



Theatre, Associate of Arts

Academic Program Review
2015-2020

Authors: William Mutimer, Assistant Professor of Communication/Theatre
Christine M. Pense, Dean School of Arts, Humanities, & Social Science
Report Month/Year

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I. Introduction

A. Provide the current purpose of the Program.

The Northampton Theatre Program provides the first two years of Theatre training found in four-year programs and offers a general theatre emphasis. The departmental productions provide many opportunities that allow students to develop their natural abilities as well as improve their critical thinking, communication skills and attain new skills that will serve them in a theatre career. Successful completion of the NCC Theatre program results in the Associate in Arts Degree (A.A.) in Theatre. Students, with this degree, transfer to various four-year schools for specialization in Theatre Production or Performance, general Theatre, Communication, and Communication Studies. The Program will serve as preparation for the B. A. (Bachelor of Arts) and B.F.A. (Bachelor of Fine Arts) degree.

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While the A.A. Degree is intended to transfer to a four college or university, the Theatre students who participate fully in the Program's productions have the experience to qualify for entry-level jobs in theatre business and production. These jobs include performing, front-of-house ticket sales, ushering and house management, assistant stage or production management, carpentry, theatre electricians, and general work as stagehands in civic and regional theatres, local television, and casino/resort entertainment.

B. How does the Program advance the mission or strategic focus areas (SFAs) of the College? (Reflect on the Program's curriculum, success rates, etc. to highlight where the Program promotes explicitly one or more of the SFAs)

The Theatre Program wholeheartedly embraces many of the SFA's. Especially, "Recognizing that students are the primary reason that Northampton Community College exists, we seek to provide excellent, accessible and comprehensive learning experiences in partnership with the dynamic, diverse communities we serve." Theatre, in general, is diverse, with many areas of study from all cultures. These are highlighted in our Introduction to Theatre course, where we follow the history of Theatre from Pre-Colonial African Theatre through Modern Theatre. But more importantly, we work hard to create Theatre for everyone. Our productions of *In the Heights*, *The House of Bernarda Alba*, *Honkey*, *Anna in the Tropics*, *The Colored Museum*, *Dada*, *Woof*, *Papa*, *Hot* and *Angels in America* were representational for the Latin, Black and Gay Communities. For *In the Heights*, we had a block party feel with a Latin DJ spinning tunes and a partnership with the Hispanic Caucus serving empanadas and Piragua. People hung out afterward, dancing and talking with each other and the cast. It was a big success.

We also embrace our diverse student performers by giving them opportunities not always afforded them in roles like Macbeth, Lady Macbeth, Nora, and Torvald in *A Doll's House*, to name a few. Our shows are also following the current trend of sociopolitical Theatre. Creating dialogues and talkbacks after our productions of *Collision* dealing with school shootings, *The Last Days of Judas Iscariot*, where we looked at how groups use religion to promote their personal agendas. *Dog Sees God: Confessions of a Teenage Blockhead*, where we looked at Bullying and teen suicide. *Heathers: The Musical* that we explored

peer pressure and violence. After our production of *Honkey*, we had a great talkback about the use of language and appropriation of culture. With *Honkey* the students voted this show as their favorite event of the year at the Sammy's (annual Student Life Awards).

The Summer Theatre program was started to bring the community together here at NCC. Where we could entertain and educate our community. We held our production of *1776* on the 4th of July, where we had a cookout in the afternoon with food service and then an early showing of *1776*, so everyone was out by 8:30 and off to the fireworks. We sold 265 seats out of our 300 capacity for that performance. It was a grand celebration and one that continued the following year with *Buddy: The Buddy Holly Story*, where we were clapping, singing, and dancing in the Theatre as Buddy was back in town! With our production of *In the Heights*, we were asked by Broughal Middle School to attend the production, have dinner, and meet the cast. They also did scenes from the show as their spring musical. The students and families came to the Theatre and had dinner along with seeing the show. The cast came up after and spent an hour talking with the students about the show, telling stories of their families and dancing. We truly created community that night.

Finally, we are about promoting other programs at NCC and working together. We have partnered with The H.O.P.E. Pantry. Until COVID, we did not charge NCC staff, faculty, or students to attend performances but instead asked for a canned good that went to the pantry. We also introduced our "Dine and Show Program" with the Culinary Program and the Hampton Winds restaurant. Dinner and a show have taken off with people as anxious to find out what the menu was as they were about the show. This has continued through COVID being the first in the Valley to offer a live stream show and a dine and go (Curbside dinner pick up) for *JUNK*, *How I Learned to Drive*, and *Head over Heels*. The efforts show that partnerships between programs work and promote our number one SFA...our diverse student body.

Commented [ANK2]: We also introduced our "Dine and Show Program" with the Culinary Program and Hampton Winds restaurant.

- C. Comment on awards, honors, special accomplishments, or unique features related to the Program during the review period.

We have started our own Professional Summer Theatre, which you can find online at www.ncctix.org. The Summer Theatre was created as a networking platform for our students on multiple levels. First, the Program hires Intern performers and technicians to work alongside our students. This element is essential because by bringing in students from other colleges, our students learn about their university or college while working alongside them. They can ask questions and determine a school that is a good fit from their interactions while creating Theatre. The second level is our NYC performers who have recently graduated from college and are now living in NYC pursuing their dream. What better way for both our students and interns than to learn about the step after graduation. This creates a community network so when students graduate and decide to move to NYC, they not only have college friends but working actors in the business to help them find a place to live, find a job to pay expenses and have someone teach them how to

navigate being a working actor in NYC. The third level is our Union Professional Actors (AEA). AEA adds credibility to the Program, having performed on Broadway, Television, and the movies. They set a work ethic that is high and model professional behaviors for others to see. Everyone gets a chance to share, learn from and create Theatre together. The final element is the inclusion of local school students and adults in the summer theatre. This inclusion brings in a community element where they support the theatre program as patrons because they have made connections being in the show. This also allows students to see what NCC has to offer as a very viable and vibrant opportunity for them to come to NCC out of high school and then transfer for their final two years.

With the summer and school year Theatre, we have partnered with NCC's Hampton Winds and the culinary Department to offer dinner and a show. The partnership showcases both the Theatre students and the culinary students working together to bring you an experience. Even with the pandemic, we have offered dinner and a show with COVID Protocols in place. Patrons pick up to-go bags filled with a delicious three-course meal and go home and can eat and watch the show or have a nice dinner and then watch a show providing some normalcy in our new normal.

D. Catalog Description

1. The current program catalog description is included in [Appendix A](#).
2. Does this description accurately describe the current Program?

Yes No

If No, what changes does the program review committee recommend?
Explain reasons for any recommended changes.

F. Previous Program Review

1. Provide the date of the last program review: 2014
2. List the recommendations from that review and indicate the extent to which these recommendations have been implemented. Indicate "I" for recommendations implemented, "IP" for those in progress, and "NI" for those not implemented. For those recommendations not implemented, please explain the circumstances.

Table 1. Status of Recommendations from Last Program Review

Recommendation	Status
Stronger Recruiting and Marketing Material	I
Improve advising, especially of first-generation students.	I
Increase Monroe and Online course availability	I
Include Theatre Portfolio in assessment work.	IP

Address Depleting Scholarship and Endowment funds	NI
Storage and Inventory Improvement to Address Access and Safety Concerns	IP

The Program did not pursue the recommendation to address depleting scholarship and endowment funds after a discussion with Institutional Advancement confirmed that funding was sufficient.

II. Program Outcomes

A. Program-Level Student Learning Outcomes (see [Appendix B](#))

1. Have the PLOs been updated or revised since the last program review?

Yes No

2. If yes, briefly explain the rationale for the changes.

The College updated Program outcomes to conform to best practices, allow for more robust DEI content and activities, and to continue offering socially conscious and culturally relevant Theatre.

B. Program-Level Performance Indicators

1. Describe the key indicators used to assess the quality and effectiveness of your Program relative to its core purpose and the college mission. *At a minimum*, provide data related to retention, persistence, and completion [Appendix C](#) (year over year trend data for the last five years). Then select four to five other indicators as applicable to include in [Appendix C](#) as well.

