanities General Education offerings, its Diversity classes, the unique degrees and certificates it offers, and the productions that connect it with the community.

The program is a part of the Visual and Performing Arts Department (VPARTS), which also includes the visual studio arts, art history, and graphic arts and media technology. VPARTS is in the Division of Liberal Arts. There are three full time faculty in the Performing Arts Department; one in Music and two in Theatre. There are currently 12 part time instructors teaching in the program.

Student enrollment dropped between 2019 and 2021 due to a number of factors outside of the control of the department, including the loss of the RPAC (Keystone) performance space in S19, the COVID pandemic in 2020-2021, and an overall enrollment drop at TMCC. Additionally, there has been significant faculty turnover since the last PUR. FTE Enrollments in Dance have gone from 32 (F19) to 14 (F21). Music (MUS, MUSA, MUSE) FTE went from 83 (F19) to 66 (F21). In Theatre, FTE went from 56 (F19) to 32 (F21). TMCC's enrollment dropped 8% during the same timeframe. There is no data available for the program's 2022 FTE, however there are indications that enrollments will continue to recover as the program reestablishes connections with the community and high schools and regains a dedicated teaching/performance space.

Two new full time theatre faculty are making significant strides in 2022 toward connecting with the high schools and local performance venues. Other initiatives that have helped the program to recover include the remodeling of RDMT 240 into a performing arts lab/teaching space. This currently serves as the only dedicated performance space the program has, and additional resources are needed to complete the transformation of the space. There are also plans to lease a space in the new Oddie District, which will include a 100 seat performance space and a much needed scenery/tech space. The space could be available as soon as Fall 2023. Other teaching and performance spaces in the community are being evaluated.

Degree and certificate offerings are being revised and updated as a part of the 2022 PUR process, and include the following:

- Dance Program: Associate of Arts in Dance, with a variety of technique classes in Choreography, Ballet, Jazz, Modern, and Tap.
- Music Program: Associate of Arts in Music, as well as a one-year Certificate of Achievement in Music, which will include new music recording tech classes starting in F23. There are also choral and instrumental ensembles to participate in, a variety of music courses offered, and private lessons.
- Theatre Program: Associate of Arts in Theatre, as well as a Certificate of Achievement, and a new Theatre Tech Skills Certificate which will appear in the F23 catalog for the first time. The Musical Theatre AA degree emphasis is being deactivated for the F23 catalog due to chronic low graduate yields and its similarity to the Theatre degree.

The study of performing arts provides many educational benefits for our students. It strengthens important cognitive awareness such as spatial reasoning, conditional reasoning (theorizing about outcomes and consequences), in addition to problem solving and creative thinking. Diversity awareness, acceptance, and the assertive practical and positive uniting of ideas that originate from multiple and varied cultural, gendered, and attitudinal sources is motivated and exercised in the performing arts in an enriched, effective, and long-term learning format that few other individual disciplines incorporate.

Performing Arts graduates enter a breadth of jobs and businesses that utilize their creative, diversified, and analytical skills to lead their organization forward to achieve ongoing success.

1.B. Program or Unit Mission : Version by **Marston, Ronald** on **12/01/2022 19:33**

State the department's or unit's mission. Describe how it aligns to the College's Mission (<https://www.tmcc.edu/about>), and how program learning outcomes (PLOs) for degrees and certificates offered, or for the unit, align to the department/unit mission. If your department or unit does not currently have a mission statement, please discuss among your colleagues and develop one.

The College's Mission is: *Create a future you will love with accessible, innovative educational opportunities at TMCC. Together we can make it happen.*

The Performing Arts Program's mission is *to provide a hands-on, high-quality education with diverse production experiences and classes to prepare students for transfer to four-year universities, enter professional training programs, or begin work in the industry.* While not stated implicitly in the mission statement, the Performing Arts Program prides itself in being inclusive, accessible, and highly creative and innovative, thereby aligning itself quite closely with TMCC's mission.

The Program's mission statement also aligns with the Values of the college. The strategies employed for student learning are in alignment with the strategies employed by the college for student success, student access, career development, excellence in education, management of resources, and life-long learning.

The Program has Learning Outcomes (PSLOs) for all five of its degrees and certificates. The focus of the PSLOs are to specify *how* the Program's mission will be achieved, through classroom learning and live productions. For example, the Theatre AA PSLO2 is: *Apply practical theatre skills including acting, design, technical direction, directing, stage management, playwrighting, and research.* This is just one way that we "prepare students for transfer to four-year universities, enter professional training programs, or begin work in the industry". All of the PSLOs align with and serve the Program's mission.

1.C. Program Learning Outcomes : Version by **Marston, Ronald** on **12/01/2022 19:33**

Program Learning Outcomes (PSLOs or PLOs)
Theater
Associate of Arts Theatre
PSLO1: Articulate the language of theatre, including reading, writing, listening, and speaking about theatre relating to the knowledge of the historical and cultural dimensions of theatre, encompassing the works of leading playwrights, actors, directors, and designers, both past, and present. (Active from Spring 2020)
PSLO2: Apply practical theatre skills including acting, design, technical direction, directing, stage management, playwriting, and research. (Active from Spring 2020)
PSLO3: Demonstrate competence as a performing theatre student through participation in theatre productions. (Active from Spring 2020)
PSLO4: Synthesize all aspects of theatre theory, rehearsal and production. (Active from Spring 2020)
Certificate of Achievement, Theater
PSLO1: Demonstrate competency in basic theatre skills. (Active from Fall 2010)
PSLO2: Complete the rehearsal and performance requirements for the Theatre Practicum Core. (Active from Fall 2010)
Associate of Arts, Fine Arts, Dance
PSLO1: Articulate the language of dance, including reading, writing, listening, and speaking about dance relating to the knowledge of the historical and cultural dimensions of dance.
PSLO2: Synthesize aspects of dance theory, rehearsal and production.
PSLO3: Apply skills in to demonstrate competency in this art form.
PSLO4: Demonstrate competence as a performing dance student through participation in recitals and productions.
Associate of Arts, Fine Arts, Music
PSLO1: Articulate the language of music, including reading, writing, listening, and speaking about music.
PSLO2: Synthesize all aspects of music theory, including harmonic and formal analysis, rhythm, as well as the practical application of theoretical concepts in sight-singing and ear training classes.
PSLO3: Apply skills in applied music, whether instrumental or vocal, and a basic understanding of playing piano.
PSLO4: Demonstrate competence as a performing musician through participation in Concert Band, Concert Choir, or Musical Theatre ensembles.
Certificate of Achievement, Music
PSLO1: Synthesize specific practical music skills, whether instrumental or vocal.
PSLO2: Reinforce interest, participation, enjoyment, and a deeper understanding of music.
PSLO3: Reinforce competence as a performing musician through participation in Concert Band, Concert Choir, or Musical Theatre ensembles.

II. CURRENT STATUS OF THE PROGRAM

2.A. Progress on Previous Findings and Recommendations : Version by Marston, Ronald on 12/01/2022 19:33

Describe your progress on the major findings and recommendations for the program/unit from the last PUR, any annual progress reports (APRs), and if applicable, external reviews, (e.g. advisory boards, articulation committees, and program accreditors).

- Which findings and recommendations have the program/unit addressed?
- Which have yet to be accomplished? Which are no longer relevant, and why?
- Has the program/unit undergone any major changes as a result or that would impact the findings and recommendations since the last PUR?

There were 10 Strategies and Recommendations listed in the PURC Finding and Recommendations Document for the 2015-2016 PUR:

Unit Recommendation/Strategy #1

Reconsider the planned assessment cycle to allow for sooner and more ongoing course assessment. Assess general education courses not scheduled for deletion (DAN 101, MUS 101, 121, 125, THTR 100, 105, 180, 210) within the 2016-2017 academic year to address NWCCU's accreditation concern.

Action: The assessment cycle has been updated through 2025 for all currently taught performing arts classes. All classes are now assessed on a two year cycle and will have all their outcomes assessed within the five-year assessment cycle.

Unit Recommendation/Strategy #2

Work to get classes planned for deletion through CAP in Spring and Fall 2016. The report mentions plans to accomplish this in Spring 2016, but 2 of the 4 CAP submission deadlines have passed.

Action: The following courses went through the CRC committee in spring and fall 2015 and were approved for deactivation: MUS 113, MUS 131, MUS 166, MUS 213, MUS 235, MUSA 101, MUSA 103, MUSA 105, MUSA 107, MUSA 123, MUSA 131, MUSA 135, MUSA 137, MUSA 139, MUSA 141, MUSE 123, MUSE 131, MUSE 135. In 2018, other courses were identified in the APR for deactivation, and subsequently deactivated through CRC, including MUSE 153, MUS 166, and MUS 225, and MUS 226. In 2022, as a part of this PUR process, the following courses were also deactivated through the CRC process: THTR 116, THTR 133, THTR 206, and THTR 207. These courses had not been taught in many years and are not a part of the AA requirements.

Unit Recommendation/Strategy #3

Actively seek out and work with UNR to address misalignment of Music Theory courses.

Action: The process of aligning the Music Theory classes and the Music Emphasis with UNR is still ongoing. MUS 207E and MUS 208E were removed from the Music Emphasis in 2016 at UNR's request, however we continue to lose graduates due to their matriculating to UNR prior to completion of the AA Music at TMCC. The Certificate is being revised to accommodate new recording classes and to allow for more flexibility for students, and the changes should be approved in time for the fall 2023 catalog. Similar revisions to the Music AA degree are being made.

Unit Recommendation/Strategy #4

Review emphases for true 2+2 alignment with UNR and work with UNR to establish these.

Action: Performing Arts faculty have reached out to their respective UNR counterparts in Dance, Music, and Theatre at various times over the past five years in order to build relationships that will facilitate better alignments with our degree programs (sadly, UNR faculty *never* reach out to us). However, the performing arts program has been in a high state of flux for the last four years, which has hampered efforts to establish lasting connections to UNR, particularly in theatre and dance, due to covid, the loss of the RPAC space, and high faculty turnover. Since the last PUR, the Theatre program has seen three full time faculty come and go between 2016 and 2020, and Dance also hired and then lost a full time faculty member during that time. Currently there is no full time Dance instructor, and the two Theatre instructors were just hired in 2021 and 2022. Additionally, the Division has had five different deans since 2016. The lack of personnel continuity is hopefully behind us and new relationships are being established with UNR by the new theatre faculty.

Unit Recommendation/Strategy #5

Explore creating skills certificates in Entertainment Technology and Electronic Music Composition, including a needs assessment and feasibility of hiring a qualified faculty member with this expertise.

Action: Skills Certificates in theatre tech and electronic music recording have been discussed and supported by the various deans, chairs, and faculty since the last PUR. Turnover and other issues (see #4 above) have delayed the process, however, this semester the theatre faculty put together a new Theatre Tech Skills Certificate, which has passed through CRC's process and should be approved by the NSHE AAC committee in December. Additionally, the music faculty created four new music tech recording classes and the Certificate of Achievement was revised to accommodate the new classes, and a Music Skills Certificate is in the works.

Unit Recommendation/Strategy #6

Continue to explore a CTE agreement with Damonte Ranch High School, and explore a CTE agreement with the McQueen High School Global Studies program.

Action: There is an articulation agreement from 2017 in place with CTE Theatre Technology for the state of Nevada. Students receive credit for THTR 204 Theatre Technology I, and CE 201 Workplace Readiness. However, TMCC's focus has shifted recently away from articulation agreements to Dual Enrollment (Jump Start) classes. The new theatre faculty have reached out to most of the high schools in 2022 to establish connections for dual enrollment classes and possible collaborations with theatre productions. Since 2018, we have run dual enrollment classes and productions in theatre at Damonte Ranch, and in 2022/2023 we have them running at Hug High and Reno High.

Unit Recommendation/Strategy #7

Have online courses undergo QM certification and faculty who routinely teach online courses undergo QM training.

Action: Currently, two classes in the program are QM certified; both are high enrollment Gen Ed courses: THTR 210 (Stacey Spain) and MUS 121 (Katheryn Mickey). At the suggestion of a prior dean (Dr. Paul Allen), the focus has shifted away from QM certification for online classes, and to ACUE certification, which is a broader and more supported set of skills. Ted Owens is currently enrolled in the ACUE Effective Online Teaching Practices course. All faculty who teach online complete the Web College Canvas I, II, III training and are encouraged to attend other Canvas training as well.

Unit Recommendation/Strategy #8

Apply self-identified strategies to help increase graduation rates:

- *Revise and clarify current degree requirements*
- *Increase faculty advisement*
- *Network with professionals*
- *Work on transitions from WCSD and to UNR*

Action:

Some progress has been made in these areas since the last PUR, but due to reduced full time faculty positions and turnover, the loss of the dedicated performance space in 2019, and the covid pandemic, these strategies have been somewhat stochastic over the last several years, until 2022. This year, with three full time faculty, significant progress has been made in revising the course offerings as well as the degrees and certificates. Faculty advising has increased, as has the networking of the faculty with local professionals, the high schools, and colleagues at UNR.

- **Revising current degrees:** All of the degrees and certificates were reviewed as a part of this process and significant revisions will be made and will appear in the Fall 2023 Catalog. See 2.D.
- **Increasing faculty advisement:** Ted Owens served as an official Faculty Advisor during S22, and continues to advise music students, and Shea King is a Faculty Advisor for fall 2022, as is the Department Chair, Ron Marston. Shea reached out to all of the declared theatre majors in his first semester.
- **Networking with professionals:** The new theatre faculty, Jared Sorenson and Shea King, have done a tremendous job in 2022 with outreach and networking. Both have been networking with local theater companies, including Bruka, Reno Little Theatre, and the Pioneer Center. Jared is working on a pipeline of students that start in the high schools and come to TMCC for the brand new Skills Certificate, then get a job with the support of the local IATSE Stage Hands Union Local 363.
- **Working with WCSD and UNR:** Jared and Shea have been working with the high schools, and reaching out to UNR/UNLV. They have met with most of the high school theatre instructors in Fall 2022, as well as their UNR counterparts.

Unit Recommendation/Strategy #9

Continue to work with the President and facilities for the capital improvement funds toward a new performance space, with upgraded lighting and sound systems that can also hold classes and provide storage space.

Action: Currently, there are a few options being developed for a new performance space:

- **EAST View:** This is a large, \$65 million capital project for TMCC that would reside on the Dandini campus and include a 200 seat theatre space as well as space for programs in technology, culinary arts, and hospitality and tourism. The faculty (at the time) and department chair were involved in the early phases of the design. The plans are drawn and the project is "shovel ready" but funding it has become more difficult as construction costs have skyrocketed while enrollments have declined since its inception around 2018. It would require at least \$40 million in federal ARPA money to get started. The program supports the project but there is a growing sentiment that it is too expensive for TMCC at this time, even with federal funding. Its fate hangs in the air right now.
- **The Oddie District:** This is a 100 seat modified thrust performance space with accommodations for teaching and tech. The Oddie District is currently home to the Generator, a local community based maker space, and is being developed by Foothill Partners, who envision retail outlets, food vendors, a beer garden, an outdoor sculpture garden, etc., and even new apartments in the area. A three year lease has been drawn up and is close to being signed. The expense will be considerably less than the RPAC lease and is well supported by

the president. Currently we are expecting to be in the space for Fall 2023, however no work has started on the build as of this writing. The program supports the project and will work with the architects and facilities to develop the designs.

- RDMT 240: Renovations have taken place in RDMT 240, which was being used to teach dance, yoga, and other PE classes, until 2019, when it was converted into a Performing Arts Lab. It currently serves as our only dedicated performance venue, which is problematic. Theater acting classes and dance classes are taught in the room, and 50 stackable seats can be arranged to convert the space into a performance venue. It is far from ideal, and more work needs to be done to it for it to continue to be used.
- High School and Community Theatre spaces: The Performing Arts faculty continue to work with the community for possible collaborations. Reno High signed a MOU with TMCC in 2019 regarding the shared use of their theatre space. Unfortunately, covid happened and the agreement was put on hold. We are reestablishing dual enrollment theater classes there in 2023. Budget cuts and lower enrollments have negatively impacted RHS. The Pioneer Center for Performing Arts has recently expressed an interest in collaborating with us to use their Underground venue as a teaching space and/or a performance space for us to use. Discussions initiated by Jared Sorenson are ongoing.

Unit Recommendation/Strategy #10

With the anticipated retirement of one faculty member and current empty positions, work with the dean to plan for additional full time faculty and a dedicated classified staff person as needed.

Action: A dedicated classified position for performing arts was searched for and hired in fall 2017. Steven Meyer is doing a fantastic job. A full-time tenure track theatre position was hired in fall 2017, along with a full-time one year theatre hire, to replace Carolyn Wray (who retired) and Rick Bullis (who moved laterally to Humanities). Both new hires, Marshall Carby and Sarah Klocke, quit without notice in June 2018. Consequently, an emergency one-year full time hire was done in August 2018, and Stacey Spain was hired. The one year contract was extended for a second year in 2019. A full-time tenure track Dance instructor was also hired in July 2018. In Spring 2020 a tenure track search for theatre was stopped during the week of final interviews and a decision was made not to reinstate any theatre tenure track positions due to covid. The new dance instructor, Dayna Defilippis, quit in summer 2020. This left Performing Arts with no full time theatre faculty (for the first time in more than 30 years) or dance faculty, and only one full time faculty in the program, Ted Owens. The department chair has worked tirelessly to advocate and hire tenure track positions. Fortunately, Ted Owens is still here and both theatre tenure lines are now filled, with Jared Sorenson, hired in July 2021, and Shea King, hired in July 2022. All the faculty have stepped up and worked hard to accommodate the challenging circumstances Performing Arts has endured and is still enduring. The new hires have been absolutely incredible with community and student outreach, work on updating the degrees and certificates, and their work to produce a theatre production with the limited resources and space we currently have.

2.B. Workforce Needs (AAS degrees and certificates; allied health programs only) : Version by Marston, Ronald on 12/01/2022 19:33

Describe how your program(s) is/are meeting workforce needs, especially in the Northern Nevada region, by answering the accompanying questions. The following are potential resources for labor market data, though other sources may be referenced.

Nevada Department of Employment Training and Rehabilitation (DETR) (<https://detr.nv.gov/>) (<https://detr.nv.gov/>) (<http://www.nvdetr.org/>)

Economic Development Authority of Western Nevada (EDAWN) (<http://edawn.org/>) (<http://edawn.org/>)

U.S. Bureau of Labor Statistics (<http://www.bls.gov/>) (<http://www.bls.gov/>)

- **What is the evidence for the regional need for the program (DETR and EDAWN data)?**
- **What is the evidence that program curriculum meets the latest industry trends or workforce needs?**

The Performing Arts Program doesn't offer AAS degrees, and the two Certificates of Achievement in Music and Theater were not meant to address workforce needs specifically. Both were primarily designed to help creative performers improve their craft, and as a stepping stone to the AA transfer degrees. However, there is a new Theatre Tech Skills Certificate, and the Music Certificate is being revised to accommodate new music recording tech classes and students who want to work in that part of the industry. Both should be approved in December 2022. These new certificates were developed in accord with the prior PUR's recommendations, and to respond to the workforce needs of the community.