- The Acting II class performs a final showcase every semester. The students spend the semester working on different Theatre styles from Greek, Shakespeare, 1940's Realism, Absurdism, Musical Theatre, Comic scenes, and Theatre of the Oppressed. The students must pick two pieces that they have worked on in class and make them performance-ready. Their final is a showcase where they perform those pieces for the public. Not only do they perform for the public, but NCC brings in two or three theatre directors and faculty from around the Lehigh Valley. These individuals use a 10-question form to evaluate each piece. These artifacts have helped us grow the Program, helping our students be the best they can be. External comments and reflections on their work are constructive for students to hear and allow us as a department to continue offering the best education possible.
- The Directing Showcase class is structured so that students spend the first half of the semester learning the philosophy, theories, and steps of getting a production from script to performance. In the second half of the semester,

they pick a ten-minute play and practice the skills they have learned. They must cast and take the show through read-throughs, blocking, rehearsals, set, costumes, lights, etc., to the final performance. The culmination is two nights of performances. The night their show performs, they sit and watch their hard work come to life. The other night they run tech for their classmates as they sit and watch their shows. They then write a reflection paper on what it was like to bring words to life. This experience usually occurs at the senior or grad level in four-year schools, but our students get this professional practice in their fourth semester at NCC.

- Course climate survey data consistently supports student satisfaction with the ability of assignments in the Theatre curriculum to allow them to demonstrate their learning with scores between 4.3 and 5 on a 5-point scale.
- Most importantly, NCC Theatre students are in demand. Many students are working in summer stock with other theatres or us. We get them ready for the summer stock audition circuit, where they have 90 seconds to perform for a group of Theatres that have gathered to cast their summer season. All of the following have used NCC students as interns and apprentices: Interlake's Theatre in NH, Forestburg Theatre in the Catskills, Maine State Theatre in Maine, Fort Salem Theatre in Salem, NY, The Dorset Festival in VT, and The Berkshire Theatre Festival in the Berkshires. Further, the increasing trend toward filming movies in the Lehigh Valley has led local theatres, directors, and production companies to use NCC students in their performances and films. These smaller roles and crowd scenes give our students more experience being on set. In fact, Interlakes Theatre in NH has called for several roles in *Little Shop of Horrors* and *A Chorus Line*. Conversely, we have received an increasing number of inquiries from students at other institutions to come to NCC to work for our summer theatre because they have a chance at more significant roles, working with a live orchestra, and networking with professional performers.

III. Environmental Scan

1. Identify current program-related local, regional, and national trends.

Today, the two national trends that NCC has been a large part of are: 1.) representation and inclusion in the theatre arts, and 2.) Sociopolitical Theatre presenting shows like *Head over Heels*, *Citizen: An American Lyric*, and *How I Learned to Drive*.

2. What has the Program done to respond to these trends?

- The diversity of our work reflects both representation and inclusion. We were able to produce culturally appropriate productions such as Nilo Cruz's *Anna in the Tropics*, Garcia Lorca's *The House of Bernarda Alba*, George C Wolfe's *Colored Museum*, Greg Kalleres play *Honky!*, Peter Parnell's *Dada Woof Papa Hot*, Tony Kushner's *Angels in*

America, Millennium Approaches, and Lin Manuel Miranda's hit musical *In the Heights*. We produced a color-blind production of *1776*, and we are presenting Jeff Whitey's musical *Head over Heels* with music by the Go-Go's.

- Sociopolitical plays have included Paula Vogel's *How I Learned to Drive* about overcoming sexual abuse, *Collision* by Lyle Kessler dealing with school shootings on a college campus, a post-apocalyptic production of William Shakespeare's *Macbeth*, *Last Days of Judas Iscariot* by Stephen Adly Guirgis, an all-female cast of *Waiting for Godot*, *Dog Sees God: Confessions of a Teenage Blockhead* by Bert V Royal, and Ayad Akhtar's *JUNK*.

3. Does the Program have any external transfer articulation or joint admissions agreements?

Yes X No

If yes, complete Table 2.

Table 2. Top five program-to-program articulation agreements.

Name of the Institution	Type of Agreement	Average number of student who transfer here each year	Date agreement was last reviewed or updated
DeSales University	Transfer	3 - 6	
East Stroudsburg University	Verbal	2 - 4	
University of the Arts	Verbal	4	
Cedar Crest College	Transfer	2	

Have any problems been encountered concerning the transferability of courses?

Yes No X

If yes, specify the nature of these problems.

C. Does the Program have any inbound articulation agreements?

Yes X No

If yes, complete Table 3.

Table 3. Inbound articulation agreements.

Name of the Institution	Type of Agreement	Average number of student who transfer here each year	Date agreement was last reviewed or updated
Cedar Crest College	Agreement	2	Spring 2021

D. Does the Program have any community partnership or other associations or memberships of note?

Yes No

If yes, describe the nature of these relationships.

Our students have participated in other theater productions, including Cedar Crest College, Civic Theatre of Allentown, PA Playhouse, Municipal Opera Company, Muhlenberg Summer Theatre, and PA Shakespeare Theatre.

E. Does the Program have an advisory committee?

Yes No

If yes, list the names and affiliations of the advisory committee members.

IV. Curriculum

A. Curriculum Matrix

- The Program's most recent curriculum matrix for the Program's learning outcomes can be found in [Appendix D](#).
- The key abilities matrix (see [Appendix E](#)) indicates how the Program satisfies NCC's general education core requirements.

Students for an AA Degree in Theatre complete Gen Ed courses: English 1 &2, A Math course, Science course with a lab, Intro to Psychology, Societies and Institutions over Time course, Public Speaking and Introduction to Communication, a Literature Elective, and one class that is not a CMTH course. We recommend a Business or Marketing Course if they are looking for something that will help them in the future since they will be marketing themselves and creating a business.

3. Based on the curriculum matrix review, are there any changes that are or need to be considered?

Yes _____ No X

If so, describe these changes.

- B. Program and co-curricular maps are in [Appendix F](#) and [Appendix G](#).

1. Based on the program map, validate the adequacy of the organized, intentional, sequential learning experiences.

The sequencing of courses is designed to build on each other so that students learn the process and build to the culminating final project in Directing. In their first semester the student will get an overall look at theatre with Intro to Theatre. This class is broken up into three sections:

- The first is Theatre in Society where the student looks at the role of theatre in our society and how theatre influences and permeates society in all levels. How theatre is all around us. As Shakespeare says: "All the Worlds a Stage and we are but poor players."
- The second is the jobs of the theatre and what their responsibilities are.
- The third is the History of Theatre from it is start in Africa with storytelling through modern theatre today.

Along with Intro to Theatre they will take Acting I. Helping the students to break old habits of presentational theatre and begin to work honestly and from a real place.

Then the second semester they take Stage Voice and Movement where they learn to connect their breath and body with the characters and words they are saying. Making for a three-dimensional character. While also taking Tech Theatre and Design where they get to learn more about the technical jobs of the theatre and then actually complete projects in each of the major tech fields set design, lighting design, costuming, wigs and makeup, Sound design, Props, and stage management. They take a play that they work through all semester creating set drawings, lighting plots, costume charts etc. They also take Intro to Art Survey. We have them take this class because when they get to directing, they will use this in creating show concepts. They will learn about color palates and the choice of color and pattern as a design tool to help in the design class as well.

Third Semester the students continue their journey with Acting II where they take what they have learned about honest and believable acting and connecting their breath and bodies to the characters, and they work in different styles of acting.

Greek theatre, Shakespearian, Absurdist, 1940's Realism, Musical Theatre, Brechtian theatre etc. This class ends with a showcase that is live and they show how their year and a half of acting training as molded them into a three-dimensional actor. They choose two pieces from their work in the Acting II class and perform them. We use this showcase to access their progress through their three semesters. They also take Plays: Classical to Contemporary. This class deals with plays that the actor should know. We increase their repertoire introducing playwrights and plays from Greek theatre to the present that the actor should know. We spend the first third of the class dealing with the classics and then the last two thirds with contemporary playwrights from around the world introducing them to not only American theatre but plays from playwrights around the world. Giving them a very diverse repertoire to pull from. This class also deals with the socio-political plays that allow us to touch on topics that are "hot" in today's climate. It also gives them material to choose from for Acting II pieces. Because as we are working Greek theatre in Plays, they are working on Greek Monologues for Acting II. They also take Intro to Film which gives them a look at the film business and how it works as compared to theatre. Theatre portfolio is the class that can be taken in their third or fourth semester. The class is designed to help the student create their plan for graduating. If they want to go onto a four-year school it is helping decide which ones are a good fit for them, to apply, fill out and submit their applications and to help them through the process as they decide their next path. If they are not looking to go to a four-year school, what are their plans? do they want to do an internship or apprenticeship? We help the students research them and choose what would be the best for them and then help them through the process of getting accepted. Or, if they want to begin their career or move to NYC, Chicago, LA etc. We talk about creating a plan and check list, then helping them to work through it and begin their life in the theatre world.

Their fourth and final semester culminates with Directing. This is the capstone course for the program. Students learn the concepts and ideals of directing. They learn how pick a show, analyze it from a director's point of view, create a concept, auditions and casting, table work, rehearsals, schedules, through opening night. This takes the first half of the semester. The second half of the semester they choose a ten-minute play or a scene from a full length play they would like to work on. They do all their pre work, cast, rehearse, and produce the piece which culminates in two evenings of directors showcases called "New Voices." The class is split in half and those going on the first night sit and watch their work come to life as the other half work the lights, sound, stage manage and move the sets on and off. The second night the groups switch. We are one of a few undergrad programs that give our students the ability to see their work on the main stage with a practical component and not just the book work of directing. They also take Intro to Music. This class helps them as well in creating concepts for directing but also to start to learn about all the styles of music for when they need to choose transition music for scenes opening and closing music along with music that will be played during intermission and as people enter and exit

~~the theatre. The sequencing of the courses is to build on each other so that students learn the process and build to the culminating final project in Directing.~~

~~○ Introduction to Theatre, where we look at what is Theatre, how has it formed society through the centuries, and how we have been a leading influence to change, lays the foundation for the Theatre Program of Study.~~

~~○ Acting I then breaks down the bad habits that actors bring with them. We work on eliminating them and creating honest work.~~

~~○ They move to Acting II, where they learn styles of Theatre while continuing to stay honest and well-rounded characters.~~

~~○ Stage Voice and Movement teach the actor to use their whole body, voice, and spirit to make strong characters. We begin to work on making bold, strong choices.~~

~~○ Plays: Classical to Contemporary allows students to expand their literary repertoire to be well-versed in classic works and contemporary playwrights, creating solid pieces today.~~

~~○ Stagecraft and Tech Theatre and Design allow the actors to see the other jobs behind the scenes. In Theatre, everyone must work together to create the final production, but it is good to know what goes into every aspect. It helps actors realize that they would be naked and in an empty space in the dark without them.~~

~~○ Introduction to Music and Art History Survey allows the students to be able to talk about great works. It also allows them to create strong director's concepts using the visceral images of art or the passion of music to develop emotions and movement.~~

~~○ Directing allows them to see how one person starts with a bunch of words and ends up with a full-blown production—nuts to bolts.~~

~~○ Intro to Film allows students to see that Theatre and film are very similar and take elements from each other.~~

~~○ Stage Production, Dance, Chorus all give students a chance to strengthen skills they have learned in class and put it into practice.~~

~~○ Theatre Portfolio we use to work with each student on their path after graduating from NCC. Whatever their path is, we help them figure it out and create a plan so when they graduate, they are set with the next steps for them.~~

~~○ There is a capstone project for the Theatre Majors. The Directing class spends the first half of the semester learning the principles and concepts of directing. Students are mentored by faculty to audition, cast, and direct to performance a 10-minute piece in the second half. The resulting production is performed in our two nights of directing scenes called "New Voices." They complete a midterm project: a complete director's book that they put together for an unperformed production~~

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which serves as a guide to creating their second director's book on their final production. This sequence of activities allows them to graduate with two complete director's books to show potential producers and theatres to get them directing work. We have had students use them and get directing jobs for local high school plays and musicals

2. Based on the co-curricular map, discuss the relationship between student learning and co-curricular experiences.

Since theatre is an ensemble or group discipline this shows them how they will take their classes in a format but also how they can begin to build their network by being together not just in class or rehearsals but in some other activities. We offer a feeling of family and inclusion with our meetings at the beginning of the semester. We all get together talk about the department, Dr. Erickson, Dr. Borst and Dean Pense all attend as well to welcome them to the semester, show their support to the program and let them know that they are an important part of the college. They also get to meet the faculty or reconnect with the faculty if they are returning and talk to the directors for that semester about their shows, auditions, and rehearsals. It also brings them together as we enjoy a meal as well. Fellowship is a key to retention. This shows the students they are not alone but a part of a family where they belong.

It also shows how we will build them up getting them ready for life after NCC with their AA degree. There is a plan to encourage engagement in all aspects of theatre and getting them prepared with head shots, audition book, and a base that will make them feel they are ready to tackle whatever is next for them on their journey.

It gives them a plan to follow and check off and look forward to. So they know as they move forward they are not just taking classes, learning a craft and then what? What do I do with it all? It also is comforting to parents who are worried that there is a plan and a path that leads to several different continuing roads. All which are concrete and viable.

In following the co-curricular map, the student will progress building on the information from the course structure. In their first semester the student will get an overall look at theatre with Intro to Theatre. This class is broken up into three sections:

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~~15.3.~~ Are there any changes to the program map or co-curricular map that are or need to be considered?

Yes _____ No X

If so, describe these changes.

- C. Discuss experiential opportunities for students within your Program (e.g., internship, capstone, career research courses, service learning, etc.).
- As listed above, the most significant opportunity is the NCC Summer Theatre. With this program, the students network with other students from four-year programs to assess if they would be potential transfer programs after completion at NCC. The Summer Theatre also pays them for their work, allowing them to use their experience as part of their professional resume. Along with Networking with actors from Broadway and NYC for future contacts upon graduation.
 - Study Abroad in Ireland. This program offers a two-week intensive study abroad program in Ireland, spending eight days in Galway and six days in Dublin. We work with local actors, directors, and performance artists. We create theatre and performance experiences during this time, collaborating with local artists. We also have workshops scheduled with several International Theatre Companies, including the Abby Theatre, Druid Theatre, Town Hall Theatre, and Selkie Theatre at Anam Cara Farm.
 - Professional Auditions for Summer Stock Companies across the US including StrawHats Audition and The All in One's (A1's) in NYC, both of whom allow Actor's Equity (AEA) and Non-Union Actors to audition for 30 – 40 paying theatre

companies. These companies include Prather Theatricals, Carnival Cruise Lines, Disney, Surflight Theatre, Maine State Theatre, Candlewood Theatre CT, Interlakes Summer Theatre in NH, Dorset Theatre Festival, and Berkshire Theatre Festival to name a few.

- Southeastern Theatre Conference (SETC) and Northeastern Theatre Conference (NETC) both are auditions for the Southern and Northern Theatre Companies. Not only do they have their professional auditions, but they have workshops, performances, panel discussions, and theatre books, scripts, and theatre gear.

1. Based on a review of these opportunities, are there any changes that are or need to be considered?

Yes X No

If so, describe these changes.

There is an opportunity to break from Communication and create our own Performing Arts Program. This change would allow us to expand our Music and Dance Programs along with our Tech Theatre Program. It would also allow us to offer Stage Management and Arts Administration Programs.