Specific regional career information related to the performing arts is somewhat hard to find, but some national data are available. For example, from the US Bureau of Labor Statistics, the job outlook for several key areas within the Performing Arts is positive:

- **Job Outlook: Sound and Video Technicians (<https://www.bls.gov/ooh/media-and-communication/broadcast-and-sound-engineering-technicians.htm#tab-6>)**
 - Overall employment of broadcast, sound, and video technicians is projected to grow 10 percent from 2021 to 2031, faster than the average for all occupations. About 13,200 openings for broadcast, sound, and video technicians are projected each year, on average, over the decade. Many of those openings are expected to result from the need to replace workers who transfer to different occupations or exit the labor force, such as to retire.
- **Job Outlook: Producers (<https://www.bls.gov/ooh/entertainment-and-sports/producers-and-directors.htm#tab-6>)**
 - Employment of producers and directors is projected to grow 8 percent from 2021 to 2031, faster than the average for all occupations. About 17,500 openings for producers and directors are projected each year, on average, over the decade. Many of those openings are expected to result from the need to replace workers who transfer to different occupations or exit the labor force, such as to retire.
- **Job Outlook: Actors (<https://www.bls.gov/ooh/entertainment-and-sports/actors.htm#tab-6>)**
 - Employment of actors is projected to grow 8 percent from 2021 to 2031, faster than the average for all occupations. About 7,000 openings for actors are projected each year, on average, over the decade. Many of those openings are expected to result from the need to replace workers who transfer to different occupations or exit the labor force, such as to retire.
- **Job Outlook: Musicians and Singers (<https://www.bls.gov/ooh/entertainment-and-sports/musicians-and-singers.htm#tab-6>)**
 - Employment of musicians and singers is projected to grow 4 percent from 2021 to 2031, about as fast as the average for all occupations. About 20,800 openings for musicians and singers are projected each year, on average, over the decade. Many of those openings are expected to result from the need to replace workers who transfer to different occupations or exit the labor force, such as to retire.
- **Job Outlook: Dancers and Choreographers (<https://www.bls.gov/ooh/entertainment-and-sports/dancers-and-choreographers.htm#tab-6>)**
 - Overall employment of dancers and choreographers is projected to grow 27 percent from 2021 to 2031, much faster than the average for all occupations. About 2,700 openings for dancers and choreographers are projected each year, on average, over the decade. Many of those openings are expected to result from the need to replace workers who transfer to different occupations or exit the labor force, such as to retire.

While local area data aren't readily available, there is evidence of a need for qualified performing artists and technicians. Ongoing conversations between faculty members and members of industry, specifically the technical director at the Pioneer Center for Performing Arts and leadership in IATSE International, all indicate a post-Covid drop in workforce numbers and a correlating desire for new recruitment as low membership is hurting IATSE' ability to operate at full force.

This lack of availability in potential new members to the workforce is a systemic issue that goes beyond TMCC. Conversations with local Reno high school teachers indicate a lack of support at the district level for theatre programs, partly due to a less-than-clear path to employability. The technical theater skill certificate as well as the certificate of achievement and theater AA will hopefully bridge that gap between interested students and industry workforce needs.

2.C. Accessibility and Cost of Instructional Materials : Version by Marston, Ronald on 12/01/2022 19:33

- **What are faculty in the department/unit currently doing or planning to help ensure that instructional materials are accessible to students with disabilities? Examples include attending Professional Development accessibility sessions, running accessibility checkers on materials, and completing the “Creating Accessible Content” workshop.**
- **What are faculty in the department/unit currently doing or planning to offer affordable instructional materials to students? Examples would include internal development of educational materials or utilization of open educational resources (OER).**

The full-time faculty of the Performing Arts Program plan to attend the Professional Development accessibility workshops during the 2023-2024 academic year. At least one full-time faculty member will attend the “Creating Accessible Content” workshop within the 2023-2024 academic year and share with the department what they’ve learned, so that accessibility can be improved where possible.

Faculty in Performing Arts have made many significant changes to course material in order to make classes more affordable for students. Recent examples include:

- The instructional materials for MUS 121 Music Appreciation, now uses an OER textbook, *Understanding Music: Past and Present* by Alan Clark, et al (ISBN 13: 9781940771335). This replaced a very expensive textbook and is available in .pdf format online.
- The text for MUS 101 Music Fundamentals, *Understanding Basic Music Theory* by Catherine Smith-Jones, is now available online as a part of “openstax CNX.”
- THTR 100 Intro to Theatre - The expensive textbooks were eliminated and replaced with a single play *El Nogalar* by Tanya Saracho (\$8 before tax). The class now uses the site [Playing on Air](https://playingonair.org/) (https://playingonair.org/), which provides free play readings to supplement students having to buy more books.
- THTR 105 Intro to Acting I - The textbook *Acting and Living in Discovery* by Carol Rosenfeld (\$18) was eliminated and replaced with a free article, by Ms. Rosenfeld, titled *Uta Hagen’s Technique*.
- THTR 204 Theatre Technology I - The expensive textbook titled *Scene Design and Lighting* (\$200 before tax) was eliminated and replaced it with *The Backstage Handbook* (\$13 before tax)
- THTR 210 Theatre, A Cultural Awareness - Two plays were eliminated and replaced with public domain works by Sor Juana Ines de la Cruz
- The instructional materials for the Dance discipline, particularly for DAN 101 Dance Appreciation, will be looked at for new OER opportunities.

2.D. Catalog Review : Version by **Marston, Ronald** on **12/01/2022 19:33**

- **Is the program information in the catalog correct, including descriptions, PLOs, course descriptions, and course offerings, accurate?**
- **Does the program’s suggested course sequence in the catalog allow for completion of degrees within 2 years and/or certificates within 2 semesters for full-time students?**
- **Are there any courses that the department has not offered in 4 or more years? Please indicate whether you plan to update and offer, or deactivate the(se) course(s) in the next academic year.**

The catalog has been kept up to date for performing arts classes, and the PLOs, course descriptions, and offerings are current and accurate. Performing Arts program information for the website and Catalog were updated in the fall 2022 semester. All Performing Arts course outcomes were reviewed this semester and 10 were revised through the CIM process.

The course sequences are accurate and are being updated for the revised music and theatre degrees and certificates as a part of the CIM approval process. All of the degrees and certificates were reviewed as a part of this process and significant revisions will be made and will appear in the Fall 2023 Catalog. The Musical Theatre emphasis is being deactivated. The Theatre and Music AA degrees are being revised and updated. The Music Certificate is being revised to accommodate new recording tech courses. There is a new Theatre Tech Skills Certificate to address a need that was identified in the last PUR and subsequent APRs.

As mentioned in Section 2.A, many classes that weren’t being offered have been deactivated. Ten MUSA courses, five MUS courses, and three MUSE courses were deactivated in 2015. In 2018, four other music courses were identified in the APR for deactivation. In 2022, as a part of this PUR process, four THTR courses were also deactivated through the CRC process. These courses had not been taught in many years and are not a part of the AA requirements. There are also three new THTR classes being added, and four new MUS classes. All new classes exist in the NSHE CCN database already.

We will be reviewing dance and other classes for possible deactivation in 2023.

III. PROGRAM/UNIT LEARNING OUTCOMES ASSESSMENT

AA Theatre

Map Origin: Associate of Arts Theatre

Map Target: Associate of Arts Theatre

CSLOs	Associate of Arts Theatre			
	PSLO1: Articulate the language of theatre, including reading, writing, listening, and speaking about theatre relating to the knowledge of the historical and cultural dimensions of theatre, encompassing the works of leading playwrights, actors, directors, and designers, both past, and present.	PSLO2: Apply practical theatre skills including acting, design, technical direction, directing, stage management, playwriting, and research.	PSLO3: Demonstrate competence as a performing theatre student through participation in theatre productions.	PSLO4: Synthesize all aspects of theatre theory, rehearsal and production.
THTR105				
1. Students will develop skills required for learned performances at the beginning level.		X (IP)		
2. Students will engage in the creative process of actor training at a beginning level.		X (IP)		
3. Students will express and incorporate basic theatrical terms associated with the actor training process.	X (I)	X (IP)		
THTR175				
1. Students will describe the various historical aspects of the musical theater movement.	X (I)			
2. Students will interpret and/or create appropriate group presentations of musical theater genres.	X (I)			
3. Students will interpret, explain and communicate concepts and ideas relating to musical theater.	X (I)			
THTR176				
1. Students will apply knowledge of musical theater techniques and skills into an actual performance.		X (PR)	X (IPD)	X (IP)
2. Students will participate in the rehearsal and performance process.		X (PR)	X (IPD)	
THTR204				
1. Describe the process of creating a theatrical production from design to finished product.		X (IPD)		
2. Demonstrate safe practices and procedures for the use of theatrical spaces and equipment.	X (I)	X (IPD)		
3. Create and interpret construction drawings and other technical theatre paperwork to facilitate effective communication.			X (IPD)	X (IP)
4. Apply knowledge of materials, tools, and techniques to various areas of theatre production.				
THTR205				
1. Students will develop skills required for learned performances at the intermediate level.		X (PR)		
2. Students will engage in the creative process of actor training at the intermediate level.			X (PR)	X (PR)
3. Students will express and incorporate basic and intermediate theatrical terms associated with the actor training process.	X (D)			
THTR209				
1. Students will engage in the creative and interpretive process of rehearsal and performance.			X (PR)	X (PR)
2. Students will give a quality performance in live theater.			X (PR)	X (PR)
THTR276				
1. Students will apply knowledge of musical				

<p>1. Students will apply and integrate musical theater techniques and skills (acting, singing, dancing) on an intermediate level with a larger role and performance responsibilities into a musical theater performance.</p>		<p>X (PR)</p>	<p>X (PR)</p>	<p>X (DM)</p>
<p>2. Students will participate in the rehearsal and performance process.....</p>		<p>X (PR)</p>	<p>X (PR)</p>	<p>X (DM)</p>

Theatre Certificate of Achievement

Map Origin: Certificate of Achievement, Theatre

Map Target: Certificate of Achievement, Theater

CSLOs	Certificate of Achievement, Theater	
	PSLO1: Demonstrate competency in basic theatre skills.	PSLO2: Complete the rehearsal and performance requirements for the Theatre Practicum Core.
THTR176		
1. Students will apply knowledge of musical theater techniques and skills into an actual performance.	X (IPD)	
2. Students will participate in the rehearsal and performance process.		X (IPD)
THTR209		
1. Students will engage in the creative and interpretive process of rehearsal and performance.	X (D)	X (PR)
2. Students will give a quality performance in live theater.	X (D)	X (PR)
THTR276		
1. Students will apply knowledge of musical theater techniques and skills (acting, singing, dancing) on an intermediate level with a larger role and performance responsibilities into a musical theater performance.	X (DP)	
2. Students will participate in the rehearsal and performance process.....	X (DP)	X (PR)

AA Dance

Map Origin: Associate of Arts Dance

Map Target: Associate of Arts Dance

Associate of Arts Dance

CSLOs	Associate of Arts Dance			
	PSLO1: Articulate the language of dance, including reading, writing, listening, and speaking about dance relating to the knowledge of the historical and cultural dimensions of dance.	PSLO2: Synthesize aspects of dance theory, rehearsal and production.	PSLO3: Apply skills in to demonstrate competency in this art form.	PSLO4: Demonstrate competence as a performing dance student through participation in recitals and productions.
DAN101				
1. Students will analyze various dance styles.	X (I)			
2. Students will identify and associate trends in dance with emphasis on multicultural dance.	X (I)			
3. Students will reinforce knowledge of various dance concepts.		X (I)		
DAN132				
1. Students will observe and repeat kinesthetically, jazz combination steps at the beginning level.	X (IP)		X (IP)	
2. Students will perform a series of jazz combinations.		X (IP)	X (IP)	
DAN135				
1. Students will observe and repeat basic ballet steps and techniques.	X (IP)		X (IP)	
2. Students will perform a series of ballet combinations.		X (IP)	X (IP)	
DAN136				
1. Students will observe and repeat ballet steps and techniques at the beginning/intermediate level.	X (PR)		X (PR)	
2. Students will perform a series of ballet combinations.		X (PR)	X (PR)	
DAN138				
1. Students will observe and repeat modern dance steps and techniques at the beginning level.	X (IP)		X (IP)	
2. Students will perform a series of modern dance combinations.		X (IP)	X (IP)	
DAN188				
1. Students will create original improvisational dance forms.	X (IP)			
2. Students will participate as an integral part of the group process of dance.		X (IP)	X (IP)	
3. Students will perform an original choreographed piece,				X (IPD)
DAN232				
1. Students will observe and repeat, kinesthetically, jazz combination steps at the intermediate level.	X (PR)		X (PR)	
2. Students will perform a series of jazz combinations.		X (PR)	X (PR)	
DAN235				
1. Students will observe and repeat ballet steps and techniques at the intermediate level.	X (R)		X (R)	
2. Students will perform a series of ballet combinations.		X (R)	X (R)	
DAN238				
1. Students will observe and repeat modern dance steps and techniques at the intermediate level.	X (R)		X (R)	
2. Students will perform a series of intermediate modern dance combinations.		X (R)	X (R)	
DAN287				
1. Students will apply knowledge of dance techniques and skills into an actual dance performance.	X (R)	X (PR)		

2. Students will interpret dance pieces into performance.			X (PR)	
3. Students will participate in the rehearsal and performance process.		X (PR)		X (PR)
DAN288				
1. Students will create original choreographic works using choreographic principles at the intermediate level.	X (PR)		X (PR)	
2. Students will participate as an integral part of the group process of dance.		X (PR)	X (PR)	
3. Students will perform an original choreographed piece.			X (PR)	X (PR)

AA Fine Arts, Music

Map Origin: Associate of Fine Arts, Music

Map Target: Associate of Fine Arts, Music

CSLOs	Associate of Fine Arts, Music			
	PSLO1: Articulate the language of music, including reading, writing, listening, and speaking about music.	PSLO2: Synthesize all aspects of music theory, including harmonic and formal analysis, rhythm, as well as the practical application of theoretical concepts in sight-singing	PSLO3: Apply skills in applied music, whether instrumental or vocal, and a basic understanding of playing piano.	PSLO4: Demonstrate competence as a performing musician through participation in Concert Band, Concert Choir, or Musical Theatre ensembles.
MUS101				
1. Students will apply their knowledge of melody and harmony to selected compositions.		X (IP)		
2. Students will discern the beat and tempo to develop an understanding of basic rhythmic concepts.	X (IP)	X (IP)		
3. Students will recognize the parts of music that develop major and minor key signatures.	X (IP)	X (IP)		
MUS111				
1. Students will identify and play I-IV-V chord progressions in the six most common keys: C, F, Bb, Eb, G, and D.			X (IPD)	
2. Students will identify and play major scales and fingering exercises in the six most common keys: C, F, Bb, Eb, G, and D.			X (IPD)	
3. Students will perform the beginning level tunes and arrangements as introduced in the course.			X (IPD)	
MUS112				
1. Students will identify and play I-II-IV-V7 chord progressions in the twelve major keys.			X (IPD)	
2. Students will identify and play major scales and fingering exercises in the 12 major keys.			X (IPD)	
3. Students will perform the beginning-intermediate and intermediate level tunes and arrangements presented in class.			X (IPD)	
MUS203				
1. Demonstrate a solid understanding of music fundamentals such as pitch, key, and intervallic identification as well as scale construction and proper notation.	X (IPD)	X (IPD)		
2. Identify and construct diatonic triads and seventh chords and all inversions plus complete harmonic analyses.		X (IPD)		
3. Compose simple melodies using basic counterpoint and the principles of voice leading as evidenced in root position four-part writing			X (DP)	
MUS204				
1. Demonstrate an understanding of more advanced voice leading concepts including four-part writing with inverted triads.	X (D)			
2. Demonstrate an understanding of basic melodic form including cadences, phrases, periods, and sentences.	X (D)			
3. Analyze more advanced tonal music including identification of non-chord tones, seventh chords, and secondary functions.		X (PR)		
MUS211				
1. Identify the basic techniques of sight-singing, ear-training and music dictation.	X (IP)			
2. Identify the basic techniques of solfege, rhythmic reading, and melodic and harmonic	X			

rhythmic-reading, and melodic and harmonic dictation.	(IP)			
3. Synthesize the basic techniques of sight-singing and dictation into a comprehensive demonstration of skill.		X (DP)	X (PR)	
MUS212				
1. Incorporate the basic and intermediate techniques of sight-singing, ear-training and music dictation.		X	X (DP)	
2. Incorporate the basic and intermediate techniques of solfege, complex rhythmic-reading and melodic and harmonic dictation at an intermediate level.		X	X (DP)	
3. Synthesize the basic and intermediate techniques of sight-singing and dictation into a comprehensive demonstration of skill.		X	X (DP)	
MUSE101				
1. Students will demonstrate the ability to distinguish different forms of choral music.			X (D)	X (DP)
2. Students will demonstrate the ability to engage in the creative process of choral music.			X (D)	X (DP)
3. Students will enhance the skills required for a quality performance of choral music.				X (DP)
MUSE112				
1. Demonstrate professional ethics and conduct, through prompt and accurate preparation of assigned repertoire, and adherence to attendance policy.			X (D)	X (PR)
2. Enhance skills required for for quality rehearsals and performances.			X (D)	X (PR)
3. Demonstrate an appreciation of aesthetic experience through music performance and literature.	X (D)			X (PR)

Music Certificate of Achievement

Map Origin: Certificate of Achievement, Music

Map Target: Certificate of Achievement, Music

CSLOs	Certificate of Achievement, Music		
	PSLO1: Synthesize specific practical music skills, whether instrumental or vocal.	PSLO2: Reinforce interest, participation, enjoyment, and a deeper understanding of music.	PSLO3: Reinforce competence as a performing musician through participation in Concert Band, Concert Choir, or Musical Theatre ensembles.
MUS111			
1. Students will identify and play I-IV-V chord progressions in the six most common keys: C, F, Bb, Eb, G, and D.	X (IP)		
2. Students will identify and play major scales and fingering exercises in the six most common keys: C, F, Bb, Eb, G, and D.	X (IP)		
3. Students will perform the beginning level tunes and arrangements as introduced in the course.	X (IP)		
MUS112			
1. Students will identify and play I-ii-IV-V7 chord progressions in the twelve major keys.	X (IPD)		
2. Students will identify and play major scales and fingering exercises in the 12 major keys.	X (IPD)		
3. Students will perform the beginning-intermediate and intermediate level tunes and arrangements presented in class.	X (IPD)		
MUS203			
1. Demonstrate a solid understanding of music fundamentals such as pitch, key, and intervallic identification as well as scale construction and proper notation.	X (DP)	X (IPD)	
2. Identify and construct diatonic triads and seventh chords and all inversions plus complete harmonic analyses.	X (DP)		
3. Compose simple melodies using basic counterpoint and the principles of voice leading as evidenced in root position four-part writing	X (DP)		
MUS204			
1. Demonstrate an understanding of more advanced voice leading concepts including four-part writing with inverted triads.	X (DP)		
2. Demonstrate an understanding of basic melodic form including cadences, phrases, periods, and sentences.	X (DP)		
3. Analyze more advanced tonal music including identification of non-chord tones, seventh chords, and secondary functions.		X (PR)	
MUS207			
1. No student learning outcomes on file			
MUS208			
1. No student learning outcomes on file			
MUS211			
1. Identify the basic techniques of sight-singing, ear-training and music dictation.	X (DP)	X (PR)	
2. Identify the basic techniques of solfege, rhythmic-reading, and melodic and harmonic dictation.	X (DP)		
3. Synthesize the basic techniques of sight-singing and dictation into a comprehensive demonstration of skill.	X (DP)		

MUS212			
1. Incorporate the basic and intermediate techniques of sight-singing, ear-training and music dictation.	X (PR)	X (PR)	
2. Incorporate the basic and intermediate techniques of solfege, complex rhythmic-reading and melodic and harmonic dictation at an intermediate level.	X (PR)		
3. Synthesize the basic and intermediate techniques of sight-singing and dictation into a comprehensive demonstration of skill.	X (PR)		
MUSE101			
1. Students will demonstrate the ability to distinguish different forms of choral music.	X (D)	X (D)	
2. Students will demonstrate the ability to engage in the creative process of choral music.			X (IPD)
3. Students will enhance the skills required for a quality performance of choral music.		X (D)	X (IPD)
MUSE112			
1. Demonstrate professional ethics and conduct, through prompt and accurate preparation of assigned repertoire, and adherence to attendance policy.	X (D)	X (D)	
2. Enhance skills required for for quality rehearsals and performances.			X (DP)
3. Demonstrate an appreciation of aesthetic experience through music performance and literature.		X (D)	X (DP)

Please analyze the following. Remember to paste a copy of your curriculum map.