D. Modality Awareness

1. If courses are being offered in online or hybrid formats, **discuss the assessment of the effectiveness of these formats.**

- Acting I classes are offered on campus as well as in a Blended online format. The Blended online format works well because students can meet with the instructor on one day and work on their pieces the other day and have something to present when back with the instructor.
- Acting II is offered on campus as well as in a Hybrid and Blended online format. It works better Hybrid than Blended because we do not only do monologues but scene work that you cannot do online. It must be in person where you can work together to create the full scene.
- We have a section of Introduction to Theatre on campus, entirely online, Hybrid, and Blended. All work well, depending on the student. This entirely online class works well for self-starters who will get the work done by weekly deadlines. The projects, discussions, and assignments lend themselves to students who follow the course's flow. The Hybrid works well because they were in person one day a week for lectures and had the opportunity to ask questions, especially for students who benefit when discussions are live rather than online. In this format, they can hear content directly and ask questions or offer opinions and thoughts. The Blended online class is challenging. Students tend to lose interest in the online course because it is not in person, and they experience zoom fatigue which often results in attendance issues. In addition, distractions were

more likely to occur when joining class from home with family members and animals drawing their attention away.

- Play: Classical to Contemporary run on campus as well as fully online. The asynchronous class works well; however, the in-class experience is missed because students cannot read and act out shows in person. This work is challenging on zoom because of the delay.
- Technical Theatre and Design is offered on campus as well as Blended online. Like Plays it works fine Blended, but when on campus, students have the opportunity to go in the shop and create lighting projects using a working light board, build flats, find props, and work on costumes.
- Stage Production is traditionally on campus; however, a Hybrid format is also used to begin a production, when then moves to the stage as we did for *JUNK* and *How I Learned to Drive and Head over Heels*.
- Theatre Portfolio works well online. Since the class is an aide for students to thing about and choose what comes next after NCC. We create a plan and follow through with making that plan a reality for them. It can be taken either in their third or fourth semesters.
- Dance, Chorus, and Stage Voice and Movement have been on campus, Blended online, and Online. The Blended online and Online formats were not well received or filled. These classes need to be in the dance studio or choir room, where students can work together to create a dance or make music.

2. Are there any changes to these formats that are or need to be considered?

Yes X No

If so, describe these changes.

Theatre is meant to be an experience that is created together in person, not online. Even film is created in person and then preserved on film. Most Theatre classes function best when entirely on ground.

V. Assessment

A. Append the current version of the Program's Assessment Plan ([Appendix I](#)).

B. Using Table 4, provide a summary of the assessment activity that has occurred since the last program review.

B-

Table 4. PLO Assessment

Program Learning Outcomes (include all program outcomes that are listed in the College Catalog)	Describe how the outcome has been assessed in the last five-year period.	What have been the results of that assessment?
---	--	--

Demonstrate an understanding of theatre arts as a creative expression that reflects the diversity of human experiences.	Class projects, discussions, activities, and theatre critiques on performance, technical and directorial aspects of the performance.	Producing shows of diversity: Anna in the Tropics, Honkey, Dreamgirls, Colored Museum, Ragtime, and our Interracial cast of 1776.
Demonstrate an understanding of the theatrical conventions and cultural/historical backgrounds behind a cross-section of plays and productions.	Critiquing the work of fellow students in class as they work on their scenes and monologues. If you can see someone's work and offer your voice to help them grow, you have learned the material.	Our students work in our Summer Professional theatre alongside seasoned professionals in performing and technical theatre. Our graduates work around the country in theatre.
Demonstrate theatre practitioners' methods and skills in the collaborative and creative process	The Acting II, Directing Showcase, and Dance Showcases, as well as the Stage Productions and Chorus Performances, are all culminating experiences that demonstrate the successful completion of this outcome.	The increasing size of audiences underscores that our productions have been growing in appeal and popularity.
Begin a lifelong participation in Theatre as both audience and artist.	Several classes and productions require students to submit reflection papers on different areas of the Theatre.	Seeing students that have graduated and working in theatre in the Lehigh Valley as well as NYC and around the country as the post of Facebook, social media and in emails back to us on what they have been working on.

C. What programmatic changes have been implemented because of recent programmatic assessment activities?

The Theatre Program has really worked on Diversity and Inclusion--making sure all voices are heard, and all are seen. That representation is fair and equal, with everyone having a seat at the table. Our theatre programming and class content have been overhauled to ensure that all cultures are seen and heard. That we hear the voices of all playwrights, and that their worries, concerns, and celebrations are seen and heard.

VI. Students

- A. Describe full-time and part-time enrollment trends since the last program review or the past five years.

We have fluctuated in our numbers of students that are in the program but our rate of students graduating and continuing to another school has increase from the past audit.

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Table 5. Student Enrollment Data

Academic Year	2020	2019	2018	2017	2016
FALL					
Full-Time	24	41	40	54	45
Part-Time	17	13	22	15	24
Total Fall	41	54	62	69	69
SPRING					
Full-Time	29	37	36	46	42
Part-Time	20	18	19	17	26
Total Spring	49	55	55	63	68

Pre COVID, the Program's most significant obstacle was preventing wanting their children to go into Theatre these would be more challenging, challenging professionalizing the field of Theatre. But COVID hit the program further because students had to work to help support their families or be the caregiver for younger siblings so that their parents could work. Plus, they could not work with other students. Theatre is created by individuals coming together to create. We lost that element which is the core and effect the effects in students who chose to either take their general education classes off both off the their theatre classes until we were back on ground. Others chose to walk away until they could come back in person.

- B. Describe enrollment trends regarding student age, gender, race, and socio-economic status since the last program review or the past five years.

Table 6. Student Demographic Data

Academic Year (FALL)	2020 (n=41)	2019 (n=54)	2018 (n=62)	2017 (n=69)	2016 (n=69)
<u>RACE/Ethnicity*</u>					
Black or African American	15% (6)	15% (8)	16% (10)	14% (10)	22% (15)
Hispanic	34% (14)	28% (15)	29% (18)	29% (20)	23% (16)
Two or more Races	0% (0)	4% (2)	5% (3)	4% (3)	6% (4)
White	46% (19)	50% (27)	48% (30)	51% (35)	45% (31)
<u>Sex</u>					
Male	56% (23)	44% (24)	45% (28)	42% (29)	42% (29)
Female	44% (18)	56% (30)	55% (34)	58% (40)	58% (40)

*Unreported races or ethnicities had less than 2 during all reporting periods.

- C. Describe any concerns the program review committee has regarding: (1) any enrollment trends mentioned above or (2) other enrollment-related issues.

Although the recruitment of people of color by four-year programs has impacted the enrollment of Black or African American students in NCC's Theatre program, the percentage of Hispanic students has increased by nearly 10 percent. We have also seen the ratio of male and female students essentially invert itself over the last five years.

- D. Has the Program instituted any methods or materials to encourage and increase applications by new students since the last program review or the past five years?

Yes X No

If yes, please describe any initiatives.

The biggest initiative is the Summer Theatre, which offers opportunities for local students to be in our shows, see what our theatre program is like, and all we have to offer. We allow students from high schools and other colleges to audition for our shows. Some have even transferred to NCC after experiencing Summer Theatre. We also found that students' word of mouth to their classmates has had a positive impact.

We also have workshops, and both the Technical Director and Program Director work with the high schools and middle schools. We have collaborated with many of the schools to help them navigate through COVID precautions to at least create small projects and the ability for them to create as a group.

- E. Has the Program instituted any methods or materials to encourage and increase the recruiting of continuing students to choose this Program major or emphasis?

Yes X No

If yes, please describe any initiatives.

All productions during the academic year, as well as the Summer Theatre, are open to all students. Participation in these activities is the best form of recruitment.

- F. Comment on graduation rates since the last program review or the past five years.

Our graduation rates have continued to be strong, with students graduating and continuing to other schools or into apprentice and intern programs.

- G. Comment on transfer rates for students who have and who have not graduated from the Program.

Our transfer rate is high. In the 2020-21 academic year, we will graduate seven students, and all are transferring to another school. This has been the trend in the past five years.

- H. Discuss your Program's engagement with and impact of new student orientation, advising, tutoring support, disability support, student life, and career services.

Program faculty attend all new student orientations that have theatre majors. They meet with students to discuss what to take and the exciting opportunities we have here at NCC. Advising is strong when they come to meet with us. The hard part is with the program map; students often try to navigate on their own. The Program has a solid relationship with disability services working closely with key personnel to accommodate all who are interested in Theatre. We have had several deaf students who have graduated from our Program, completing their course work and moving on to their four-year schools. Theatre is an accepting profession allowing all to be a part and strive to work with students' strengths. Theatre has many opportunities for everyone.

VII. Physical and Financial Resources

- A. Comment on the availability, adequacy, and use of learning tools, such as computer software, instructional media, laboratories, studios, etc.

We have the instructional media we need. We have a portion of our budget to get what is necessary for the productions. We also plan our sets to save and reuse different items helping to keep expenses down. This year we bought equipment to live stream and video-on-demand productions for the Department.

- B. Discuss the adequacy of (1) instructional space, (2) office space, (3) instructional supplies, and (4) equipment for the Program.

The Program's office space is sufficient. Instructional supplies are always available, and equipment for the Program is good. What the Program has works, and what the Program

does not have is rented. Instructional space can be challenging. We need to have designated rooms that we can use for acting classes and rehearsals where props and some furniture can be left to create basic environments. Plus, sharing the Theatre is complicated not only for us but other areas. If we are close to a performance, it is hard to stop and move out of the auditorium so a meeting can take place. It is hard for the administration to have meetings and gatherings with our sets covering the screen or taking up space.

C. Discuss library resources.

The library does well with keeping online services for theatre scripts, and our classic theatre sections are robust. But the newer plays and collections from the past 25 years are not as strong. We could stand to build that up. The Department uses money from our budget to update the current plays and playwrights for students to borrow.

D. Comment on the role of marketing and public relations in supporting the Program.

The Department receives minimal support from the College's internal Marketing Department beyond the inclusion of performance dates in NCC Today, campus calendars, and signage. As a result, a Theatre Marketing Director was hired to create and manage our social media presence. An independent contractor was also hired to design our website, and our Marketing director handles the updates.

The fact that it is very difficult to locate the Theatre Program on NCC's website is one of many concerns related to a lack of internal marketing support for the Program. A more apparent website presence and purposeful marketing strategy are essential to growing the program.

E. Program costs and income.

Commented [CG4]: Data from Kathy Barner

Table 7. Financial Data

Academic Year	FY2019	FY2018	FY2017	FY2016	FY2015
Program Income					
Tuition	273,896	284,488	296,026	298,480	310,724
Local Reimb.	46,543	47,210	48,570	47,932	50,433
Operating Reimb.	108,877	107,794	111,709	87,342	87,346
Total Income	429,316	439,492	456,305	433,754	448,503
Program Costs					
Direct Costs	214,059	197,680	203,610	192,406	197,800
Indirect Costs	212,538	202,941	199,348	196,220	205,072
Total Costs	426,597	400,620	402,958	388,626	402,871
FTE	55.39	58.82	62.66	64.02	69.47
Income per FTE	7,751	7,472	7,283	6,776	6,456
Cost per FTE	7,701	6,811	6,431	6,071	5,800
Inst. Avg. Cost per FTE	7,933	7,075	6,703	6,416	6,144
Rank	72 of 133	69 of 126	75 of 132	73 of 129	73 of 119

1. Describe how the Program is financed, including college budget (if any) as well as any grants that have been received over the past five years, and outline any major expenses over the past five years.

As Program income has been decreasing, costs have increased with cost in 2019 50 dollars less than income per FTE compared to 852 dollars less in 2017. The Program's rank has also declined roughly 7 percent.

However, what is not reflected in these numbers is that the costs of productions are vital to the learning process of Theatre. The Theatre budget has hovered around 52,000 dollars for the past decade, while production costs have risen—dramatically. Royalties have more than doubled; we regularly do musicals that already cost three to five times the royalties of a straight play and require a musical director, sound engineering, and often pit musicians. Our commitment to honoring the copyrights of the artist has increased our script expenses. Providing opportunities for more majors by choosing shows with more parts has increased the costume costs for shows. Wood, fabric, lamps, and other materials have had serious price increases in the last five years. The trend of students not participating in production work in scenery and

lighting has also increased our labor costs. We continue to support Lipkin events with personnel, equipment, and disposable materials like gaff tape, gel, and lamps for the lighting instruments.

Two of the ways that production costs can be evaluated are:

1. The spending needed to provide students with the experience of being in and working on a fully realized theatrical production.
2. The spending per student audience member needed to create the experience of seeing a fully realized production.

Additionally, and a unique aspect of NCC Theatre, we do not charge admission as most theatres and theatre programs do for any NCC Student, Faculty, Administration, or Staff. We do charge a minimal fee of \$5 for Non-NCC patrons. The reason that came into play was that once the Summer theatre started, the public got confused about when to pay, so we added the \$5 charge. Like all the NCC performing arts, we collect canned goods and donations for scholarships. We have partnered with the H.O.P.E. Food Pantry because it serves the NCC community. This donation partnership is an excellent policy for a community college, and it should be noted that it would be hard to produce Theatre if we had to be box-office driven.

The Program currently provides a \$1,000.00 scholarship to active participants in a minimum of four productions, who have a 3.0 or better GPA, and transfers to a four-year college or university to major in Theatre.

VIII. Human Resources

A. Briefly describe Program Leadership and oversight.

Christine Pense, the Dean of Arts, Humanities, and Social Sciences, oversees the Program along with the Assistant Dean, Alyson Krawchuk. They work in collaboration with Bill Mutimer, Head of the Theatre Department, to manage all aspects of the Theatre Program.

B. Report the numbers of full-time and part-time faculty, professional staff, and clerical staff currently associated with the Program.

Table 8. Staffing

Status	Last Review	Current Review
Full Time	2	1
Part Time	2	5
Professional Staff	0	1

Guest Directors	3	3
Administrative Staff	0	1
Work-Study	0	2

1. Note any changes that have occurred in staffing since the last program review or the previous five years.

Yes, the Program lost one full-time professor and added three adjunct faculty (Chris Egging, Catherine Kaiser, and Roxanne Amico). We hired a professional staff member, our Technical Director, Brett Oliveira, and used Work-Study students before COVID.

2. Briefly explain how these changes have affected the Program.

It has allowed students to get different perspectives. We all have our strengths which enable them to get multiple examples of concepts and theories. If the student does not get it from one, another may hold the key to unlocking the student's concept or theory and performance. The students see that Theatre is about working together to create. We model positive teamwork and people skills.

C. Faculty Expertise/Experience

1. Northampton hires faculty members who are well-credentialed (see [Appendix J](#)) and who understand and embrace the open-access mission of the community college.
2. How do faculty in this Program promote academic excellence through professional development, scholarship, and service?

All the faculty are working professionals in the business directing, acting, and running technical areas for shows outside of NCC. We keep ourselves working to be up to date on all new principles and concepts because we have tried them and worked with them. We can also create opportunities for students in theatres where we work if they need a tech person or actor.

IX. Analysis of Findings

- A. Based upon the data collected in this document, discuss the strengths and weaknesses of your Program. *For example: do students' progress successfully through courses; are staffing/equipment/facilities needs filled; are assessment efforts successful; etc.*

I believe we offer many opportunities for students to Network with professionals and other students. Giving them valuable friendships and opportunities other schools do not offer. We also have several opportunities for students to practice and perform their craft between the five performances per year, the Summer Theatre and the showcases (Acting II, Directing,

Dance and Chorus Concert). The progression of skills and knowledge is also very accessible for students from the first semester to the last. We also have a nice balance between theatre classes and general education classes. Students have a balance of what they are here to learn about and their academics. This balance also keeps the workload to a manageable amount where they are not overtaxed in one semester.

Our weakness is that we do not have a full “working shop” for the technical students to build. Right now, we use the lab theatre for shows in the Lipkin and then we move things around to the sides and Lipkin when there is a show in the lab theatre.

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E-B. Based upon the data collected in this document, discuss the opportunities for improvement available to your Program, and the internal and external challenges faced by your Program. For example is the Program in demand; are graduates employable/able to transfer; what is the future plan for this Program; etc.