- PLOs: Do all PLOs reflect what you want students to demonstrate once they complete the program? Are there any PLOs that need to be updated?
- Potential gaps and redundancies: Are there any PLOs that are not addressed in the curriculum? Are there any unwanted redundancies of PLOs in the curriculum?
- CLO alignment: Is there a need to modify any course learning outcomes so that courses better support PLOs?
- Course sequencing: Is there a need to modify the course sequencing so that learning is scaffolded throughout the program? In other words, courses taken earlier in the program sequence should introduce PLOs, and courses taken later in the sequence should reinforce PLOs by offering students additional opportunities to practice.
- Curriculum and learning opportunities: Is it necessary to introduce new learning opportunities to reinforce learning in specific courses? These could be modules or assignments in courses, additional courses, and/or co-curricular opportunities that would be required of all students in the program.
- Do you need to make any changes to the curriculum map after this analysis?
- Other?

The Curriculum Maps were done in 2019 for all of Performing arts. At that time they accurately reflected what the department's faculty wanted students to demonstrate when they've completed the program, and the course sequencing was fine. There are several changes to the course offerings and SLOs, and to the degrees/certificates, and a new Skills Certificate that were submitted this semester. Some are still pending approval. Once the new classes and changes to the degrees/certificates are approved, the maps will be updated to accommodate the new changes.

3.B. Evidence of Program Learning Outcomes Assessment : Version by Marston, Ronald on 12/01/2022 19:33

Summarize the most significant program assessment results since your last PUR. These will come from past CARS, APRs, and Action Plans and assessment data within eLumen. Please discuss course assessment findings as they apply to the program and program learning outcomes.

Since the last PUR in 2015/2016, course level assessment has taken place per the published assessment schedule for all performing arts classes. Program level assessment has mostly taken place in the form of conversations between the faculty, in department meetings and assessment meetings, and other (sometimes informal) meetings. Because of the significant faculty turnover that's taken place since the last PUR (see 2.B #10), long term planning has been difficult to establish.

However, the current full time faculty have made excellent progress this semester implementing changes to the Program's degrees and certificates based on assessments, prior PUR and APR recommendations, and other input. Three meetings that included all of the full time faculty, the chair, and the Administrative Assistant took place early in the fall 2022 semester where the focus was entirely on the outcomes of the degrees and certificates, the assessment of the program (theatre, music, and dance) and revisions that could improve and update the degrees and certificates. Course level assessments played a role in these discussions, as well as feedback from the local industry (primarily performing arts venues), high school performing arts instructors, and students.

As a result of the discussions, the PSLOs for the Theatre AA were revised as follows:

- PSLO1: Using appropriate terminology, articulate the different roles within a theatrical production and their contribution to the final performance
- PSLO2: Analyze text as it applies to various creative roles within the theatre, including performance and design.
- PSLO3: Apply practical skills as a member of a theatrical production team at a foundational level.
- PSLO4: Demonstrate professional conduct and collaboration in accordance with industry standards.

The PSLOs for the Music Certificate were revised as follows:

- PSLO1: Synthesize specific practical music skills, whether instrumental, vocal, or technical.
- PSLO2: Reinforce interest, participation, enjoyment, and a deeper understanding of music.

The PSLOs for the new Theatre Tech Skills Certificate are as follows:

- PSLO1: Students completing the skills certificate will describe the process of creating a theatrical production from design to finished product.
- PSLO2: Students completing the skills certificate will demonstrate safe practices and procedures for the use of theatrical spaces and equipment.
- PSLO3: Students completing the skills certificate will apply basic theatre production skills to realize theatre productions.

Describe how department faculty implemented plans to improve students' achievement of program learning outcomes. What changes did you make to the program based on assessment results and improvement plans?

Significant changes to the Performing Arts programs' learning outcomes, courses, certificates, and degrees were implemented this semester (some are pending final approval). After the department met several times to discuss, the following plan was implemented: The Administrative Assistant, Steven Meyer, created spreadsheets, shared on Drive, that included all current performing arts courses with titles, descriptions, and SLOs. The PSLOs, SLOs, and all of the courses were reviewed by the department chair and the full time faculty, Ted Owens, Jared Sorenson, and Shea King. The PSLOs and Program Descriptions were revised for the Theatre AA, the Music AA, and the Music Certificate. The Theatre AA now accommodates two emphases: a performance track and a production track. The Music AA and Certificate now allows for new recording tech classes to be used toward elective credit. A new Skills Certificate in Theatre Tech was created. Several theatre courses (4) were deemed unnecessary, several had their descriptions and SLOs updated (8 in theatre and 2 in music), and several new courses were added (4 in theatre and 4 in music). The department chair, Ron Marston, oversaw and guided the process and submitted all of the changes for approval through the CIM system. Changes were submitted for the Theatre AA, the Theatre Certificate, the Music Certificate, and the new Skills Certificate. The Musical Theatre AA was deactivated. All of the changes were informed by the expertise of the faculty, the perceived local workforce needs, and an overall mindset of improving student achievement and success.

3.C. General Education Outcomes Assessment (if applicable) : Version by **Marston, Ronald** on 12/01/2022 19:33

- **Describe which general education learning outcomes (GELOs) you assessed in your department/unit and summarize the most significant assessment results.**
- **Describe how department faculty implemented plans to improve students' achievement of GE learning outcomes. What changes did you make to general education based on assessment results and improvement plans? Do any CLOs need to be changed to align with GELOs?**

There are eight General Education classes currently offered in the Performing Arts Program:

- DAN 101 Dance Appreciation (Fine Arts, Diversity)
 - Gen Ed Competencies: Personal and Cultural Awareness, Critical Thinking
 - Example Improvement Plan (S20): *The two dance faculty discussed a course improvement plan focused on analytical student discussion and writing skills when observing diverse dance performances in an effort to reinforce historical influence on contemporary practice and refine both objective and aesthetic interpretations and opinions.*
- MUS 101 Music Fundamentals (Fine Arts)
 - Gen Ed Competencies: Personal and Cultural Awareness, Critical Thinking
 - No improvements noted in recent assessments.
- MUS 121 Music Appreciation (Fine Arts)
 - Gen Ed Competencies: Personal and Cultural Awareness, Critical Thinking, Communication
 - Example Improvement Plan (F21): *Changed the focus of MUS 121 so that students are often required to use examples of music from their own listening libraries/music collections to complete assignments. I have seen participation rates over all assignments rise as a result of this change. I will be sharing the data with our PT instructors when we meet this fall.*
- MUS 122 Survey of Jazz (Fine Arts)
 - Gen Ed Competencies: Personal and Cultural Awareness, Critical Thinking
 - No improvements noted in recent assessments.
- MUS 125 History of Rock Music (Fine Arts)
 - Gen Ed Competencies: Personal and Cultural Awareness, Critical Thinking
 - Example improvement Plan (S22): *Discussion about modifying the curriculum centered around the class mode. The class was moved to web asynchronous for COVID but feedback suggests the class worked better in a F2F environment. The instructor will be making changes to the online class to better engage the students with the course material.*
- THTR 100 Intro to Theatre (Fine Arts, Humanities)
 - Gen Ed Competencies: Personal and Cultural Awareness, Communication
 - Example Improvement Plan (F19): *One area in which there could be an improvement on the students' part is in readiness for college-level writing skills. The course is designed to accommodate different learning styles and strategies. Both oral and written work is assessed in a standardized manner. Overall, as with many college courses, improvements could be made in assuring better attendance habits. Also, we refer some of our students to the Writing Center.*
 - Note: SLOs and GELOs are being revised in F22.
- THTR 105 Intro to Acting I (Fine Arts)
 - Gen Ed Competencies: Personal and Cultural Awareness, Communication
 - No Improvements needed as noted in recent assessments, however SLOs and GELOs are being revised in F22.
- THTR 210 Theatre: A Cultural Context (Fine Arts, Humanities, Diversity)
 - Gen Ed Competencies: Personal and Cultural Awareness, Critical Thinking, Communication
 - Example Improvement Plan (F19): *The rubrics were tweaked according to input from faculty and/or students. One of the weaknesses we all found in the student submissions was the wide range of grammar clarity and grammar mistakes. We are discussing as a group as to how to help remedy this situation. We have referred many of our students to the services of the Writing Center.*

These Gen Ed classes typically run every semester. Several run as single-section classes. Each has been assessed per the published assessment schedule. Revisions and improvements to these General Education courses based on SLOs are done primarily at the instructor level, with coordination taking place through formal and informal discussions for multiple-section offerings. Changes are documented in eLumen in the Action Plan sections, although these were not done for many classes until recently.

Due to the "one-off" nature of many classes taught in the program, and the high faculty turnover since the last PUR, improvement plans have been primarily done by individual full and part time faculty who teach the classes, and although the work is being done, some of these changes have not been well documented. This is an area that the department recognizes the need for improvement in.

However, Theatre and Music are in the process of updating individual courses as well as degrees and certificates. New and revised CLOs for several classes are being aligned to GELOs and are currently going through the CRC approval process. Among those classes are THTR 100 and THTR 105.

Course Learning Outcomes are in alignment with the General Education Learning Outcomes for all of the General Education courses.

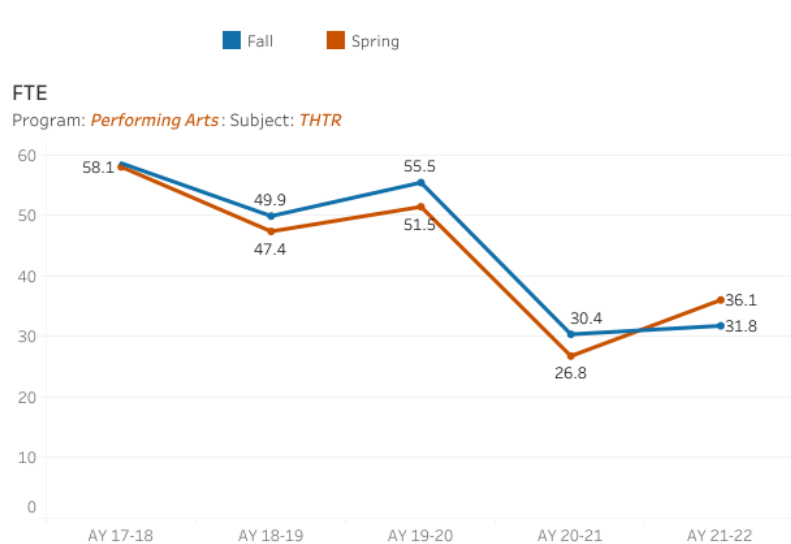
IV. ENROLLMENT AND DEMOGRAPHICS

4.A. FTE and Section Count : Version by Marston, Ronald on 12/01/2022 19:33

Theatre (THTR)

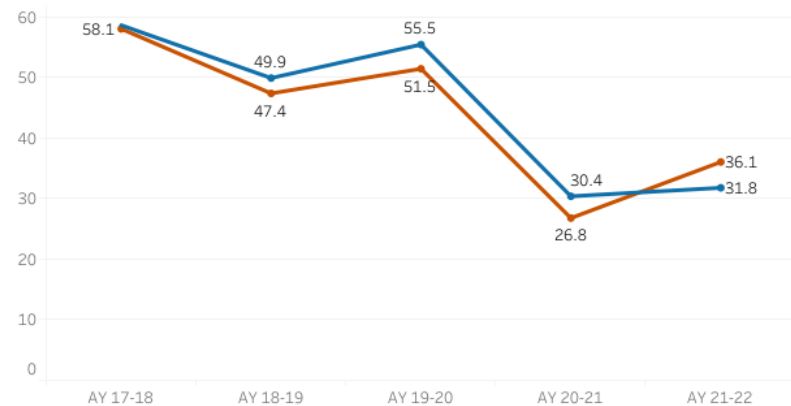
FTE and Section Count

Program Performing Arts Subject THTR Level By Term Term All



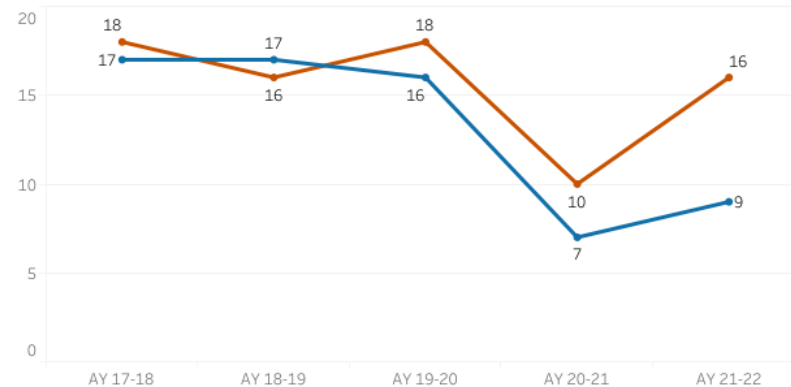
FTE

Program: *Performing Arts*: Subject: *THTR*



Section Count

Program: *Performing Arts*: Subject: *THTR*



5 Year Change in FTE

	Fall	Spring
THTR	-46%	-38%
Division		
Business and Social Sciences	-3%	-9%
Liberal Arts	-18%	-23%
Life Sciences, Allied Health & Public Safety	-7%	-6%
Math & Physical Sciences	-13%	-16%
Technical Sciences	7%	7%
TMCC	-8%	-12%

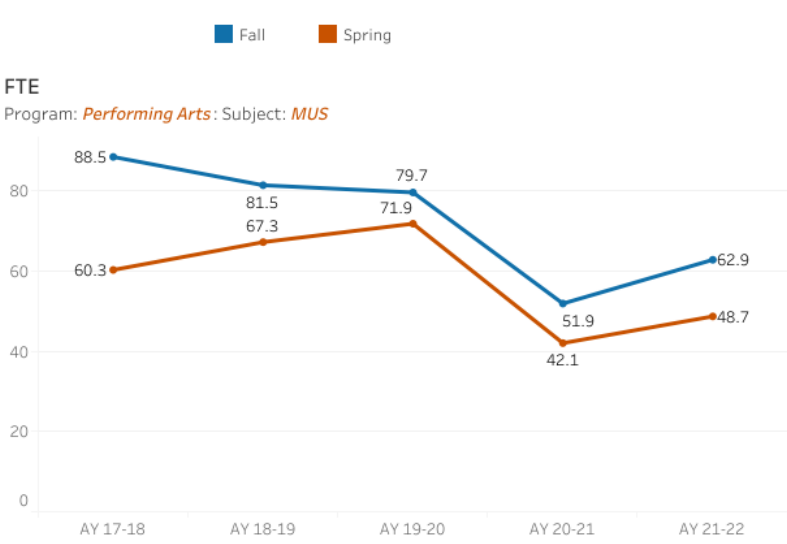
5 Year Change in Section Count

	Fall	Spring
THTR	-47%	-11%
Division		
Business and Social Sciences	-5%	-7%
Liberal Arts	-23%	-26%
Life Sciences, Allied Health & Public Safety	0%	3%
Math & Physical Sciences	14%	-23%
Technical Sciences	0%	-12%
TMCC	-5%	-14%

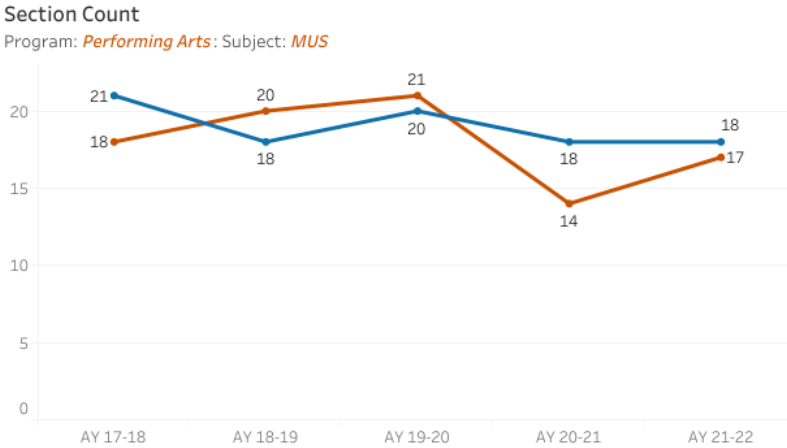
Music (MUS)

FTE and Section Count

Program: Performing Arts Subject: MUS Level: By Term Term: All



	Fall	Spring
MUS	-29%	-19%
Division		
Business and Social Sciences	-3%	-9%
Liberal Arts	-18%	-23%
Life Sciences, Allied Health & Public Safety	-7%	-6%
Math & Physical Sciences	-13%	-16%
Technical Sciences	7%	7%
TMCC	-8%	-12%

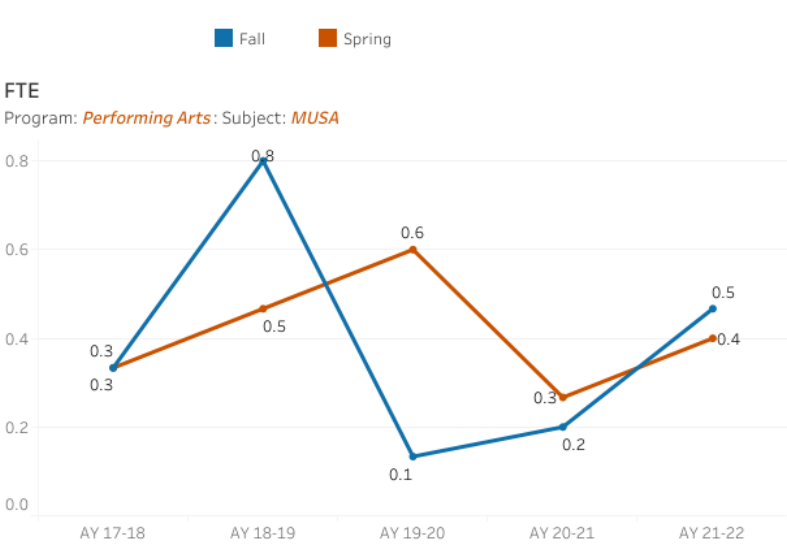


	Fall	Spring
MUS	-14%	-6%
Division		
Business and Social Sciences	-5%	-7%
Liberal Arts	-23%	-26%
Life Sciences, Allied Health & Public Safety	0%	3%
Math & Physical Sciences	14%	-23%
Technical Sciences	0%	-12%
TMCC	-5%	-14%

Music (MUSA)

FTE and Section Count

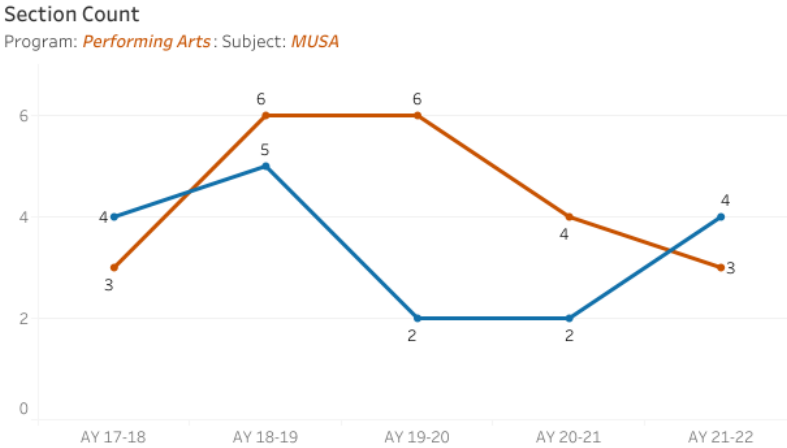
Program Performing Arts **Subject** MUSA **Level** By Term **Term** All



FTE
Program: *Performing Arts*: Subject: *MUSA*

5 Year Change in FTE

	Fall	Spring
MUSA	40%	20%
<hr/>		
Division	Fall	Spring
Business and Social Sciences	-3%	-9%
Liberal Arts	-18%	-23%
Life Sciences, Allied Health & Public Safety	-7%	-6%
Math & Physical Sciences	-13%	-16%
Technical Sciences	7%	7%
<hr/>		
TMCC	-8%	-12%



Section Count
Program: *Performing Arts*: Subject: *MUSA*

5 Year Change in Section Count

	Fall	Spring
MUSA	0%	0%
<hr/>		
Division	Fall	Spring
Business and Social Sciences	-5%	-7%
Liberal Arts	-23%	-26%
Life Sciences, Allied Health & Public Safety	0%	3%
Math & Physical Sciences	14%	-23%
Technical Sciences	0%	-12%
<hr/>		
TMCC	-5%	-14%

Music (MUSE)

FTE and Section Count

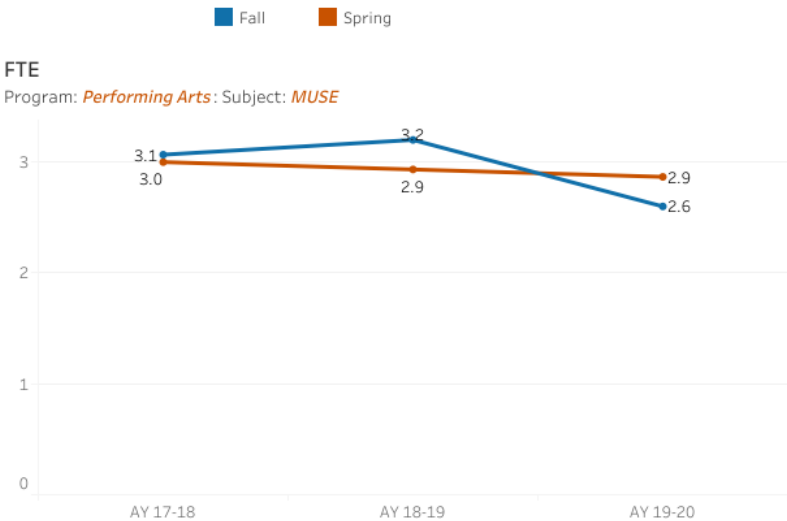
Program
Performing Arts

Subject
MUSE

Level
By Term

Term
All

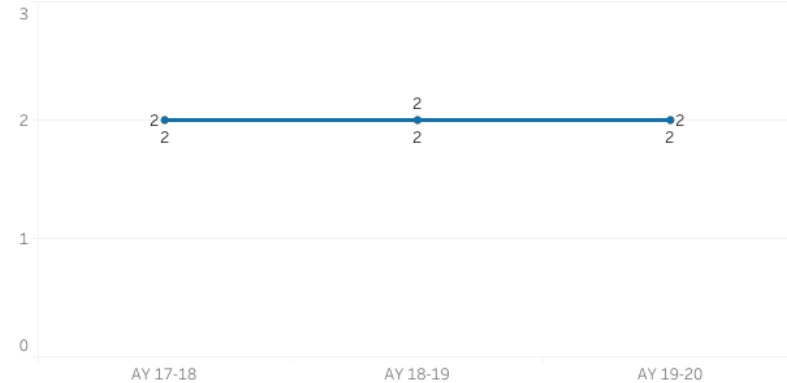
5 Year Change in FTE



	Fall	Spring
MUSE		
Division	Fall	Spring
Business and Social Sciences	-3%	-9%
Liberal Arts	-18%	-23%
Life Sciences, Allied Health & Public Safety	-7%	-6%
Math & Physical Sciences	-13%	-16%
Technical Sciences	7%	7%
TMCC	-8%	-12%

Section Count

Program: *Performing Arts*: Subject: *MUSE*



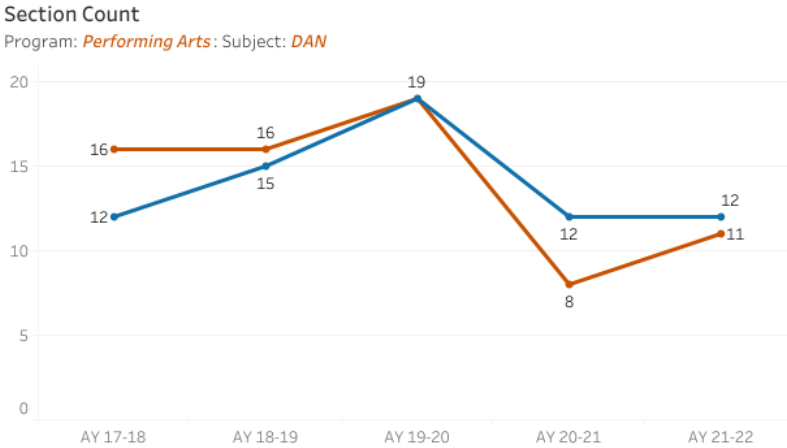
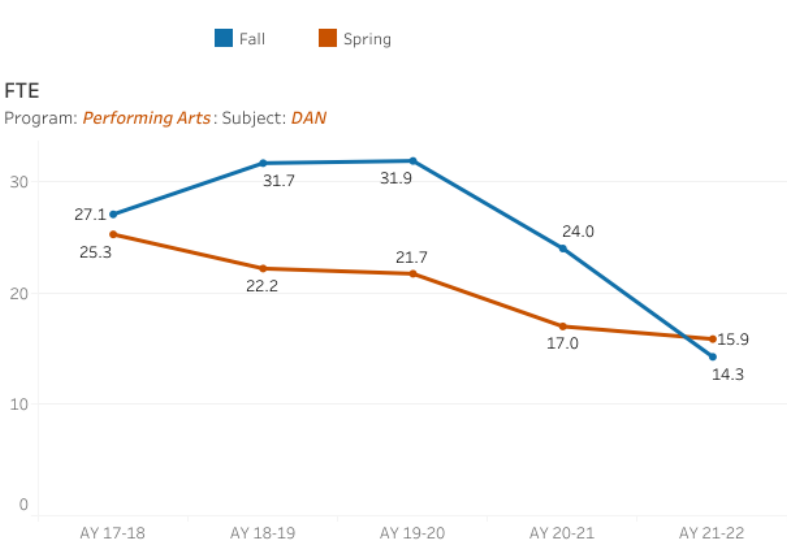
5 Year Change in Section Count

	Fall	Spring
MUSE	-100%	-100%
Division	Fall	Spring
Business and Social Sciences	-5%	-7%
Liberal Arts	-23%	-26%
Life Sciences, Allied Health & Public Safety	0%	3%
Math & Physical Sciences	14%	-23%
Technical Sciences	0%	-12%
TMCC	-5%	-14%

Dance (DAN)

FTE and Section Count

Program: Performing Arts Subject: DAN Level: By Term Term: All



5 Year Change in FTE

	Fall	Spring
DAN	-47%	-37%
Division		
Business and Social Sciences	-3%	-9%
Liberal Arts	-18%	-23%
Life Sciences, Allied Health & Public Safety	-7%	-6%
Math & Physical Sciences	-13%	-16%
Technical Sciences	7%	7%
TMCC	-8%	-12%

5 Year Change in Section Count

	Fall	Spring
DAN	0%	-31%
Division		
Business and Social Sciences	-5%	-7%
Liberal Arts	-23%	-26%
Life Sciences, Allied Health & Public Safety	0%	3%
Math & Physical Sciences	14%	-23%
Technical Sciences	0%	-12%
TMCC	-5%	-14%

Please analyze the trends in FTE and course section counts. Discuss what these trends suggest about the viability of program enrollment.

There has been a significant drop in enrollment across all of Performing Arts, starting in the 2019/2020 academic year. This appears to line up with the loss of the performance space and teaching space, RPAC, which we moved out of in the summer of 2019. The enrollments declined further as the COVID pandemic began, just a few months into the Spring 2020 semester. All Music Ensemble (MUSE) classes were canceled between fall 2020 and spring 2022 for safety reasons. No live theatre productions were scheduled in 2021. Performing Arts classes and productions are by nature interactive, kinesthetic, hands-on, and very group oriented. As such, the program was hit harder than most by the pandemic. There is a slight increase in numbers in our 2021-2022 academic year. Higher enrollments are anticipated as the new classes, degree options, and performance space in the Oddie District come online in 2023-24.

4.B. Course Fill Rates and Unsuccessful Enrollment Attempts : Version by **Marston, Ronald** on 12/01/2022 19:33

Theatre (THTR)

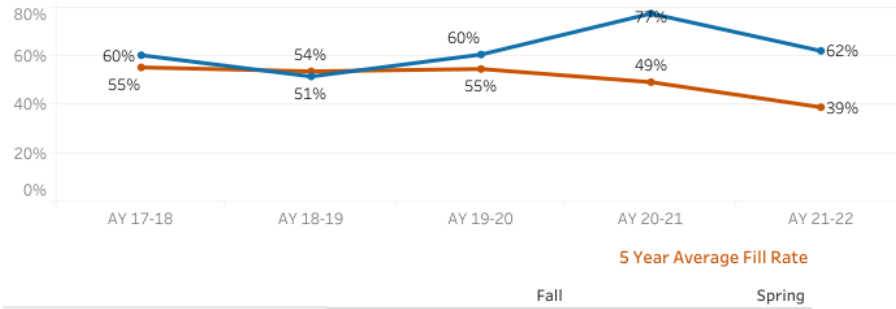
Fill Rate

Program: Performing Arts Subject: THTR Level: By Term

■ Fall ■ Spring

Average Fill Rate

Program: *Performing Arts*: Subject: *THTR*



5 Yr Avg Course Level Fill Rate

Program: *Performing Arts*: Subject: *THTR*

	Fall	Spring
THTR 100	69%	58%
THTR 105	60%	48%
THTR 175		16%
THTR 176	30%	22%
THTR 204	33%	58%
THTR 205		33%
THTR 206		12%
THTR 209	22%	11%
THTR 210	80%	73%
THTR 232	13%	
THTR 276	18%	8%
THTR 295	10%	50%

THTR 60% 51%

Division	Fall	Spring
Business and Social Sciences	69%	63%
Liberal Arts	82%	75%
Life Sciences, Allied Health & Public Safety	80%	78%
Math & Physical Sciences	87%	78%
Technical Sciences	49%	46%
TMCC	73%	67%

Music (MUS, MUSA, MUSE)

Fill Rate

Program
Performing Arts

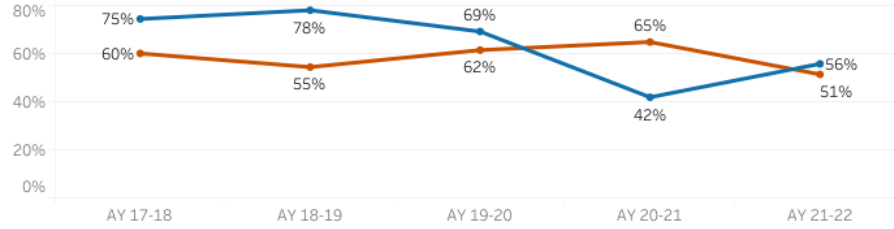
Subject
Multiple values

Level
By Term

■ Fall ■ Spring

Average Fill Rate

Program: *Performing Arts*; Subject: *MUS, MUSA, MUSE*



5 Year Average Fill Rate

	Fall	Spring
MUS	66%	56%
MUSA	69%	72%
MUSE	50%	51%
Division	Fall	Spring
Business and Social Sciences	69%	63%
Liberal Arts	82%	75%
Life Sciences, Allied Health & Public Safety	80%	78%
Math & Physical Sciences	87%	78%
Technical Sciences	49%	46%
TMCC	73%	67%

5 Yr Avg Course Level Fill Rate

Program: *Performing Arts*; Subject: *MUS, MUSA, MUSE*

	Fall	Spring
MUS 101	85%	55%
MUS 105	41%	25%
MUS 107	37%	35%
MUS 108	11%	13%
MUS 111	71%	57%
MUS 112		29%
MUS 121	83%	75%
MUS 122	55%	50%
MUS 125	79%	55%
MUS 203	51%	
MUS 204		29%
MUS 211	36%	
MUS 212		28%
MUSA 115	94%	42%
MUSA 121	40%	50%
MUSA 127	100%	100%
MUSA 129	10%	93%
MUSA 135		50%
MUSA 139	50%	
MUSA 145		63%
MUSA 147	100%	100%
MUSE 101	40%	34%
MUSE 111	61%	68%

Dance (DAN)

Unsuccessful Enrollment Attempts

Program
Performing Arts

Subject
All

5 Yr Average Unsuccessful Enrollment Attempts

An enrollment attempt is considered unsuccessful if the student tried to enroll in one or more sections of a course but could not because the section was full, and who ultimately did not take the course that term. If they eventually enrolled in another section, they are not counted as unsuccessful. And a student is only counted once per course no matter how many section-level attempts they had.

Course Level

Program: Performing Arts

DAN 101	4.75
MUS 101	2.00
MUS 121	4.25
MUS 122	1.00
MUS 125	1.00
MUSA115	1.00
THTR210	4.88

Division & College Wide

Business and Social Sciences	4.41
Liberal Arts	8.57
Life Sciences, Allied Health & Public Safety	7.80
Math & Physical Sciences	21.56
Technical Sciences	3.14
TMCC	7.73

Please analyze the trends in course fill rates and unsuccessful enrollment attempts. Discuss what these trends suggest about meeting student demand.

Fill rates remained relatively consistent but did drop around the same time the FTE dropped. This is concurrent with the loss of the designated performing arts space for performances and classes. Several of these classes have not run with much consistency due to the loss of those spaces as some of the skills being taught need specific equipment and spaces to be taught successfully.

Unsuccessful enrollment attempt numbers are lower than average for the Division and well below the average for TMCC. The low numbers indicate a minimal loss of student FTE and efficient class scheduling.

4.C. Student Demographics: Ethnicity, Gender, Credit Load, Student Status, and Age Range : Version by **Marston**,

Demographics: Program Majors

Program
Performing Arts

This section shows the demographics of the students who are declared majors in your program.

Headcount of Program Majors

Program: *Performing Arts*

Major	Fall 17	Fall 21	5 Yr Change
DANCE-AA	2	7	250%
MUSIC-AA	25	23	-8%
MUSIC-CT	5		
MUSTHTR-AA	9	1	-89%
THEATER-AA	14	10	-29%
THEATER-CT			

TMCC Headcount

Institution	Fall 17	Fall 21	5 Yr Change
TMCC	11110	9923	-11%

Term: Fall
Demographics by Ethnicity

Program Majors by Ethnicity

Term: *Fall* Program: *Performing Arts*



	Fall 17	Fall 18	Fall 19	Fall 20	Fall 21
American Indian	3.6%	1.7%	1.9%		2.4%
Asian	9.1%	5.2%	5.8%	8.1%	7.3%
Black	5.5%	3.4%	9.6%	5.4%	9.8%
Hispanic	21.8%	20.7%	30.8%	24.3%	9.8%
Caucasian	49.1%	56.9%	42.3%	59.5%	51.2%
Two or more races	7.3%	8.6%	7.7%	2.7%	14.6%
Unknown	3.6%	3.4%	1.9%		4.9%

TMCC by Ethnicity

Term: *Fall*



	Fall 17	Fall 18	Fall 19	Fall 20	Fall 21
International	0.4%	0.4%	0.3%	0.4%	0.5%
American Indian	1.3%	1.3%	1.0%	1.0%	1.3%
Asian	6.0%	5.9%	5.8%	6.5%	6.1%
Black	2.5%	2.6%	2.8%	2.8%	2.5%
Hawaiian or Pacific Islander	0.0%	0.0%	0.1%	0.1%	0.1%
Hispanic	28.8%	29.9%	32.3%	31.1%	33.6%
Caucasian	55.7%	54.1%	51.7%	51.5%	49.6%
Two or more races	3.5%	3.7%	4.2%	4.7%	4.3%
Unknown	1.7%	1.9%	1.7%	1.9%	2.1%

Demographics: Program Majors

Program
Performing Arts

This section shows the demographics of the students who are declared majors in your program.

Headcount of Program Majors

Program: *Performing Arts*

Major	Fall 17	Fall 21	5 Yr Change
DANCE-AA	2	7	250%
MUSIC-AA	25	23	-8%
MUSIC-CT	5		
MUSTHTR-AA	9	1	-89%
THEATER-AA	14	10	-29%
THEATER-CT			

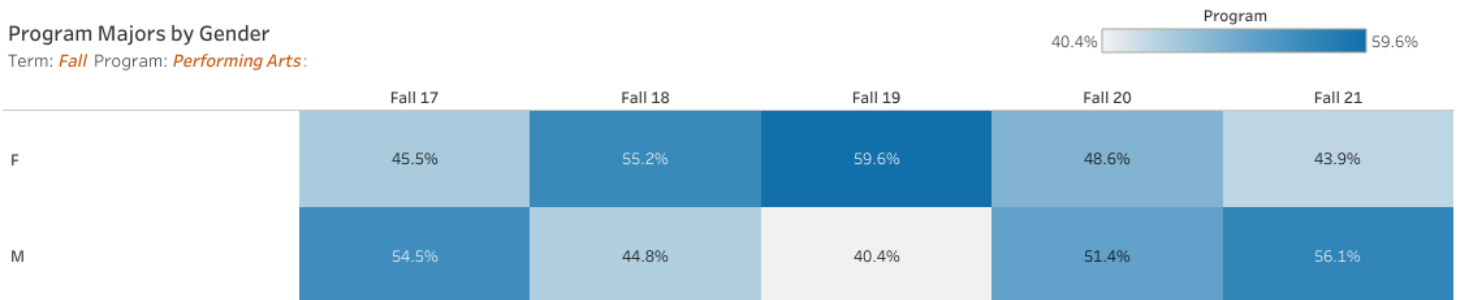
TMCC Headcount

Institution	Fall 17	Fall 21	5 Yr Change
TMCC	11110	9923	-11%

Term: Fall
Demographics by Gender

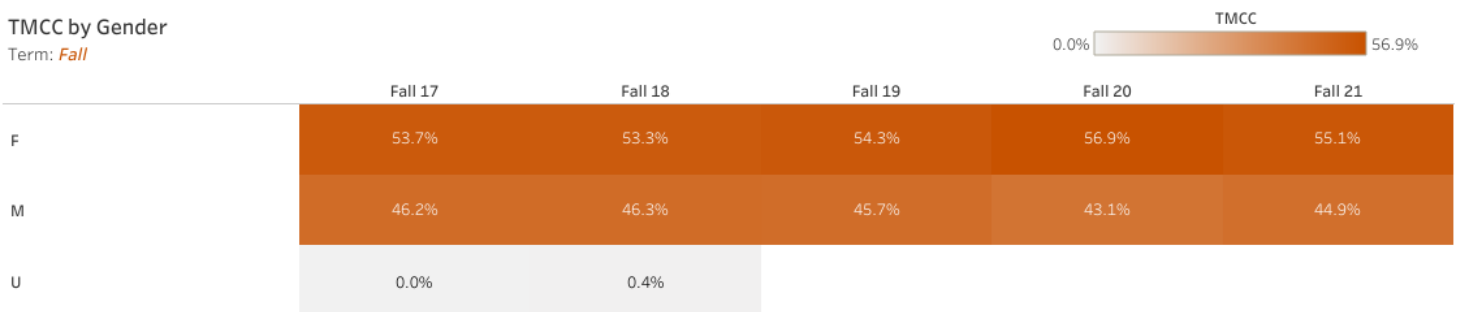
Program Majors by Gender

Term: *Fall* Program: *Performing Arts*



TMCC by Gender

Term: *Fall*



Demographics: Program Majors

Program
Performing Arts

This section shows the demographics of the students who are declared majors in your program.