I think the biggest improvement would be to break from Communications and become THMD [Theatre, Music and Dance] this will allow us to further market the program as a theatre program. Right now, people mistakenly think that we are part of communications. Plus, we could make a stronger push for theatre students if they saw us as our own entity.

Our graduates are employable they have the necessary skills to go into the theatre work force and get hired. But we encourage them to transfer to a four-year school to complete their training. Hone their skills and make more contacts before stepping out to NYC, LA, Chicago, or Atlanta.

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E-C. What additional data that is currently not available would have been helpful to effectively evaluate this Program?

Transfer and alumni data as well as employer satisfaction data from students who are working in the field.

~~Stronger Transfer data? That is what I want to say. But maybe we should just say-~~

~~None at this time.~~

~~XIII.X.~~ External Review Report

Refer to [Appendix K](#) for the external/accreditor review report.

~~XIV.XI.~~ Action Plan

A. Identify 2-3 program goals for the future.

1. Goal
 - i. Timeframe:
 - ii. Responsible Party(ies)
 - iii. Resource Implications:
2. Goal
 - i. Timeframe:
 - ii. Responsible Party(ies)
 - iii. Resource Implications:
3. Goal
 - i. Timeframe:
 - ii. Responsible Party(ies)
 - iii. Resource Implications:

Appendix A: Program Description

Narrative

The curriculum is designed to parallel the courses and experiences found in the first two years of a B.A. Theatre degree while providing the students opportunities to explore the various concentrations available in theatre arts.

Northampton graduates have transferred to a wide range of four-year institutions, including Temple University, DeSales University, NYU, Theatre of the Arts, Cedar Crest College, Albright College, Brooklyn College, University of Iowa, University of Missouri at Kansas City, and University of Connecticut.

Features

NCC Theatre produces five major productions each season in both the 350-seat Lipkin Theatre and the 100-seat Norman R. Roberts Lab Theatre. In addition, there is a variety of ensemble and special occasion productions mounted during the year. All NCC students are welcome to participate in productions as well as alumni, faculty, and staff.

The Theatre Department Faculty have diverse backgrounds and professional experience in acting, directing, technical Theatre, design, performance studies, speech communications, oral interpretation, education outreach and children's Theatre. The full-time faculty is augmented with a professional costumer, various guest directors, and adjunct faculty all holding a master's degree in Theatre.

The Program offers a two-week study abroad program in Ireland spending eight days in Galway and 6 days in Dublin. We will be working with local actors, directors, and performance artists. We will be creating theatre and performance experiences during this time collaborating with local artists. We also have workshops scheduled with several International Theatre Companies including the Abby Theatre, Druid Theatre, Town Hall Theatre, and Selkie Theatre at Anam Cara Farm. Along with specialized workshops by visiting artists, and individual coaching of student auditions and presentations. All graduating students participate in a capstone Directing showcase during their last semester. Graduates in good standing with a GPA of 3.0 or higher may be eligible to receive the Norman R. Roberts Theatre scholarship which is applied to their first semester at a transfer institution.

Requirements

Contact the admissions office at 610.861.5500 for further information. Non-program students are welcome to enroll in any theatre class with the exception of Theatre Portfolio, [CMTH218](#).

Career Potential: Transfer program for actors, technicians, designers, directors, and educators. Preparation for entry level employment in Theatre Arts. Skills and Experience to qualify for internships and apprenticeships leading to further training and future employment.

Appendix B: Program-Level Learning Outcomes

Graduates of the Program will:

- Demonstrate an understanding of theatre arts as a creative expression that reflects the diversity of human experiences.
- Demonstrate an understanding of the theatrical conventions and cultural/historical backgrounds behind a cross-section of plays and productions.
- Demonstrate theatre practitioners' methods and skills in the collaborative and creative process.
- Begin a lifelong participation in Theatre as both audience and artist.

Appendix C: Program-Level Performance Indicator Data

Retention, Persistence, and Completion Data

Table 92. Theatre Student Retention, Persistence, and Completion

Year	Total Students ^a	Withdrew ^b	Withdrew and transferred ^c	Retained in new major ^d	Retained in same major ^e	Graduated ^f	Graduated and Transferred ^g	% Retained ^h
2019	54	19	0	5	20	10	0	65%
2018	62	18	5	2	22	11	4	63%
2017	69	16	3	1	31	12	6	72%
2016	69	19	3	4	30	5	8	68%
2015	74	24	6	3	25	10	6	59%

- a. Enrollment as of Fall census date
- b. Withdrew prior to following year census
- c. Withdrew and transferred prior to following year census
- d. Stayed at NCC but was in a different major the following year census
- e. Stayed at NCC and was still in the same major the following year census (these students will be part of the following year total enrollment number)
- f. Graduated prior to following year census
- g. Graduated and reported transferring to another institution prior to following year census
- h. Percent of total students either graduated or still at NCC

Acting II Evaluations

The Acting II assessment is broken down to five categories:

- Diction
- Volume
- Memorization
- Emotional Believability
- Physical Life of the Character

They are rated on a scale of 1 – 5. One – was not successful, two had a few moments of success, three fulfilled the basic requirements, four went beyond just being heard, clearly speaking, being memorized, having an emotional and physical life, five really created a character that was performance ready.

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Table 10. Acting II Evaluations

Year	1	2	3	4	5	Fulfilled Requirements or Higher
2020*	0%	0%	0%	30%	70%	100%
2019	0%	20%	30%	20%	30%	80%
2018	0%	0%	20%	40%	40%	100%
2017	30%	0%	0%	20%	50%	70%
2016	0%	20%	10%	30%	40%	80%
2015	10%	0%	20%	40%	30%	90%

*Spring 2020 through Spring 2021 we did not do the assessment because of needing to pivot in response to COVID. During the quick switch over we were all learning how to make the class the strongest if could be, so we just did class critiques with students performing via zoom and offering their critiques on each other's work. We found that it was a great way to really work on communicating and critical thinking as they watch and offer their opinions on the work that is being shown.

Directing Showcase List of Performances

The directing showcases have been very successful throughout the last five years. With students directing pieces from some of the following plays: Beer Girl, The Sure Thing, The Philadelphia, Hamlet, Aida, English Made Simple, Words, Words, Words, The Universal Language, Philip Glass buys a loaf of bread, Variations on the Death of Trotsky, Lives of the Saints, Life Signs, The Liar, It's All Good, Beyond Therapy, Foreplay or: The art of the fugue, Enigma Variations, A Flea in her Ear, Dr. Fritz, Arabian Nights, The Odd Couple, Doubt, The Last Days of Judas Iscariot, True West and The Butterflies are Free.

Demonstration of Learning

Table 11. Course Climate Survey responses for "Assignments allowed me to demonstrate my learning" on a 5-point scale.

	Fall 2019	Spring 2020	Fall 2020	Spring 2021
Stage Production	4.33	5.0	4.67	5.0
Directing	NA	4.82	NA	4.5
Theatre Portfolio	4.5	5.0	5.00	4.75
Acting II	4.8	5.0	4.83	5.0
Stage, Voice, and Movement	NA	4.31	NA	5.0

Appendix D: Curriculum Matrix

List all of the program learning outcomes for the Program of study in the first column. List the program courses across the top row. Then make "I" for a learning outcome that is introduced (*addressed for the first time*), "R" for a learning outcome that is reinforced (*addressed again, but not emphasized in a major way*), and/or "M" for a learning outcome that emphasized (*addressed in a major way, emphasis toward mastery*) under each specific course.

Please note: Not every course will address every program-learning outcome.