Headcount of Program Majors

Program: *Performing Arts*

Major	Fall 17	Fall 21	5 Yr Change
DANCE-AA	2	7	250%
MUSIC-AA	25	23	-8%
MUSIC-CT	5		
MUSTHTR-AA	9	1	-89%
THEATER-AA	14	10	-29%
THEATER-CT			

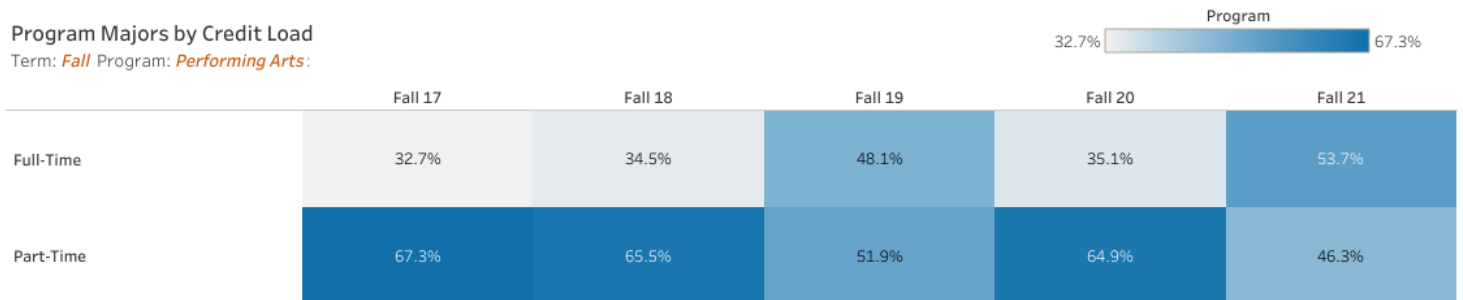
TMCC Headcount

Institution	Fall 17	Fall 21	5 Yr Change
TMCC	11110	9923	-11%

Term: Fall
Demographics by Credit Load

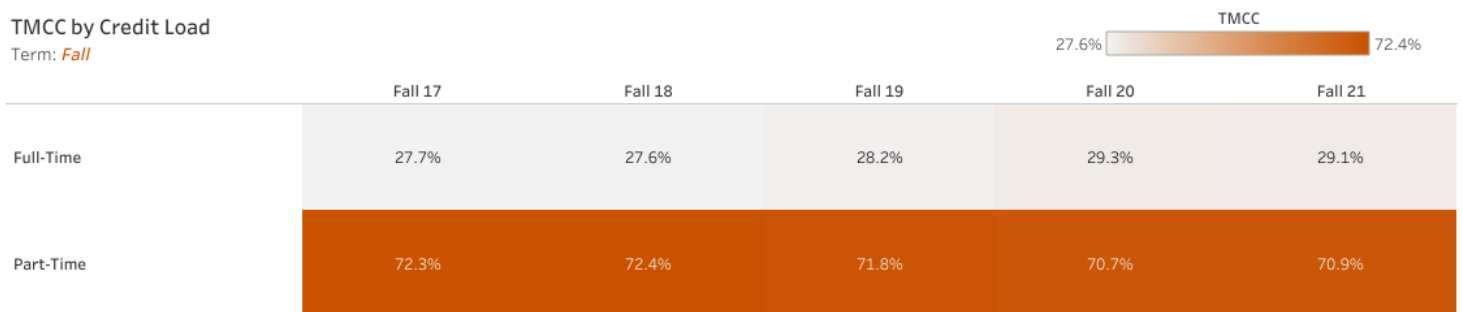
Program Majors by Credit Load

Term: *Fall* Program: *Performing Arts*



TMCC by Credit Load

Term: *Fall*



Demographics: Program Majors

Program
Performing Arts

This section shows the demographics of the students who are declared majors in your program.

Headcount of Program Majors

Program: *Performing Arts*

Major	Fall 17	Fall 21	5 Yr Change
DANCE-AA	2	7	250%
MUSIC-AA	25	23	-8%
MUSIC-CT	5		
MUSTHTR-AA	9	1	-89%
THEATER-AA	14	10	-29%
THEATER-CT			

TMCC Headcount

Institution	Fall 17	Fall 21	5 Yr Change
TMCC	11110	9923	-11%

Term: Fall
Demographics by Student Status

Program Majors by Student Status

Term: *Fall* Program: *Performing Arts*

	Fall 17	Fall 18	Fall 19	Fall 20	Fall 21
New	32.7%	17.2%	32.7%	27.0%	39.0%
Continuing	63.6%	77.6%	57.7%	64.9%	51.2%
New Transfer	3.6%	3.4%	9.6%	8.1%	9.8%
New High School		1.7%			

TMCC by Student Status

Term: *Fall*

	Fall 17	Fall 18	Fall 19	Fall 20	Fall 21
New	14.0%	15.2%	14.6%	13.5%	16.3%
Continuing	69.8%	65.5%	62.1%	60.9%	61.0%
New Transfer	9.9%	11.0%	8.7%	7.8%	8.1%
New High School	3.8%	5.7%	11.1%	12.4%	8.3%
Continuing HS	2.5%	2.6%	3.5%	5.4%	6.4%

Demographics: Program Majors

Program
Performing Arts

This section shows the demographics of the students who are declared majors in your program.

Headcount of Program Majors

Program: *Performing Arts*

Major	Fall 17	Fall 21	5 Yr Change
DANCE-AA	2	7	250%
MUSIC-AA	25	23	-8%
MUSIC-CT	5		
MUSTHTR-AA	9	1	-89%
THEATER-AA	14	10	-29%
THEATER-CT			

TMCC Headcount

Institution	Fall 17	Fall 21	5 Yr Change
TMCC	11110	9923	-11%

Term: Fall
Demographics by Age Range

Program Majors by Age Range

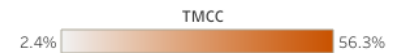
Term: *Fall* Program: *Performing Arts*



	Fall 17	Fall 18	Fall 19	Fall 20	Fall 21
<18		1.7%	1.9%		
18-24	85.5%	74.1%	78.8%	81.1%	80.5%
25-34	3.6%	10.3%	9.6%	10.8%	14.6%
35-49	5.5%	6.9%	3.8%		
50+	5.5%	6.9%	5.8%	8.1%	4.9%

TMCC by Age Range

Term: *Fall*



	Fall 17	Fall 18	Fall 19	Fall 20	Fall 21
<18	5.5%	7.1%	12.7%	15.0%	11.8%
18-24	56.3%	54.6%	52.9%	51.4%	52.8%
25-34	23.8%	23.9%	22.2%	22.8%	23.6%
35-49	10.3%	10.5%	9.0%	8.4%	9.3%
50+	4.1%	3.9%	3.3%	2.4%	2.5%

Demographics: Program Majors

Program
Performing Arts

This section shows the demographics of the students who are declared majors in your program.

Headcount of Program Majors

Program: *Performing Arts*

Major	Fall 17	Fall 21	5 Yr Change
DANCE-AA	2	7	250%
MUSIC-AA	25	23	-8%
MUSIC-CT	5		
MUSTHTR-AA	9	1	-89%
THEATER-AA	14	10	-29%
THEATER-CT			

TMCC Headcount

Institution	Fall 17	Fall 21	5 Yr Change
TMCC	11110	9923	-11%

Term: Fall
Demographics by Pell Eligibility

Program Majors by Pell Eligibility

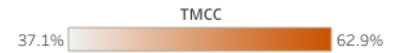
Term: *Fall* Program: *Performing Arts*



	Fall 17	Fall 18	Fall 19	Fall 20	Fall 21
Pell eligible	58.2%	48.3%	46.2%	43.2%	43.9%
not Pell Eligible	41.8%	51.7%	53.8%	56.8%	56.1%

TMCC by Pell Eligibility

Term: *Fall*



	Fall 17	Fall 18	Fall 19	Fall 20	Fall 21
Pell eligible	46.0%	43.4%	40.2%	38.7%	37.1%
not Pell Eligible	54.0%	56.6%	59.8%	61.3%	62.9%

Demographics: Program Majors

Program
Performing Arts

This section shows the demographics of the students who are declared majors in your program.

Headcount of Program Majors

Program: *Performing Arts*

Major	Fall 17	Fall 21	5 Yr Change
DANCE-AA	2	7	250%
MUSIC-AA	25	23	-8%
MUSIC-CT	5		
MUSTHTR-AA	9	1	-89%
THEATER-AA	14	10	-29%
THEATER-CT			

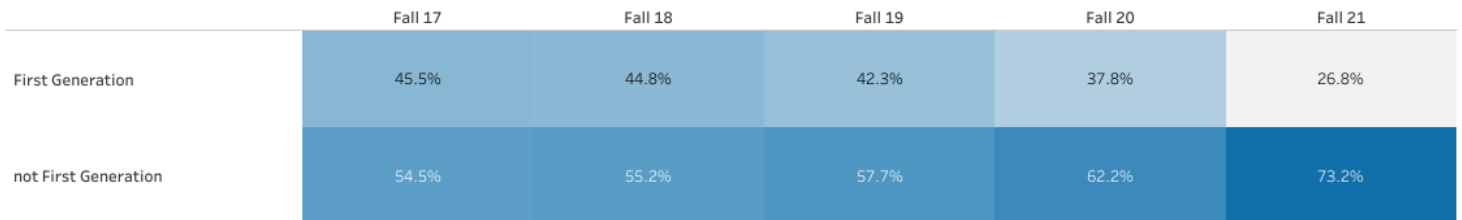
TMCC Headcount

Institution	Fall 17	Fall 21	5 Yr Change
TMCC	11110	9923	-11%

Term: Fall
Demographics by First Generation

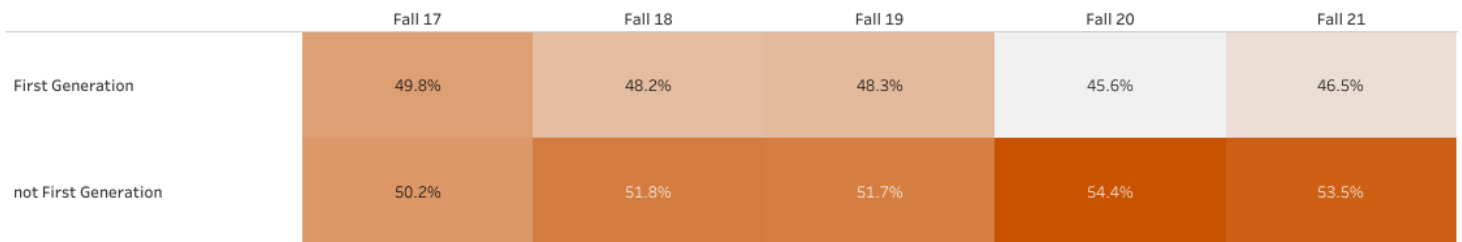
Program Majors by First Generation

Term: *Fall* Program: *Performing Arts*



TMCC by First Generation

Term: *Fall*



Briefly describe the typical student profile in terms of ethnicity, gender, credit load, student status, and age range in your program/unit, including how they compare to demographics of the college. Please note any potentially underserved student populations and discuss ideas for closing potential equity gaps. An equity gap is where there is a significant and persistent disparity in access or achievement between different groups of students.

Does the program's teaching staff look like its student population? If not, discuss ideas for how faculty can use more inclusive teaching methods.

The Performing Arts Program's student body demographics closely matches TMCC's demographics as a whole, and is broadly Hispanic and Caucasian with an even split of male and female identifying students. The full time faculty and staff identify as male and do not represent the BIPOC student data. The full time faculty are high in queer instructor numbers (two out of three) and have a range of disabilities represented on the team. There are several female and male identifying part time instructors. All but one is Caucasian. The part time instructors range in age from 29 to 45. Students range from 17 to 50+ in age.

To better represent our student population in the theatre course content, the faculty are further diversifying the plays, assignments, and reading materials that are written by BIPOC and female identifying writers. We are also seeing a range of students that are continuing with TMCC and as of 2021 we are seeing more students who are not eligible for Pell Grants.

V. STUDENT SUCCESS

5.A. Course Completion Rates : Version by Marston, Ronald on 12/01/2022 19:33

Please describe any substantial trends or shifts that you see in the overall course completion rate and successful completion (C or better). What might these trends or shifts mean? Next, disaggregate the data by student demographics. Discuss any potential equity gaps and ideas for closing these gaps. An educational equity gap is where there is a significant and persistent disparity in educational attainment between different groups of students.

Course Completion

Instructions: Use the selection criteria below to choose an academic year, division, department and subject area to evaluate. When finished, choose the "Section Completion Rate" tab listed above to view section level data and drill down to a course and instructor.

To reset the dashboard, click on this arrow at the bottom of the dashboard:



Course Completion: The number of students who remain in a class until the end of the semester and receive A, B, C, D, Pass (P), Satisfactory (S), In Progress (X), or Audit (AD) grade notations.

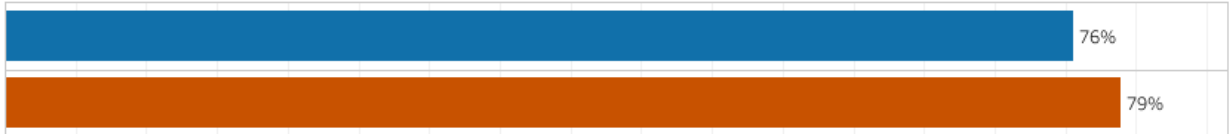
Academic Year	Division	Department	Subject
2021-2022	Liberal Arts Division	Visual and Performing Arts	THTR

Academic Year: 2021-2022

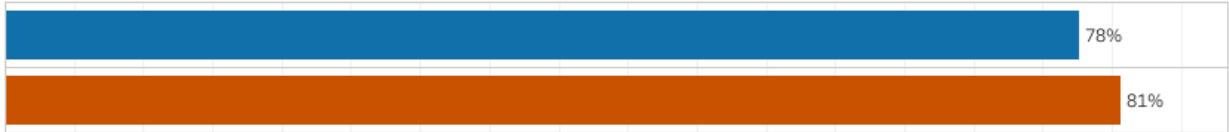
Term ■ Fall ■ Spring



Division: Liberal Arts Division



Department: Visual and Performing Arts



Subject: THTR



Section Completion Rate

Course
All

Instructor
All

Section Level Data

Semester	Course	Section	Mode	Instructor	Instructor Status	Enrolled	Completion Rate (D or Better)	Successful Completion Rate (C or Better)
Fall 2021	THTR 100	3001	Web-Based	SORENSEN, JARED	Full-Time	26	81%	73%
	THTR 105	1001	In-Person	SPAIN, STACEY	Part-Time	18	78%	72%
	THTR 204	1001	In-Person	SORENSEN, JARED	Full-Time	7	86%	86%
	THTR 210	1501	Hybrid	SPAIN, STACEY	Part-Time	21	86%	52%
			Web-Based	SORENSEN, JARED	Full-Time	29	76%	69%
			Web-Based	SORENSEN, JARED	Full-Time	18	67%	61%
			Web-Based	SORENSEN, JARED	Full-Time	12	67%	58%
	THTR 210	5301	Web-Based	ANDERSON, DAVID	Part-Time	27	70%	67%
			Web-Based	ANDERSON, DAVID	Part-Time	27	70%	67%
	THTR 295	7001	Web-Based	SPAIN, STACEY	Part-Time	1	100%	100%
Spring 2022	THTR 100	3001	Web-Based	SORENSEN, JARED	Full-Time	16	75%	56%
	THTR 105	1002	In-Person	NATWORA, HOLLY	Part-Time	12	92%	92%
	THTR 175	1001	In-Person	ANDERSON, DAVID	Part-Time	4	75%	75%
	THTR 176	8001	In-Person	NATWORA, HOLLY	Part-Time	2	100%	100%
	THTR 205	1002	In-Person	NATWORA, HOLLY	Part-Time	10	90%	90%
	THTR 209	8001	In-Person	NATWORA, HOLLY	Part-Time	11	100%	100%
	THTR 210	1601	In-Person	ANDERSON, DAVID	Part-Time	23	78%	74%
			Web-Based	SORENSEN, JARED	Full-Time	25	68%	68%
			Web-Based	SORENSEN, JARED	Full-Time	12	83%	83%
			Web-Based	SORENSEN, JARED	Full-Time	14	86%	86%
THTR 210	5301	Web-Based	ANDERSON, DAVID	Part-Time	26	65%	65%	
		Web-Based	ANDERSON, DAVID	Part-Time	26	65%	65%	
THTR 210	6001	Web-Based	SPAIN, STACEY	Part-Time	28	100%	96%	

Course Completion

Instructions: Use the selection criteria below to choose an academic year, division, department and subject area to evaluate. When finished, choose the "Section Completion Rate" tab listed above to view section level data and drill down to a course and instructor.

To reset the dashboard, click on this arrow at the bottom of the dashboard:



Course Completion: The number of students who remain in a class until the end of the semester and receive A, B, C, D, Pass (P), Satisfactory (S), In Progress (X), or Audit (AD) grade notations.

Academic Year	Division	Department	Subject
2021-2022	Liberal Arts Division	Visual and Performing Arts	MUS

Academic Year: 2021-2022

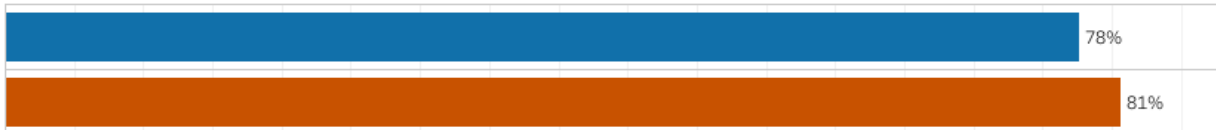
Term ■ Fall ■ Spring



Division: Liberal Arts Division



Department: Visual and Performing Arts



Subject: MUS



Section Completion Rate

Course All Instructor All

Section Level Data

Semester	Course	Section	Mode	Instructor	Instructor Status	Enrolled	Completion Rate (D or Better)	Successful Completion Rate (C or Better)
Fall 2021	MUS 101	1002	In-Person	ROSS, COLIN	Part-Time	24	67%	54%
	MUS 107	3901	WL	JUDY, GEORGE	Part-Time	1	100%	100%
		3902	WL	JUDY, GEORGE	Part-Time	6	83%	67%
		3903	WL	JUDY, GEORGE	Part-Time	4	100%	100%
	MUS 108	3901	WL	JUDY, GEORGE	Part-Time	2	100%	100%
	MUS 111	3901	WL	KIM, YOUSEON	Part-Time	8	50%	50%
		8902	WL	BURT, MARIBETH	Part-Time	6	83%	67%
	MUS 121	1008	In-Person	OWENS, THEODORE	Full-Time	30	73%	70%
		1009	In-Person	OWENS, THEODORE	Full-Time	28	79%	75%
		3001	Web-Based	OWENS, THEODORE	Full-Time	30	83%	77%
		3002	Web-Based	OWENS, THEODORE	Full-Time	30	93%	87%
		3004	Web-Based	OWENS, THEODORE	Full-Time	29	72%	69%
	3005	Web-Based	MICKEY, KATHRYN	Part-Time	27	78%	78%	
	3007	Web-Based	MICKEY, KATHRYN	Part-Time	31	87%	84%	
	MUS 122	3001	Web-Based	ROSS, COLIN	Part-Time	23	74%	70%
	MUS 125	3001	Web-Based	ROSS, COLIN	Part-Time	30	57%	57%
	MUS 203	1001	In-Person	OWENS, THEODORE	Full-Time	4	100%	75%
	MUS 211	3901	WL	MICKEY, KATHRYN	Part-Time	4	100%	50%
	Spring 2022	MUS 101	1001	In-Person	ROSS, COLIN	Part-Time	18	67%
MUS 105		2001	In-Person	OWENS, THEODORE	Full-Time	7	100%	100%
MUS 107		1003	In-Person	OHARA, MARGARET	Part-Time	17	71%	65%
MUS 111		1004	In-Person	BURT, MARIBETH	Part-Time	16	69%	50%
		3904	WL	KIM, YOUSEON	Part-Time	7	86%	86%
MUS 121		1003	In-Person	MICKEY, KATHRYN	Part-Time	8	100%	100%
		1004	In-Person	OWENS, THEODORE	Full-Time	18	94%	89%
		1005	In-Person	OWENS, THEODORE	Full-Time	11	82%	73%
		1007	In-Person	OWENS, THEODORE	Full-Time	11	82%	64%
		3001	Web-Based	OWENS, THEODORE	Full-Time	30	97%	97%
3002		Web-Based	OWENS, THEODORE	Full-Time	30	90%	87%	

Course Completion

Instructions: Use the selection criteria below to choose an academic year, division, department and subject area to evaluate. When finished, choose the "Section Completion Rate" tab listed above to view section level data and drill down to a course and instructor.

To reset the dashboard, click on this arrow at the bottom of the dashboard:



Course Completion: The number of students who remain in a class until the end of the semester and receive A, B, C, D, Pass (P), Satisfactory (S), In Progress (X), or Audit (AD) grade notations.

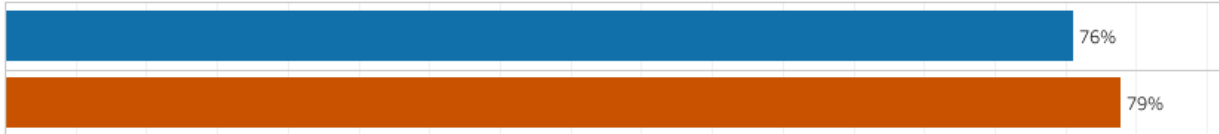
Academic Year	Division	Department	Subject
2021-2022	Liberal Arts Division	Visual and Performing Arts	MUSA

Academic Year: 2021-2022

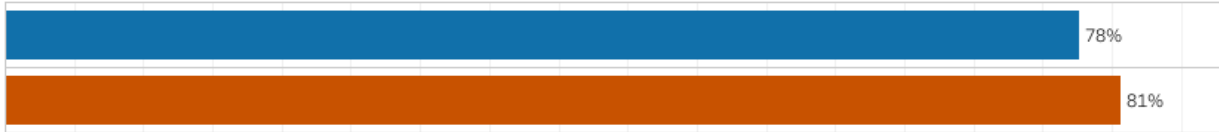
Term ■ Fall ■ Spring



Division: Liberal Arts Division



Department: Visual and Performing Arts



Subject: MUSA



Course Completion

Instructions: Use the selection criteria below to choose an academic year, division, department and subject area to evaluate. When finished, choose the "Section Completion Rate" tab listed above to view section level data and drill down to a course and instructor.

To reset the dashboard, click on this arrow at the bottom of the dashboard:



Course Completion: The number of students who remain in a class until the end of the semester and receive A, B, C, D, Pass (P), Satisfactory (S), In Progress (X), or Audit (AD) grade notations.

Academic Year	Division	Department	Subject
2021-2022	Liberal Arts Division	Visual and Performing Arts	DAN

Academic Year: **2021-2022**

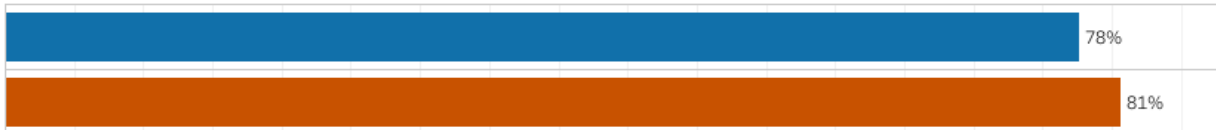
Term ■ Fall ■ Spring



Division: **Liberal Arts Division**



Department: **Visual and Performing Arts**



Subject: **DAN**



Section Completion Rate

Course
All

Instructor
All

Section Level Data

Semester	Course	Section	Mode	Instructor	Instructor Status	Enrolled	Completion Rate (D or Better)	Successful Completion Rate (C or Better)
Fall 2021	DAN 101	3001	Web-Based	MEYER, STEVEN	Part-Time	30	87%	83%
		3002	Web-Based	MEYER, STEVEN	Part-Time	30	57%	53%
	DAN 132	1002	In-Person	OHARA, MARGARET	Part-Time	3	100%	100%
	DAN 133	1002	In-Person	OHARA, MARGARET	Part-Time	2	100%	100%
	DAN 135	1001	In-Person	MARTIN, JENNIFER	Part-Time	12	75%	67%
	DAN 136	1001	In-Person	MARTIN, JENNIFER	Part-Time	1	100%	100%
	DAN 138	1001	In-Person	MARTIN, JENNIFER	Part-Time	6	50%	33%
	DAN 139	1001	In-Person	MARTIN, JENNIFER	Part-Time	2	100%	100%
	DAN 144	1002	In-Person	OHARA, MARGARET	Part-Time	4	100%	50%
	DAN 145	1002	In-Person	OHARA, MARGARET	Part-Time	2	100%	0%
	DAN 232	1002	In-Person	OHARA, MARGARET	Part-Time	1	100%	100%
	DAN 235	1001	In-Person	MARTIN, JENNIFER	Part-Time	1	100%	100%
Spring 2022	DAN 101	3001	Web-Based	TAYLOR, LAURA	Part-Time	30	83%	73%
		3002	Web-Based	DEFILIPPIS, DAYNA	Part-Time	21	76%	67%
		3003	Web-Based	TAYLOR, LAURA	Part-Time	21	71%	62%
	DAN 132	1001	In-Person	OHARA, MARGARET	Part-Time	2	100%	100%
	DAN 135	1001	In-Person	MARTIN, JENNIFER	Part-Time	7	86%	57%
	DAN 136	1001	In-Person	MARTIN, JENNIFER	Part-Time	3	100%	33%
	DAN 138	1001	In-Person	MARTIN, JENNIFER	Part-Time	2	50%	50%
	DAN 139	1001	In-Person	MARTIN, JENNIFER	Part-Time	3	67%	67%
	DAN 144	1001	In-Person	OHARA, MARGARET	Part-Time	1	100%	100%
	DAN 145	1001	In-Person	OHARA, MARGARET	Part-Time	2	100%	100%
	DAN 232	1001	In-Person	OHARA, MARGARET	Part-Time	2	100%	100%

Theater (THTR) completion rates (D or Better) for classes range between 65% and 100%. Average completion rates are 76% and 82%, for Fall 2021 and Spring 2022 respectively.

Music (MUS) completion rates (D or Better) for classes range between 50% and 100%. Average completion rates are 77% and 83%, for Fall 2021 and Spring 2022 respectively.

Dance (DAN) completion rates (D or Better) for classes range between 50% and 100%. Average completion rates are 76% and 80%, for Fall 2021 and Spring 2022 respectively.

Overall course completion rates for all disciplines in Visual and Performing Arts are 78% and 81%, for Fall 2021 and Spring 2022 respectively, and are 2% points higher than the Liberal Arts Division, and 4% points lower than TMCC as a whole. There are no substantial trends discernable from the data. No significant equity gaps are observed.

5.B. Graduation and Transfer : Version by Marston, Ronald on 12/01/2022 19:33

Degrees and Certificates Conferred

by Academic Year: Summer, Fall, Spring

Division
 Liberal Arts

Department
 Visual and Performing Arts

Degree
 Associate of Arts (AA)

Gender
 All

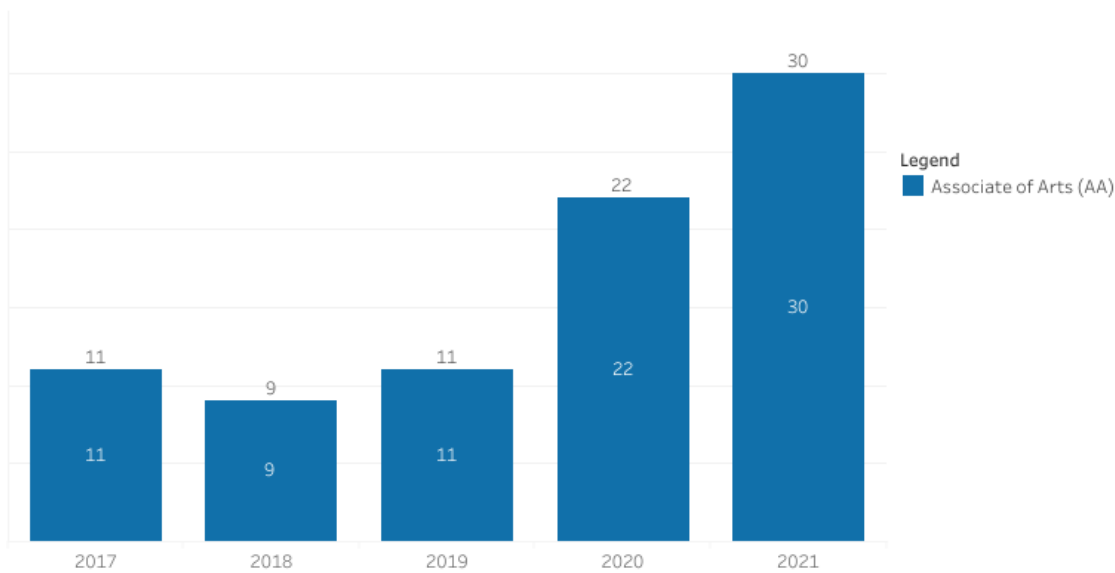
Race/Ethnicity
 All

Age Range
 All

Low Income
 All

First Generation
 All

Status
 All



NOTE: Credit Load for this dashboard is based on the students attempted credits their first term as a college student at TMCC (12 or more credits is full-time). If the student earned their college degree or certificate while in high school, credit load is listed as 'High School'.

Degree Description	2017	2018	2019	2020	2021
Art History-AA		1	1		2
Fine Arts-AA	9	8	4	7	10
GAM Graphic Design Track-AA			3	8	10
GAM Motion Graphics-AA				2	6
GAM Web/UI Development-AA			1		
Music Theater-AA				2	
Music-AA	1		1	2	1
Theater-AA	1		1	1	1

Data Source: IPEDS Completions Report

Please discuss any trends or shifts that you see in the number of graduates and graduates who have transferred in the past 5 years.

Next, disaggregate the data by student demographics, and discuss any potential equity gaps: Which student populations are earning degrees or certificates compared to the demographic makeup of the program? Do graduates resemble the student demographics of the program? If not, discuss ideas to mitigate potential equity gaps.

There are no discernable trends in the graduation rates between 2017 and 2021. The numbers are very low overall (single digits), and are too small to disaggregate in any meaningful way. Anecdotally, the faculty and staff see no significant equity gaps in program graduates based on the demographic makeup of the program.

VI. RESOURCES

6.A. Faculty Achievement : Version by Marston, Ronald on 12/01/2022 19:33

Describe the program/unit's full-time (FT) faculty credentials, experience, and highlights of significant activities and/or contributions to TMCC. Please use the format below for each FT faculty member.

- Faculty Name, FTE
- Degree(s) or professional certification(s) awarded, discipline, awarding institution
- Substantial accomplishments or contributions to the community, especially those related to education or your discipline (e.g. mentoring, community service) (Please limit to 3)
- Number of years teaching at TMCC
- Total number of years in academia
- Primary courses taught
- Significant activities or contributions made to TMCC (Please limit to 3)

There are three full time faculty in Performing Arts. Ted Owens teaches music, Jared Sorenson and Shea King teach in Theatre.

Shea King, FTE 1.0

- Degrees
 - MFA (Theatre Arts, Directing)
 - BA (Theatre Arts, Acting)
- Substantial Accomplishments
 - Community Service
 - Workshop Presenter (Northern Nevada Thespians Leadership and Tech Conference September 16th, 2022. Hosted by Damonte Ranch High School)
 - Position with a professional organization (Irene Ryan Coordinator for the Kennedy Center American College Theatre Festival, Region VII)
 - Mentoring (9 student actors, 1 assistant director, and 1 stage manager working on our fall play production *Abraham Lincoln's Big Gay Dance Party* by Aaron Loeb)
- Number of years teaching at TMCC
 - In my first year
- Total number of years in academia
 - In my seventh year
- Primary courses taught
 - THTR 100 Introduction to Theatre
 - THTR 105 Introduction to Acting I
 - THTR 199 Play Structure and Analysis
 - THTR 205 Introduction to Acting II
 - THTR 209 Theatre Practicum
 - THTR 210 Theatre: a Cultural Context
 - THTR 232 Children's Theatre
- Significant activities or contributions made to TMCC
 - Serving the campus community in the role of LGBTQIA+ Advocate through the Equity, Inclusion, and Sustainability office.
 - Chair of the Friends and Allies of Lesbian, Gay, Bisexual, Transgender/Transsexual, Queer and Questioning (LGBTQ) committee. This is a sub-committee of the Diversity committee.
 - Diversity Committee member chaired by Juana Reynoza-Gomez, Adine Stormoen

Theodore Owens, FTE 1.0

- Degrees
 - Post-graduate DMA (ABD) (Music Composition, Music in General Studies, doctoral minor)
 - MM (Music Composition)
 - BM (Music Composition)
- Substantial Accomplishments
 - Community Service
 - Artistic Director, Nevada Gay Men's Chorus (501 c3)
 - Music Director, First Congregational Church of Reno, United Church of Christ
- Number of years teaching at TMCC
 - 18 years
- Total number of years in academia
 - 25 years
- Primary courses taught
 - MUS 101 Music Fundamentals
 - MUS 105 Vocal Techniques
 - MUS 111 Piano Class I
 - MUS 113/213: Fundamentals of Music Composition I & II
 - MUS 121 Music Appreciation, MUS 121 N01 American Popular Music
 - MUS 131 Introduction to Music Literature
 - MUS 122 Survey of Jazz
 - MUS 203, MUS 204, MUS 207R, MUS 208R: Music Theory I, II, III, IV
 - MUSA 147 Voice for Musical Theatre
 - MUSE 101 Concert Choir
 - MUSE 112 Concert Band
 - THTR 175 Musical Theatre
 - THTR 176/276: Musical Theatre Workshop

- Significant activities or contributions made to TMCC
 - Diversity Committee member (current)
 - WebCollege Advisory Committee member (current)
 - Multiple performances for TMCC events including fundraisers, award ceremonies, and commencement

Jared Sorenson, FTE 1.0

- Degrees
 - MFA (Theatre Arts, Scenic Design)
 - BA (Theatre, Production)
- Substantial Accomplishments
 - Community Service
 - Workshop Presenter (Northern Nevada Thespians Leadership and Tech Conference September 16th, 2022.)
 - Tech Olympics Judge (Northern Nevada Thespians Leadership and Tech Conference, September 16th, 2022.)
 - CTE Theatre Technology Standards Writing Team for the Nevada Department of Education, Fall 2022
- Number of years teaching at TMCC
 - In my second year
- Total number of years in academia
 - 6
- Primary courses taught
 - THTR 100 Introduction to Theatre
 - THTR 204 Theatre Technology I
 - THTR 209 Theatre Practicum
 - THTR 210 Theatre: a Cultural Context
- Significant activities or contributions made to TMCC
 - Serving as Program Coordinator for the Performing Arts Program
 - Web Advisory Committee member, chaired by Cal Anderson
 - Oddie District Advisory Committee member, collaborating on the new Oddie District TMCC performance space
 - TMCC's 50th Anniversary Fundraiser "Murder Mystery at the Disco" committee member, advising on event details and managing the student performance component.

6.B. FT/PT Faculty and Student Credit Hours Taught : Version by Marston, Ronald on 12/01/2022 19:33

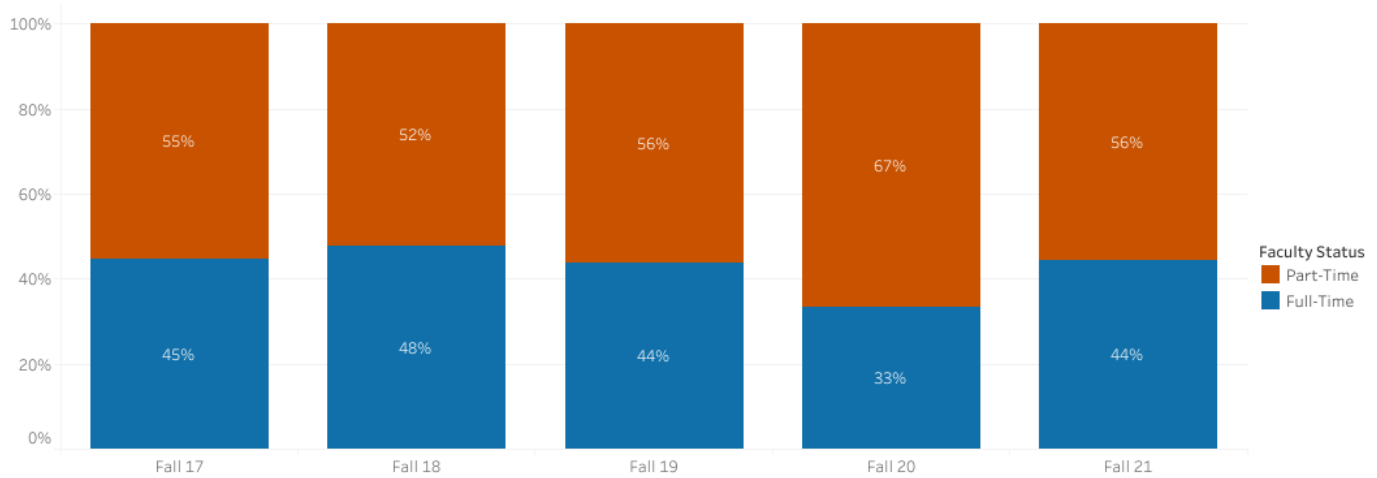
Faculty Workload

Program
Performing Arts

Term
Fall

Student Credit Hours

Program: *Performing Arts*



The above section shows the percent of student credit hours that were taught by Full-Time vs Part-Time faculty within your program's subject area. These student credit hours are not necessarily enrollments of your declared majors, they are enrollments by all students taking your courses. Student credit hours are defined as the sum of (enrolled students x units).

Headcount & FTE

Program: *Performing Arts*

	Full-Time		Part-Time	
	Headcount	FTE	Headcount	FTE
Fall 17	3	3.6	15	5.2
Fall 18	3	4.3	14	4.5
Fall 19	3	4.0	15	5.0
Fall 20	2	2.2	13	4.1
Fall 21	2	2.2	11	4.6

The above section shows the headcount and the FTE (units / 15) of Full-Time vs Part-Time faculty who teach your courses. If the FTE of your FT faculty is larger than headcount, this means that the average teaching load of your FT faculty is greater than 15. If the FTE is lower than headcount, this is a reflection of the amount of release given to your FT faculty.

FTE/SCH by Instructor

FTE/SCH
Full-time Equivalent

Fall/Spring
Fall

Full-time/Part-time Instructor
Full-time

Division
Liberal Arts

Department
Visual and Performing Arts

Subject
Multiple values

Data is for Primary Instructors only. When using filters, only the FTE/SCH associated with those filters will show. FTE/SCH totals on this page are for the Division/Department/Subject selected. Division/Department/Subject filters are based on current organizational structure. First term is first term within the reporting period, starting with Fall 2010.

To view Instructor level detail that will show data for all Division/Department/Subject that an instructor teaches - move mouse to the right of the instructor name until you see the hover over (instructors name will appear in a box), click when you see the name you want and you will be taken to the 'Instructor Detail' for that instructor.

Full-time Equivalent

Division: [Liberal Arts](#), Department: [Visual and Performing Arts](#), Subject: [DAN, MUS, MUSA and 2 more](#), FT/PT: [Full-time](#)

Instructor1	Mult	First Term	Fall 2010	Fall 2011	Fall 2012	Fall 2013	Fall 2014	Fall 2015	Fall 2016	Fall 2017	Fall 2018	Fall 2019	Fall 2020	Fall 2021
ABERASTURI, PAUL		F10	17.7	17.9	17.5	13.7								
BULLIS, ERIC	Dept	Sp17							18.5					
CARBY, MARSHALL		F17								34.7				
CARDOZA, THOMAS	Dept	F10	2.0		1.6									
DEFILIPPIS, DAYNA		F18									27.0	21.8	17.9	
GIFFORD, WILLIAM	Dept	F10	14.6	15.0		16.0								
KLOCKE, SARAH	Dept	Sp18								21.4				
OWENS, THEODORE		F10	35.1	31.7	38.2	28.7	23.8	30.1	32.3	23.2	30.8	30.1	17.6	30.2
SOENSON, JARED		F21												18.4
SPAIN, STACEY		F10									21.8	22.1		
WRAY, CAROLYN		F10	19.3	23.4	23.6	19.9	21.4	14.1						
Total			88.6	88.0	80.9	78.3	45.2	44.3	50.7	79.3	79.6	74.1	35.5	48.6

FTE/SCH by Instructor

FTE/SCH
Full-time Equivalent

Fall/Spring
Fall

Full-time/Part-time Instructor
Part-time

Division
Liberal Arts

Department
Visual and Performing Arts

Subject
THTR

Data is for Primary Instructors only. When using filters, only the FTE/SCH associated with those filters will show. FTE/SCH totals on this page are for the Division/Department/Subject selected. Division/Department/Subject filters are based on current organizational structure. First term is first term within the reporting period, starting with Fall 2010.