Table 12. Curriculum Matrix

I = Introduce; R = Reinforce; M = Emphasize Mastery

Commented [CG6]:

Program Learning Outcomes				
Program Courses	Demonstrate an understanding of theatre arts as a creative expression that reflects the diversity of human experiences.	Demonstrate an understanding of the theatrical conventions and cultural/historical backgrounds behind a cross-section of plays and productions.	Demonstrate theatre practitioners' methods and skills in the collaborative and creative process.	Begin a lifelong participation in Theatre as both audience and artist.
Introduction to Theatre	I	I	I	I
Acting I	I	I	I	I
Technical Theatre	I	I	I	I
Stage Voice & Movement or Stage Production or Chorus or Dance (x2)	R	R	R	R
Plays: Classical to Contemp.	M	M	R	R
Acting II	R	R	M	R
Stagecraft	I	R	I	R
Directing	M	M	M	M
Theatre Portfolio	R	R	R	R

Appendix E: Key Abilities Program Matrix

The five Gen Ed Key Abilities help students navigate the world. In each class they take, they should expect to be challenged to develop and deepen their key abilities. After they graduate, these abilities will help them continue learning, adapt to change, and become citizens who can make wise choices and contribute to their communities.

1. **Communicate**

- *Students are able to share their ideas powerfully and clearly.*
 - *Uses appropriate, relevant, and compelling content and sources that illustrate knowledge and understanding of the topic.*
 - *Assignment is organized and understandable. Distinct intro, body, and conclusion, as appropriate for the discipline.*
 - *Language is clear and understandable. Executes assignment within conventions of a specific discipline, including source citation.*

2. **Analyze and Solve Problems**

- *Students are able see and solve the problems around them, using solid data to draw and communicate reasonable conclusions.*
 - *Identify and understand an issue, concept, or problem, any data needs, and constraints that have to be considered in order to analyze an issue or solve a problem. Students recognize multiple perspectives*
 - *Use various tools, representations, notation, etc. to help them organize data and see relationships or identify assumptions related to the issue, concept or problem*
 - *Evaluate any conclusions drawn, implications made, or plans for solving a problem, including evaluating any assumptions and any evidence gathered.*

3. **Use Technology**

- *Students are able to select and ethically use appropriate technology to create, communicate and discover.*
 - *Effectively select and use the appropriate technology applications or resources to accomplish specific goals.*
 - *Be an active and responsible participant in online communities.*
 - *Understand the legal and ethical facets of technology in a global society.*

4. **Understand Diversity**

- *Students are able to understand how each individual's experiences shape our society, and how societies, in turn, shape the way local and global resources are used.*
 - *Explain how the range of human differences shape the historical and current formation of artistic, economic, social, scientific, cultural or political institutions*
 - *Explain how individuals experience equality and inequality with a society, its institutions or its cultures*
 - *Analyze how individuals and institutions have addressed persistent global challenges, including physical resources and social values.*

5. **Engage in Ethical Questions**


- *Students are able to identify ethical choices, consider alternatives and consequences, and choose actions and choose actions keeping in mind everyone affected.*

Indicate in the table below the program courses in which a key ability is assessed ("A"- Assessed) – if possible, identify the specific assignment/activity in which the key ability is assessed. Focus on the required courses and designated program electives.

Table 14. Gen Ed Key Ability Matrix

Program Courses	Communicate	Analyze and Solve Problems	Use Technology	Understand Diversity	Engage w/ Ethical Questions
Introduction to Theatre	A	A		A	A
Acting I					
Technical Theatre	A	A	A		A
Stage Voice & Movement or Stage Production or Chorus or Dance (x2)	A	A			
Plays: Classical to Contemp.	A	A		A	A
Acting II	A				A
Stagecraft	A	A	A		
Directing	A	A	A	A	A
Theatre Portfolio	A				

Appendix F: Program Map



Theatre Associate in Arts (2020-21 Catalog)

Developmental Education Courses (if required)

<input type="checkbox"/> ACIS050	Introduction to Academic Literacy	<input type="checkbox"/> MATH020	Pre-Algebra
<input type="checkbox"/> ENGL027	Writing Skills Workshop	<input type="checkbox"/> MATH022	Elementary Algebra
		<input type="checkbox"/> MATH026	Intermediate Algebra

SEMESTER-BY-SEMESTER PROGRAM MAP FOR FULL-TIME STUDENTS

Courses are listed in preferred order of completion
Plans can be modified to fit student needs by adding more semesters
Choose your courses with your Advisor.

complete	Course #	Course Title	Credits	Gen Ed	Location:	Fall	Winter	Spring	Summer	Pre-requisites / Co-requisites
<input type="checkbox"/>	COLS101	College Success	1	FYE	B, M, D				D	
<input type="checkbox"/>	ENGL101	English I	3	Comm	B, M, D, E			B, M, D, E	B, M, D	PRE: ENGL Placement Policy
<input type="checkbox"/>	CMTH110	Introduction to Theatre	3	AH	B, M, D			B, M		
<input type="checkbox"/>	CMTH111	Acting I	3	AH	B, M, D			B, M		
<input type="checkbox"/>	CMTH102	Introduction to Communication	3	Comm	B, M, D			B, M, D	B, M, D	
<input type="checkbox"/>	MATH	Math Elective	3	QL	B, M, D				B, M, D	PRE: MATH placement policy
Total Semester Credits: 16										
<input type="checkbox"/>	ARTA101	ART History	3	AH	B, M, D			B, M, D	B, D	
<input type="checkbox"/>	CMTH115	Technical Theater	3	AH	B			B		
<input type="checkbox"/>	CMTH189	Stage Voice and Movement or	3	AH	B			B		PRE: CMTH111
<input type="checkbox"/>	CMTH190	Stage Production or	3	AH	B			B		PRE or CO: CMTH115
<input type="checkbox"/>	MUSC130	Chorus or	3	AH	B			B		
<input type="checkbox"/>	DANC	1 any 1 credit DANC course	3	Comm	B			B, M	B	
<input type="checkbox"/>	CMTH205	Public Speaking	3	Comm	B, M, D			B, M, D	B, M, D	PRE: CMTH102
<input type="checkbox"/>	PSYC103	Introduction to Psychology	3	SSH8	B, M, D			B, M, D	B, M, D	
<input type="checkbox"/>	ENGL151L	English II (Literature) (D)	3	Comm	B, M, D			B, M, D	B, M, D	PRE: ENGL101
Total Semester Credits: 18										
<input type="checkbox"/>	CMTH211G	plays: Classical to Contemp.	3	AH, WI, D	B			B		PRE: ENGL151
<input type="checkbox"/>	CMTH212	Acting II or	3	AH	B			B, M		PRE: CMTH111
<input type="checkbox"/>	CMTH117	Stagecraft	3	AH	B			B		PRE: CMTH111
<input type="checkbox"/>	CMTH189	Stage Voice and Movement or	1	AH	B			B		PRE or CO: CMTH115
<input type="checkbox"/>	MUSC190	Stage Production or	1	AH	B			B		
<input type="checkbox"/>	MUSC130	Chorus or	1	AH	B			B		
<input type="checkbox"/>	DANC	1 any 1 credit DANC course	1	AH	B			B		
<input type="checkbox"/>		Science Elective	4	Science	B, M, D			B, M, D	B, M, D	varies by course
<input type="checkbox"/>		SIT General Education Elective	3	SIT	B, M, D			B, M, D	B, M, D	varies by course
Total Semester Credits: 14										
<input type="checkbox"/>	CMTH206	Directing	3		B			B		PRE: CMTH110 or CMTH111
<input type="checkbox"/>	CMTH218	Theater Portfolio	1		B			B		
<input type="checkbox"/>	ENGL 2 G	ENGL Literature Elective (WI)	3		B, M, D			B, M, D		PRE: CMTH111
<input type="checkbox"/>	MUSC101	Introduction to Music	3		B, M, D			B, D		PRE: ENGL151
<input type="checkbox"/>	CMTH	Television/Film Elective	3		B					varies by course
<input type="checkbox"/>		Transfer Elective	3		B					varies by course
Total Semester Credits: 16										
Total Degree Credits: 64										

General Education Requirements

<input type="checkbox"/> ENGL151L	Diversity
<input type="checkbox"/> PHIL202G	Writing Intensive
<input type="checkbox"/> ENGL2 G	Writing Intensive

*It is the student's responsibility to be knowledgeable of NCC graduation requirements and to verify transfer requirements with the 4-year institution. Courses listed on the program map are based upon the assumption that prerequisites and courses taken in previous semesters will be successfully completed