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Full-time Equivalent

Division: **Liberal Arts**, Department: **Visual and Performing Arts**, Subject: **THTR**, FT/PT: **Part-time**

Instructor1	Mult	First Term	Fall 2010	Fall 2011	Fall 2012	Fall 2013	Fall 2014	Fall 2015	Fall 2016	Fall 2017	Fall 2018	Fall 2019	Fall 2020	Fall 2021
ANDERSON, DAVID		F18									9.6	9.8	8.6	5.4
BULLIS, ERIC	Dept	Sp17						18.1						
EARDLEY, CATHERINE		F10	1.4	2.1	0.9									
GREKOR, SHAUN	Dept	F10	2.4	2.2	0.6	1.8								
HAUN, SHELDON	Dept	F15					9.4		2.2		5.6			
HEARN, RODNEY		F10	4.4	3.6			3.8							
NATWORA, HOLLY		Sp19										16.0	3.4	
NEACE, SANDRA		F14					4.4		5.8					
RUNNINGWOLF, MYRTON		F15						11.8	16.8					
SIEGEL, NEIL	Div	F12	1.0		0.6									
SORENSEN, DANIEL	Dept	F10	1.2											
SPAIN, STACEY		F10	5.8				4.6		17.8	2.6			18.4	8.0
STATHES, CONNIE	Dept	F10		1.0	1.2	0.6								
WRAY, CAROLYN		F10									11.0	6.0		
Total			16.2	8.9	3.3	2.4	22.2	29.9	42.6	2.6	26.2	31.8	30.4	13.4

FTE/SCH by Instructor

FTE/SCH
Full-time Equivalent

Fall/Spring
Fall

Full-time/Part-time Instructor
Part-time

Division
Liberal Arts

Department
Visual and Performing Arts

Subject
Multiple values

Data is for Primary Instructors only. When using filters, only the FTE/SCH associated with those filters will show. FTE/SCH totals on this page are for the Division/Department/Subject selected. Division/Department/Subject filters are based on current organizational structure. First term is first term within the reporting period, starting with Fall 2010.

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Full-time Equivalent

Division: [Liberal Arts](#), Department: [Visual and Performing Arts](#), Subject: [MUS, MUSA, MUSE](#), FT/PT: [Part-time](#)

Instructor1	Mult	First Term	Fall 2010	Fall 2011	Fall 2012	Fall 2013	Fall 2014	Fall 2015	Fall 2016	Fall 2017	Fall 2018	Fall 2019	Fall 2020	Fall 2021
BOUWERAERTS, KIM		F10	15.8											
BRANSON, DAVID		F10	1.9	1.2	1.8									
BURT, MARIBETH		Sp12			2.1	1.9	2.0	3.2	2.0	5.4	4.1	12.4	1.7	1.4
CHATWOOD, TIMOTHY		F16							0.4					
COWELL, RACHAEL		F18									0.3			
DUKE, STUART		F10	7.0	9.8	10.7	17.2	15.1	16.4	11.7	6.4	2.3	0.9	1.1	
FORCIER, CODY		F21												0.1
GRAY, ETHAN		F19										0.1		
JUDY, GEORGE		Sp20											1.3	2.7
KIM, YOUSEON		F10	5.9	6.9	6.6	5.2	3.9	4.1		5.9	3.2	4.0	0.1	1.6
MAY, BRITTNEY		Sp19										0.1		
MCGRANNAHAN, A		F15							0.1					
MCGRANNAHAN, AG		F15						0.1						
MCGRANNAHAN, GAYLE		Sp11			3.2	2.9	7.6	7.3	7.0	6.3	7.9	7.5		
MCMULLIN, CHRISTOPHER		F14					0.1							
MICKEY, KATHRYN		Sp12			16.2		15.8	15.0	23.2	19.2	16.8	17.8	13.0	11.9
ONEILL, MARTHA		F13				1.5	1.9	2.2	4.0	1.7	1.9	1.3		
PHILLIPS, JONATHAN		F17								0.2				
ROBBINS, DANIEL		F10	20.0	24.2	23.2	22.0	24.0	24.0	22.4	22.2	15.2	5.2	7.4	
ROSS, COLIN		Sp20											6.6	15.4
SCOTT, TERRY		F10	7.1	8.5	6.0	3.1	4.3	1.8	3.5	1.5	3.0	3.0	3.4	
SMITH, DEIDRE		F10	2.1											
THOMAS, KEVIN		F10	1.3											
TIBBENLEMBKE, JENNIFER		Sp11		7.0										
Total			61.1	57.6	69.9	53.8	74.5	74.1	74.3	68.7	54.7	52.3	34.5	33.1

FTE/SCH by Instructor

FTE/SCH
Full-time Equivalent

Fall/Spring
Fall

Full-time/Part-time Instructor
Part-time

Division
Liberal Arts

Department
Visual and Performing Arts

Subject
DAN

Data is for Primary Instructors only. When using filters, only the FTE/SCH associated with those filters will show. FTE/SCH totals on this page are for the Division/Department/Subject selected. Division/Department/Subject filters are based on current organizational structure. First term is first term within the reporting period, starting with Fall 2010.

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Full-time Equivalent

Division: [Liberal Arts](#), Department: [Visual and Performing Arts](#), Subject: [DAN](#), FT/PT: [Part-time](#)

Instructor1	Mult	First Term	Fall 2010	Fall 2011	Fall 2012	Fall 2013	Fall 2014	Fall 2015	Fall 2016	Fall 2017	Fall 2018	Fall 2019	Fall 2020	Fall 2021
CASEY, PATRICIA		F10	2.3		2.2	1.9	1.3	1.1	1.1	1.3				
CHRISTENSEN, LINDSEY		F10	1.7	3.7	1.9	1.2								
EARDLEY, CATHERINE		F10	8.1	7.4	12.3	12.0	18.2	24.0	18.4	17.8				
GREENE, CHANDRA		F16										11.2	5.6	
HEALY, CHANDRA		F16							5.6	6.0	6.0			
LAVELY, LINDSEY		F10					1.4	1.5		0.7				
MARTIN, JENNIFER		F21												1.5
MEYER, STEVEN		Sp20												12.0
OHARA, MARGARET		F10	1.1	0.7		2.2	1.7	2.0	1.6	1.3	0.6	0.4	0.5	0.8
Total			13.3	11.8	16.4	17.3	22.6	28.6	26.7	27.1	6.6	11.6	6.1	14.3

Describe the trends or shifts in the number of full-time (FT) and part-time (PT) faculty, and the number of student credit hours (SCH) taught by FT and PT faculty since the last program/unit review. What Impact, if any, have these trends or shifts had on the program/unit?

There are no discernable trends in the number of full time vs part time instructors or student credit hours taught in the program. Shifts in the numbers from semester to semester can be attributed to full time faculty hires and resignations, FTE drops due to covid and other factors, and part time faculty turnover.

6.C. Support Staff : Version by Marston, Ronald on 12/01/2022 19:33

Describe the program/unit's support staff, including their FTE, major duties, and any specialized credentials necessary to carry out their duties. Is the number of staff adequate to support the program/unit? Explain.

The Performing Arts Program receives support from two classified staff members, Steven Meyer and Ty Hagar.

Steven Meyer

Steven is the full time Administrative Assistant for Performing Arts, and is instrumental to the success of the program. His professionalism, depth of knowledge, and connections to the local community of performers makes him a great asset to the program.

- Administrative Assistant III for Performing Arts Department
- Housed on the Dandini Campus, RDMT 334U
- Former Professional Dancer
- Seasoned entertainer in dance, music, musical theatre and opera
- Seasoned choreographer and stage director
- Former Executive Director of Nevada Opera Company
- Former Box Office Manager, Pioneer Center for the Performing Arts
- Executive Director of the Nevada Gay Men's Chorus for 11 years
- NSHE/TMCC employee for 5 years for Liberal Arts Division at 100% FTE

Ty Hagar

Ty Hagar was hired in 2005 as a classified Theatre Technician for the RPAC performing arts space to handle technical assistance, maintenance, equipment and supplies, and do design work for productions. Ty has been and continues to be an invaluable asset to the program. When TMCC moved out of the RPAC theatre space in spring 2019, Ty's duties necessarily shifted. As Ty moved to the main campus, his job description was rewritten to include working in Facilities and Media Services. Ty split his time between those areas and Performing Arts. In 2021 the Facilities obligation was removed so Ty could spend more time working in Media Services, an area in which he is well qualified to work. With the addition to the program of Jared Sorenson in 2021, who was hired to teach and perform theatre tech, many of Ty's original responsibilities have shifted. Going forward, his primary job duties will be in Media Services, but Ty will continue to be needed to help with tech for productions.

- Journeyman stage technician
- Theatrical and convention lighting
- Live sound reinforcement
- Sound recording, mixing and editing
- Video production including drone flying
- Digital video and audio recording and editing
- Carpentry and painting
- OSHA 30 qualified

The current support staff are adequate to support the program, and any reduction in staff would be problematic.

6.D. Facilities and Technology : Version by Marston, Ronald on 12/01/2022 19:33

Describe the facilities and technology used by the program/unit, and discuss any unique requirements. These may include labs, studios, off-campus sites, computer classrooms, specialized equipment, etc. Are program/unit facilities and technology adequate to support the program? Explain.

From 2002-2019 the TMCC Performing Arts Program was housed at the Nell J. Redfield Performing Arts Center (RPAC) on Keystone Avenue. Providing a dedicated performance and rehearsal space, it allowed TMCC students to hone their performance and technical skills, preparing them to continue with their education and training in a four-year institution or to enter the workforce. In addition it provided for the storage of scenery, costumes, props, and furniture, allowing these elements to be reused in future productions, resulting in both monetary and environmental savings. Furthermore, the security of a permanent space, particularly such a community-facing one, created community recognition and the development of a dedicated audience.

In 2019, the lease was not renewed, leaving the TMCC Performing Arts without many of the necessary resources to train students to the highest standards. When the lease non-renewal was announced, there was no plan for an alternate performance space in place. Less than a year later, the COVID-19 virus further impacted the Performing Arts, perhaps more than most programs. For a program that is predicated on live performances before an in-person audience, the necessary safety restrictions for face-to-face meetings were utterly debilitating. While some courses could still be taught in a modified fashion online, the more technical instruction involving hands-on experience with expensive specialized equipment was next to impossible.

The following is a list of facilities, technology, and specialized equipment required for TMCC students to reach the level of proficiency required to continue their education or to enter the workforce, and their availability to the Performing Arts Program.

Facilities

The primary need of a performing arts program is a performance space. Ideally this is a dedicated space for the performing arts, allowing it to be fully outfitted for maximum usability. This includes:

- Seating for the audience that is both comfortable and accessible.
- Acoustically balanced, allowing for control of sound within the space.
- Total control of light within the space. No outside windows, or the ability to block them entirely. Low-energy work lights for rehearsal on their own control system, and controllable audience and show lights. Black (or dark) colored walls and curtains, allowing for maximum absorption of light.
- Mounting positions for lighting and sound equipment, and access to those positions.
- Sufficient electrical power to run said equipment.
- Performance area that is viewable to the entire audience
- Sufficient backstage space to allow for the storage of scenic elements, as well as a location for a band/orchestra for musical theatre performances.
- Dedicated control space for lighting, sound, video/projection operators as well as stage management.

Currently, the dedicated performance space for the performing arts is RDMT 240 on the Dandini campus. This space is shared between theatre and dance classes. There are several challenges to using RDMT 240 as a teaching and performing space for theatre. The room utilizes temporary seating with no desk space, making it impractical to teach in and a possible violation of ADA requirements. The walls are light gray or covered in mirrors, which is required for dance classes but the mirrors are unsuitable for a performance space. The floor is a hardwood gym-type floor usually covered in vinyl dance flooring (Marley), which is also required for dance classes, but the flooring makes it difficult to use the space for any other activities including wearing street shoes or doing construction work for sets without damaging the dance flooring. Further, the room does not have direct access to any dressing rooms for costume changes, and does not possess a "light-lock" system of doors letting audience members enter or exit mid show without hallway light spilling into the space.

Additionally, there are only four electrical circuits in the ceiling, one of which is used to power the classroom projector. This means that "conventional" theatrical lighting fixtures are limited to

a maximum of 12 without exceeding the power available. In addition, the lighting grid (mounting positions for the instruments) only covers part of the ceiling. This limits the lighting positions available. The control booth in the room allows only one person to see out of it at a time, limiting the view of any board operators. The window in the room doesn't open and there are no sound or video monitors set up to allow the stage manager to see or hear the activity on the stage. This requires the stage manager and board operators to be in the open air at the back of the audience rather than in the room, which is problematic because the stage manager needs to communicate verbally with the board ops during shows in order to do their job. The room is very lively acoustically, with a large amount of reverb from the flat walls making it difficult to teach and to hear if a large group is speaking (such as in acting class) and difficult to control during a live performance.

In addition to the performance space, there is also a requirement for dedicated shop space. This is necessary for the construction of scenery and props, as well as scenic art, and costumes. A shop space is even more necessary now, with the Theatre Tech Skills Certificate coming online in F23. Such a space should include:

- Sufficient floor space for multiple tools to be in use at once and/or multiple projects to be in process at the same time, including painting and other scenic art.
- Isolated from other spaces due to the noise, dust, and odor often produced by tools and materials
- Space for permanent, industrial-quality wood and metal-working tools.
- Storage for raw materials such as wood, metal, and foam.
- Storage for Paint, fiberglass resin, glues, screws, nails, staples, and other consumables.

The current space for such activities is also RDMT 240. While utilizing this space as a shop does not suffer from many of the same drawbacks as utilizing it as a performance space, it does suffer from the shared nature of the classroom. Because non-tech classes share the space, tools, projects, etc. must be set up and taken down for each class, cutting into instructional time. It also lacks the storage space to secure all the equipment. Most importantly, it requires portable tools such as a contractor table saw, which is inherently less safe than a sturdier cabinet saw.

Equipment

In order to train students on the technical aspects of the performing arts, they must have access to well-maintained and functional equipment. In addition, they must have experience utilizing said equipment in a production environment in order to learn to use it in a professional manner. Such equipment includes construction tools, lighting and sound equipment, and software. A list of needed equipment includes the following:

- Professional grade cabinet saw using SawStop technology. Cabinet saws are sturdier than their smaller counterparts, allowing for both more accurate cuts as well as less likelihood of tipping over while in use. SawStop uses flesh-sensing technology to prevent or severely mitigate injuries to users. As the Performing Arts Program is in the business of training students to safely use tools like this, it is also inherently in the business of having inexperienced students using these tools. Accidents happen, but they can be mitigated.
- Other woodworking equipment including, but not limited to: Sliding Compound Miter Saw, Bandsaw, Routers, Jigsaw, Sanders, Drills, Impact drivers, Oscillating tools, MIG welder, Angle grinder, Air Compressor, Pneumatic Tools, etc., and the space to use them safely.
- Space and ventilation to paint scenery and drops (large fabric backdrops painted by scenic artisans). Drops are often the full width of the stage, requiring that the paint space be equal to that width and height in order to be painted vertically, or equal to that width and depth in order for them to be painted flat. In addition there needs to be space for paint and painting tools such as brushes, rollers, sprayers, etc.
- Lighting is moving firmly in the direction of LED instruments, which have different power and control needs than older "conventional" lighting fixtures. They need both power and data, and are controlled by a Lighting Console. This lighting console should be industry standard, modern, and able to control both fixed and intelligent (moving) fixtures.
- Sound is also controlled by a Sound Console, which controls both inputs (microphones, cd's, computer inputs, etc) and outputs (speakers, recording devices).

We currently have a contractor table saw, a couple chop saws, and a decent selection of drills, impact drivers, routers, hand saws, etc. Our air compressor and pneumatic tools are currently meeting demand, although that need will grow as the program grows and more students become enrolled in both THTR 204 and THTR 209. If the program is to grow we will need to improve our tools and increase our shop space.

We have a small selection of lighting instruments, although we will likely need more. We have 18 ETC Colorsourc Par lights and we have ordered 11 ETC SourceFour LED Retrofits. We also have a few moving lights in various states of repair, and some lesser-quality DJ-style lights. The amount of lighting instruments needed to properly light a performance space relies on a variety of factors including mounting positions, beam angle, photometrics, etc. and can only be estimated without a definitive space plan, but it is likely that more instruments will be needed if the performance space expanded.

We currently have two light consoles, an ETC Express which is functional but does not have the capacity to operate moving lights (a requirement in a professional training environment) and an ETC Colorsourc 40 AV, which is functional but does lack the standard programming interface that students should learn in order to be successful in the industry. I would recommend we invest in an ETC Ion XE 20 2k. This is not only an industry standard in theatrical lighting control, but also is the console used by the Pioneer Center here in Reno, and is recommended by their Technical Director.

We recently upgraded to a new Sound Console, the Behringer X32, another industry standard. We have sufficient XLR sound cables, patch cables, etc., along with several speakers, although those speakers could be upgraded. We also have a license for qLab show control software, which allows for multiple signal outputs and millisecond show timing.

The Oddie District performance space is currently being negotiated, and has the potential to fix many of the issues preventing the regrowth of the Performing Arts at TMCC. It is currently planned to have a separate and dedicated performance/rehearsal space, as well as Scene Shop. However, it will still need to be outfitted with equipment to reach its full potential. With or without the Oddie District space, the issues outlined above with RDMT 240 need to be addressed.

VII. FUTURE DIRECTIONS

7.A. Five-Year Plan : Version by **Marston, Ronald** on **12/01/2022 19:33**

Using your analyses from previous sections, develop a 5-year plan for the program(s). Include an estimated timeline of goal completion. Please address the following questions:

- **Using the most significant curriculum and assessment-driven findings, describe strategies to sustain or improve student learning. This may include deactivating existing courses or introducing new courses or programs to meet current trends in the discipline or industry.**
- **After considering the most significant enrollment findings, discuss strategies, if needed, to improve enrollment and address these factors. These may include more efficient scheduling, streamlining pathways to completion, outreach to underserved students, internal or external factors anticipated to impact future enrollment, etc.**
- **With respect to course completion rate, graduation, and transfer, discuss strategies to enhance student success and close equity gaps. These may include curriculum changes, pedagogical changes, streamlining pathways to completion, improving advising, mentoring, retention efforts, etc.**

Considering the above strategies, what are the major goals that the department/unit hopes to accomplish in the next 5 years? Include an estimated timeline of goal completion. How does the department or unit plan align with the Academic Affairs Strategic Plan (<https://www.tmc.edu/flipbook/master-plan/vpaa/>) or the College's Strategic Master Plan (<https://www.tmc.edu/accreditation/strategic-master-plan/>)?

Five Year Plan, Narrative of Goals

Improving Degree and Certificate Offerings

As mentioned elsewhere, significant changes to the Performing Arts curriculum were submitted for approval in fall 2022. These changes include the creation of three new Theatre courses, eight updates to existing Theatre courses, four Theatre course deactivations, a substantial update to the Theatre AA, a newly revised Theatre Certificate of Achievement, a new Skills Certificate in Theatre Technology, and a deactivation of the Musical Theatre AA. It also includes four new MUS courses focused on recording and studio technology and updates to the Music AA and Certificate. While the bulk of the changes have been submitted as of this writing (late November 2022), more changes will be submitted in 2023.

The updates were made to primarily to bring the department in line with current trends in the industry. It is the intention of the Performing Arts program to increase focus on the technical production elements of the performing arts as well as the performance aspect, and to provide students interested in either with the skills and experience necessary to continue their education either at a university or while working in the field. It is also the goal of the department to serve non-majors taking performing arts classes by instilling in them an appreciation of the Arts that will serve them for the rest of their lives.

While all courses are being assessed per the schedule, some action plans and associated follow-ups haven't been done for all classes. The faculty will work to improve this part of the assessment process.

Improving Community Connections

The Program is currently in talks with the Pioneer Center for the Performing Arts as well as The International Alliance of Theatrical Stage Employees, Moving Picture Technicians, Artists and Allied Crafts of the United States, Its Territories and Canada (IATSE) to develop a partnership that is mutually beneficial to all parties. This includes ensuring that TMCC classes are in alignment with IATSE protocol, and the possibility of creating a track for TMCC students to advance in the IATSE membership. These talks are still in the early stages, but will hopefully provide a direct path to career opportunities for TMCC Performing Arts students.

New Performing Arts faculty have already begun the process of rebuilding relationships with local High Schools for recruiting purposes. In an effort to increase our visibility with students, we have implemented free admission to theatre shows for TMCC and high school students. We have also begun the process of creating Dual Enrollment courses with several schools, and more slated for the spring. Shea and Jared are both willing to mentor High School teachers and provide support and materials as necessary to equip them to teach the Dual Enrollment classes, seeing it as an investment in recruiting future TMCC students.

Improving Academic Advisement

More efforts will be made with the Academic Advisors on campus to make sure Performing Arts classes, particularly the Ged Ed classes, are being promoted along with others. Shea King has taken on the role of faculty advisor to try and help with this. This includes having classes such as THTR 210 Theatre: A Cultural Context, being added to any recommended courses for students looking to satisfy Fine Arts, Humanities, and Diversity requirements when seeking an AA or AAS degree at TMCC. Other classes such as THTR 100 Intro to Theatre, THTR 105 Acting I, MUS 121 Music Appreciation, MUS 122 Survey of Jazz, MUS 125 History of Rock Music, and DAN 101 Dance Appreciation, also satisfy the Fine Arts requirement. Several students in the Fall 2022 term have reported issues with seeking AA degrees in Performing Arts and not being given proper knowledge of these classes from the Academic Advisors. In addition, other performing arts faculty advise and mentor students. It is the hope that such direct advising and mentoring will allow students to thrive in what can often be a confusing process.

Improving Enrollments

Enrollments for the Performing Arts have been negatively impacted both by the loss of the Redfield Performing Arts Center (RPAC), but also by the ongoing impact of the COVID-19 pandemic. Both have been detrimental to staging performances, which has been devastating to the program's enrollment. Several strategies are being implemented to increase enrollments as outlined elsewhere in this PUR. Moving into the new Oddie District space will enable the program to expand access for students interested in the performing arts.

The updated theatre curriculum and the recording and studio elements of the Music Certificate mentioned above will help to improve enrollment by making the theatre and music offerings more applicable to today's employment opportunities. These new offerings will fill a niche in Northern Nevada higher education that will distinguish TMCC's program from UNR's. Additionally, the increased focus on production in theatre and music should increase interest in the program by attracting students who enjoy the performing arts but don't want to be performers.

Improving Course Completion, Graduation, and Transfer

The recent curriculum updates will also help to improve the course completion, graduation, and transfer rates by streamlining the degree processes, increasing student interest and involvement with the performing arts, giving students a head start at a college degree by supporting High School Dual Enrollment classes, and providing a direct path to industry careers.

These goals align with both the Academic Affairs Strategic Plan as well as the College's Strategic Plan, specifically: Academic Affairs Strategic Plan Objective #3: Preparing students for further education and employment in the community by offering well-planned, in-demand, and high-quality programs.

Five Year Plan, Specific Program Goals with Timelines

- Finalize updates to the Performing Arts degrees, certificates, and courses, for Dance, Music, and Theatre as outlined in this PUR.
(Timeline: by Fall 2023)
- Finalize a Studio Recording emphasis in Music. Transition Music discipline to be focused on music production and recording which will augment the offerings of tech certificates for the Theatre discipline and also benefit the Graphic Arts & Media Technology Program.
(Timeline: new classes offered by end of AY 2023-2024)
- Update Assessment Curriculum Maps for all degrees, certificates and courses to reflect revisions submitted in Fall 2022 and Spring 2023.
(Timeline: by Fall 2023)
- Ensure Action Plans are created and followed up on for all scheduled class assessments.
(Timeline: by Fall 2023)
- Increase FTE and recruitment through High School Dual Enrollment efforts.
(Timeline: ongoing, have Dual Enrollment classes with at least four High School programs by end of AY 2023-2024)
- Retain and graduate more majors through academic advising, increased mentoring, and improving applicable coursework.
(Timeline: ongoing, forever)
- Build up the part time instructor pool to support increased enrollment as the program expands.
(Timeline: ongoing, increase part time performing arts faculty pool by 100% by end of AY 2024-2025)
- Explore options for OER and reduced cost texts for DAN 101 Dance Appreciation and other Performing Arts classes.
(Timeline: by end of AY 2023-2024)
- Solidify partnership with the Pioneer Center and IATSE to benefit TMCC students.
(Timeline: collaboration in place by end of AY 2023-2024)
- Upgrade and renovate RDMT 240 Performing Arts Lab to improve ADA compliance and functionality of teaching space for performance classes.
(Timeline: by end of AY 2023-2024)
- Have a permanent new space for the Performing Arts programs, including a dedicated performance venue, a technical scene shop, and adequate teaching space.
(Timeline: move into Oddie District by end of AY 2023-2024, and possibly move into EAST View space by AY 2027-2028)

VIII. RESOURCE REQUESTS

8.A. Resource Requests : Version by **Marston, Ronald** on **12/01/2022 19:33**

Identify any resource requests. For each request, please indicate whether the request is for an additional faculty and/or staff position, capital improvements (facilities), technology or specialized instructional resources, or professional development. Address the following items:

- Request (Additional faculty/staff, capital improvements, technology or other specialized instructional resources, or professional development)
- Estimated time to hire or time the request will be made.
- Projected measurable outcomes. Which PLOs and/or student success metrics does the department hope to improve as a result of the request?
- Alignment to the Academic Affairs (<https://www.tmcc.edu/flipbook/master-plan/vpaa/>) or College's Strategic Plan (<https://www.tmcc.edu/accreditation/strategic-master-plan/>)

Request #1- RDMT 240 Renovation and Upgrades [Classroom and Performance Venue] (Facilities)

- Estimated Timeline: by Fall 2023
- Projected Outcomes: Establish functional performance space for showcasing student work, allowing hands-on learning, and community engagement. Theatre PSLO3 and PSLO4.
- Alignment: TMCC Academic Affairs Strategic Plan Obj-3, TMCC Strategic Plan OBJ-4, OBJ-7, OBJ-8, OBJ-11

Request #2- Funds for Lighting and Sound Equipment [RDMT 240 and Oddie District] (Technology)

- Estimated Timeline: by Fall 2023
- Projected Outcomes: Provide students with quality training equipment in line with industry standards, allowing hands-on learning and job training. Theatre PSLO3 and PSLO4.
- Alignment: TMCC Academic Affairs Strategic Plan Obj-3, TMCC Strategic Plan OBJ-4, OBJ-7, OBJ-8

Request #3- Tools and Equipment for Construction [Scene Shop] (Technology)

- Estimated Timeline: by Fall 2023
- Projected Outcomes: Provide students with quality and safe training equipment in line with industry standards, allowing hands-on learning and job training.
- Alignment: TMCC Academic Affairs Strategic Plan Obj-3, TMCC Strategic Plan OBJ-4, OBJ-7, OBJ-8

Request #4- Funds for Piano Lab Equipment and Maintenance [RDMT 242] (Technology)

- Estimated Timeline: by Fall 2023
- Projected Outcomes: Increased accessibility for student learning; Provide students with quality and safe training equipment in line with industry standards, allowing hands-on learning and job training. Music PSLO1 and PSLO2
- Alignment: TMCC Academic Affairs Strategic Plan Obj-3, TMCC Strategic Plan OBJ-1, OBJ-4, OBJ-7, OBJ-8

Request #5- Funds for Studio Recording Equipment (Technology)

- Estimated Timeline: by end of AY 2023-2024
- Projected Outcomes: Provide students with quality and safe training equipment in line with industry standards, allowing hands-on learning and job training. Music PSLO1 and PSLO2, Theatre PSLO3 and PSLO4
- Alignment: TMCC Academic Affairs Strategic Plan Obj-3, TMCC Strategic Plan OBJ-4, OBJ-7, OBJ-8

FINDINGS AND RECOMMENDATIONS

Dean's Findings and Recommendations : Version by **Russell, Natalie** on **08/23/2023 23:35**

Academic Dean's Findings:

This PUR for Performing Arts is thoughtfully developed, well-organized around significant accomplishments and measurable outcomes, and a realistic analysis of the programs within this department. The faculty work tirelessly to promote their programs, recruit students, design and re-design innovative curriculum and completion certificates that match industry needs, and stay current as both professionals in the industries as well as effective academic instructors. The performing arts fields, globally, have suffered dramatic losses in personnel, visibility, stability, influence, and funding in the past few years, caused by Covid and a general decline in the appreciation for the arts. And unfortunately, with the loss of a Theatre space and the pandemic that followed, our local programs have not fared any better than others. TMCC Performing Arts programs are rebuilding and redefining themselves, but this work will continue for many years.

Strengths:

The strengths of the Performing Arts programs come primarily from the hard-working, dedicated, and talented faculty and staff who teach and manage these programs. Chair Ron Marston is consistently a vocal and effective advocate for these programs and maintains their vitality through resource allocation requests and follow-through, strategic enrollment management and planning, and sound hiring decisions. The two tenure-track Theatre faculty, Jared Sorenson and Shea King, who have been hired in the past couple of years, have brought a renewed sense of purpose and life, and tremendous skill and knowledge to these programs, and under their tutelage, students are going to be well-prepared to enter the workforce and make a meaningful impact on the arts communities. They have done extensive outreach and recruitment in the local high schools to rebuild relationships with Washoe County HS Theatre programs and create a strong pipeline of students into TMCC programs. Their strategic thinking and planning are backed up by drive, hard work, industry expertise, and tenacity. Professors Ted Owens and Ron Marston have also strategically re-designed the Music certificates and degrees to create pathways for students into the music recording business, which they have consistently expressed interest in. They have been creative and persistent in designing programs that will appeal to students, provide them with opportunities for employment, and keep TMCC at the forefront of technology and innovation.

Areas for Improvement:

As noted throughout the PUR, there are areas for potential growth and improvement in these programs:

1. Continued exploration of OER materials for courses (like DANCE 101, as mentioned) where this is feasible. No- or low-cost textbooks and/or materials will only continue to help us rebuild our programs by making them financially attractive and feasible for students.
2. As noted in the GELO section, Instructors have noticed students struggling with academic writing conventions in THTR 100 & 210, and they refer some students to the Tutoring & Learning Center. Faculty may want to consider one required visit on the first paper so that students better understand course/college writing conventions and expectations.
3. Although the numbers provided may be anomalies or due to specific factors like loss of performance space and Covid, the department should focus attention on the spring fill rates in

courses such as DAN 101, MUS 101, THTR 100 and 105. Analyze the number of sections offered and reduce to encourage higher fill rates or work on recruitment efforts from fall classes.

4. Focus on retaining continuing students in the Performing Arts majors, who declined from 63.6% (F'17) to 51.2% (F'21), but was likely affected by multiple external factors. We should work to play off of the strength that already exists within the Performing Arts programs and students--the identity-formation and community building of students with these common interests and purposes. This existing community mindset could help strengthen the feelings of shared understanding and campus belonging that students need to persist and be retained and successful in their degree programs.

Summary Action Recommended (Continue program(s), significantly revise, discontinue, etc. followed by explanation):

I would encourage the faculty in these areas to continue their professional development in pedagogical techniques. They are clearly industry experts and highly skilled at connecting with students on personal levels so that students feel safe, supported, and welcome. I would just recommend that when they are a little further along in the tenure-track process that they consider joining an ACUE cohort so that they can learn more about innovative teaching strategies, especially in online classes, where retention is even more challenging.

In terms of program viability, we will need to be persistent in our pursuit of a Theater space. While the faculty have done incredible work transforming a standard Dance classroom into a kind of "Black Box Theater," this space is not adequate to attract students to this program, which will ensure continued growth, or to support or showcase the knowledge and talent that our faculty are imparting to our students in the technical aspects of Theatre, set design, related technology, directing, and acting. They have redesigned classes and programs to match current theoretical and industry best practices, but without the appropriate space, we will not be able to fully support or develop the program they have envisioned.

In order for the upcoming Music Recording Certificate to be successful, we will need to acquire the technology and equipment that match industry standards and give our students the skills they need to compete in this specialized field. We have identified a suitable space for the Recording Studio and are eagerly looking forward to continuing to design this curriculum, connect with industry professionals, purchase and install the necessary equipment, and get this program up and running for students.

Enrollments in Dance classes continue to decline, and although steps have already been taken to try to prevent program discontinuance (combining class levels & identifying potential roadblocks in degree requirements), we need to continue to assess how to maintain the viability of these programs and strategically position them for future success.

Recommendations and Implementation Timeline:

Timeline proposed by faculty authors is ambitious but well-supported and feasible.

Resources Necessary for Implementation of Recommendations:

Resources have been identified by faculty authors. The performance space and music recording equipment remain priorities for the division.

Impact of Recommendations on Division Planning:

The performance space needs to be kept at the forefront of division planning and priorities. I will make sure that resources continue to be allocated with this vision in mind and that I remain involved in and knowledgeable about the process, obstacles, and plans so that I can be the advocate that this project deserves.

Impact of Recommendations on Program/Unit Faculty:

The Performing Arts faculty have dedicated themselves to securing an adequate space for the various performances sponsored by these areas--theatre, choir, wind...They are actively involved in the communication with the Oddie space management, in the negotiations process, and in the extensive planning involved in the build-out of this space. If this project does not come to fruition, the faculty are going to be deflated and discouraged, and I worry that we will lose these talented professionals to another institution. I appreciate that TMCC appreciates innovation and community partnerships, and these faculty exemplify those values. I hope that their efforts will continue to be recognized and eventually rewarded with a performing arts space that matches their revolutionary vision for what our students can accomplish in these industries.

Academic Standards and Assessment Committee Findings and Recommendations : Version by Doe, Jinger on

04/10/2023 20:52

Performing Arts PUR 2022-2023

Review Date: 3/3/2023

Meeting Date: 3/10/2023

Academic Standards and Assessment Committee's Findings:

The Theatre, Music, and Dance programs recent curricular changes (at both the program and course level) should lead to meaningful assessment and data-driven program improvement. The new FT faculty are dedicated to programmatic improvement and increased DEI in courses. The programs have seen drops in enrollment for majors-level courses that correspond to both the loss of the Keystone space and pandemic.

It was a pleasure to read an actionable 5-year plan with concrete goals and plans to improve retention and student success.

Program Strengths:

- Theatre programs now have dedicated FT faculty following a period of turnover. These faculty have already implemented significant curriculum updates in their first year at the college.
- A specific and strategic 5-year plan for curriculum updates, curriculum mapping of new programs, OER implementation, enrollment growth, and improvements in retention and graduation is presented with specific implementation timelines.
- Progress towards completion of previous recommendations has been made in spite of faculty turnover.
- New skills certificates are clearly aimed at meeting current industry needs.
- Faculty are cognizant that they do not represent all student demographics, have a commendable plan to increase DEI content (e.g., increased BIPOC voices), and no obvious equity gaps.
- Faculty have significantly increased community outreach and work with different partners.
- Resource requests are specific, data supported, and align with the strategic plan.

Areas of Concern or Improvement:

- Enrollment in Theatre, Music, and Dance is generally low with the exception of GE courses.
- Performing arts programs currently lack a dedicated performing space that is outfitted with the storage, shop, technical equipment, and seating that can meet the needs of Theatre, Music and Dance. RDMT 240 is woefully inadequate. The Oddie facility move in date has been pushed back several times and is currently unknown (with Fall 2023 at the earliest).
- There is no discussion as to how current accessibility needs are being addressed.
- Formal PLO assessment has not been taking place.
- General Education assessment data is being collected but it is unclear how that data is being used to improve learning.

Recommendations:

- Continue to monitor, follow-up, and ensure that faculty are able to provide input on the design and completion of the Oddie space.
- Evaluate PLOs (from 2010) to ensure that they are still up-to-date and accurate.
- Ensure content accessibility by working with the DRC and completion of the "Creating Accessible Content" workshop.

- Curriculum maps need to be revised based upon recent curricular changes; this is an opportunity to formulate an assessment plan for PLOs and CLOs.
- Monitor low enrollment in non-GE courses to see if there is an increase as we are coming out of the pandemic and space becomes available.
- Evaluate cap size on majors classes to improve fill rates (are the fill rates artificially low because the cap size is high?).
- Reevaluation for equity gaps in course pass rates using the PUR dashboards for disaggregated data.
- Resource requests are supported.

Other comments:

No Value

Vice President of Academic Affairs' Findings and Recommendations : Version by **Alexander, Jeffrey** on **09/01/2023 17:11**

VPAA's Findings and Conclusions:

(Include which of the ASA Committee's and Dean's findings and recommendations were upheld or not upheld.)

Our Performing Arts programs are fortunate to have talented, dedicated faculty members, which gives this program good potential for post-pandemic recovery. Since 2015, FTE in MUS and DAN has fallen by nearly half, and while THTR was able to maintain its numbers, the loss of the theater space put a sizeable dent in its enrollment too. With the dialogue about the Oddie Space continuing, there appears to be hope for a revival.

Strengths:

Performing Arts and Arts education in general has suffered losses nationwide, but where other colleges have led with budget and staffing cuts, TMCC has invested in recent years. Firstly, in two FT tenure-track faculty members in THTR. Second, in talks and design planning with the Oddie Space developers. Third, in the creation of a Theater Tech certificate and investment in the equipment needed to build it out. And fourth, in the sizeable investment by the college in music recording equipment.

The loss of the DAN faculty member early in the pandemic is regrettable, but a pattern of restoring FT positions in the current budget biennium is beginning to unfold. If there are tangible prospects for increased FTE in DAN, this may enable a tenure-track search in future.

More broadly, however, the Performing Arts are at a significant crossroads, given the current strike by SAG-AFTRA. Where performers and actors do not have clarity on the future of AI and its possible impact on their craft and their employment, students may have uncertainty about these professions and career tracks. Stage performances will probably be far less impacted than screen for a variety of reasons, but more clarity is needed concerning the differences between these career paths and the training that they require. The pendulum has swung back and forth over the years, with film taking a front seat for many decades, but this could change once more.

Areas for Improvement:

If the Performing Arts are to survive, thrive, and possibly eclipse screen performance in popularity among future students, then all program marketing materials, instruction, curricula, and assessment work needs to focus consistently on the paths to employment. If TMCC produces successful professionals in these areas, that should be showcased at every turn.

The program needs to work on assessing clear program-level learning outcomes that are paired with clearly-illustrated career pathways. If students must achieve a clear set of goals in order to find employment in one of our Performing Arts arenas, the program should make those very clear to students and should assess them in toto. Course-based learning assessment is important, but it is program completion that earns awards and merits comprehensive assessment.

If possible, an alumni showcase of our graduates who have gone on to work in these fields should be fostered and used to maximize student understanding that these are viable career pathways and they are worthy of students' investment in time, effort, and resources. This could take several forms, including a digital hall of fame, a speaker series, alumni performance workshops, and so on. Many of these ideas have surely been attempted in the past, but this is a critical moment for Performing Arts and every opportunity to highlight the merits of live performance versus AI-generated content should be maximized. Students and families need well-list pathways that offer reassurance, or they will imagine that all performance areas are poised to suffer the same fate.

Recommendations and Next Steps for the Program Based on the PUR:

(Include whether the program should be continued, significantly revised, or discontinued, followed by a rationale.)

This program should be continued. Recent investments have set the stage for growth, particularly if we are able to secure a theater space.

The program faculty should study the Musical Theatre track closely, as its majors are in sharp decline. Does this track still appeal to students? If not, it should be merged with the THTR track. Meanwhile, THTR should produce plays that maximize student involvement through a breadth of themes and roles, and it should maximize its opportunity to showcase employment prospects through continuous emphasis on career pathways.

Resources Needed to Implement Recommendations Towards Program Improvement or Enhancement:

We continue to pursue a viable theater space, and recent news suggests that the Oddie Space concept is still on track.