<p>ENGL Literature Electives</p> <p>ENGL 201 British Literature I (G-WI) ENGL 203 Shakespeare (G-WI) (recommended) ENGL 211 Phys: Classical to Contemp. (G-WI) ENGL 215 Multicultural Adolescent Lit (G-WI) ENGL 230 Latin American Literature (G-WI) ENGL 231 British Literature II (G-WI) ENGL 233 Creative Writing ENGL 255 American Literature II (G-WI) ENGL 256 Modern Poetry (G-WI) ENGL 257 20th Century Lit by Women (G-WI) ENGL258 Fiction Writing ENGL 260 Contemporary Literature (G-WI) ENGL 264 High Literature (G-WI) ENGL 265 African-American Literature (G-WI)</p>	<p>Societies & Institutions Over Time (SIT)</p> <p>CAMH 221 History of Broadcastng GEOG 101 World Geography GEOG 151 Geography of the U.S. and Canada (G-WI) GLBL 130 Intro to Global Studies GLBL 160 Field Experience & Acad Research in GS GLBL 230 Global Studies Capstone HIST 103 Ancient and Medieval History HIST 113 American History I (G-WI) HIST 121 The Black Experience (G-WI) HIST 123 African Civilization HIST 140 Modern Chinese History HIST 153 Found of Mod Euro History, 1300-1815 (G-WI) (recommended) HIST 163 American History I HIST 165 The American Experience of Warfare (G-WI) HIST 168 Civil War and Reconstruction (G-WI) HIST 168 History of the Middle East (G-WI) HIST 173 Mod European History, 1815 to Present (G-WI) HIST 183 Modern American History 1945-Present HIST 210 History of Mod Science, 1859 to Present HIST 211 History of Pennsylvania INIS 201 Implementing Sustainable Energy Systems INIS 202 The Architecture of the City: Classic to Contemp. POLS 101 Introduction to Political Science POLS 112 American Constitutional Law (G-WI) POLS 150 Peace Studies & Conflict Resolution (Study Abroad) POLS 170 Politics of Modern Turkey (Study Abroad) POLS 202 International Relations POLS 205 Women and Politics (G-WI) POLS 251 State and Local Government (G-WI) SOCA 102 Cultural Anthropology (G-WI) SOCA 105 American Ethnicity SOCA 160 Issues in Contemp. Genocide & Mass Violence</p>	<p>Electives for A.A. & A.S. Degrees</p> <p>Accounting – only ACCT 100, 101, 151, 201, 202, 251 Architecture – only ARCH 100 Art – only ARTA 101, 111, 161, 162, 291, 292, 293 Biological Science – all BIOS except 281, 282, 283 Business – only BUSA 101, 115, 152, 201, 202, 205, 232, 272 Chemistry – only CHEM 105, 120, 135, 220, 225, 251, 260, 291, 292, 293, 294 College Success: CONS01, 120 Communications – all CAMH except 180, 182, 185, 240, 252 Computer/Information Science – only CSC 101, 104, 115, 125, 225, 230, 270 Counseling – only COUN 100, 291, 292, 293 Dance – all DANC Economics – ECON201, 251G Education – all EDUC except 105 Engineering – only ENGG 100, 191, 192, 193, 194, 201, 251, 252 English – all ENGL Geography – all GEOG Global Studies – GLBL130, 160, 230 Health – only HEAL 150 History – all HIST Hospitality – only HOSP 101 Humanities – all HUMA Interdisciplinary Studies – all IDS Journalism – only JOUR 103 Mathematics – only MATH 120, 140, 145, 150, 160, 165, 175, 176, 180, 181, 191-194, 202, 210, 211 Modern Language – all MODL Music – all MUSC Nutrition – NUTR105 Philosophy – all PHIL Physical Education – any PHEO courses up to a max of two credits Physics – all PHYS Political Science – all POLS Publishing – 101, 102 Psychology – all PSYC except 221 Sociology/Anthropology – all SOCA Special Education – SPED 160</p> <p>Transfer Recommended Elective: BUSA101 Introduction to Business or BUSA232 Principles of Marketing or SOCA210 Sociology of Gender</p>
<p>Television/Film Electives</p> <p>CAMH 104 Mass Media and Society CAMH 220 Introduction to Film</p>		
<p>Quantitative Literacy (QL)</p> <p>MATH 120 Nature of Mathematics (recommended) MATH 150 Introductory Statistics (recommended) MATH 140 College Algebra MATH 145 Trigonometry MATH160 Pre-Calculus MATH 165 Applied Calculus MATH 175 Calculus with Review (part 1) MATH 176 Calculus with Review (part 2) MATH 180 Calculus I MATH 181 Calculus II MATH 202 Derivve Math MATH 210 Calculus III MATH 211 Differential Equations</p>	<p>Science (SC)</p> <p>BIOS 104 Field Ecology BIOS 105 Contemporary Biology (G-WI) (recommended) BIOS 107 Biology I BIOS 110 In Your Genes: Intro to Mod Genetics BIOS 115 Essentials of Biology BIOS 126 Environmental Science (recommended) BIOS 150 Biology II BIOS 160 Human Biology BIOS 202 Microbiology for Allied Health BIOS 204 Human Anatomy and Physiology I BIOS 206 General Ecology CHEM 105 Chemistry in Contemporary Society CHEM 120 General Chemistry I CHEM 135 Chemistry of Life GEOG 150 Astronomy GEOG 210 Weather and Climate GEOG 210 Physical Geology PHYS 101 Physics I PHYS 102 Physics II PHYS 153 Physical Science II PHYS 215 Physics for Science and Engineering I PHYS 225 Physics for Science and Engineering II</p>	

Program Narrative:

Students are encouraged to discover and develop their own voice and style in theatre arts. NCC's theatre program allows students to apply their skills in production settings, with public performances in the College's two theatres or in non-traditional spaces throughout the Lehigh Valley. The curriculum for acting/directing, design/technical and theatre education majors closely integrates performance and academics. The coursework intertwines the practical application of theatre arts and electives that will provide a solid foundation and ready students for transfer. Performance opportunities include four major productions each season in the 350-seat Lipkin Theatre and the 100-seat Norman R. Roberts Lab Theatre. Other highlights of a program that provides students with a well-rounded theatre education include a fall tour at NCC's campuses, summer performances for new student orientation, trips to professional city theatres, specialized workshops, and student-directed plays.

Program Learning Outcomes:

- o Students will demonstrate an understanding of theatre arts as a creative expression that reflects the diversity of human experiences.
- o Students will demonstrate an understanding of the theatrical conventions and cultural/historical backgrounds behind a cross-section of plays and productions
- o Students will demonstrate theatre practitioners' methods and skills in the collaborative and creative process
- o Students will begin a lifelong participation in theatre as both audience and artist

Transfer Information:

Transfer Schools we have students at: NYU, University of the Arts, Temple University, Carnegie Mellon, West Chester, Desales University, ESU, Albright College, Elon College.

Career Potential:

The career options that exist for theatre majors are quite extensive. They range from professional actors and actresses to playwrights, directors, stage managers, theatre educators, arts administrators, scenic designers, and other production support specialists. The study of theatre equips students with a broad range of communication and organizational skills that would be applicable to many of these careers, but as with any performing arts career, careers in theatre are highly competitive.

Theatre Related Jobs: Box Office, Arts Administration, Technicians, Designers, Directors, Theatre Educators, Theatre Arts, Acting Coach, Dramaturg

Outside of Theatre: Sales, Marketing, Food Service and Prep, Host, Catering, Human Resources, Communications.

Appendix G: Co-curricular Map

PROGRAM NAME: Theatre
AY 18-19

	0 - 15 credits	16 – 30 credits	31 – 45 credits	46+ credits
Get the Courses You Need	Take the following courses: COLS101 College Success (1) ENGL101 English (3) CMTH111 Acting I (3) CMTH102 Intro Communication (3) CMTH 110 Intro to Theatre (3) MATH 120 Nature of Math (3) 16 credits <i>For details on course requirements, see the Program Map.</i>	Take the following courses: ARTA 101 Art History Survey (3) CMTH 115 Technical Theatre (3) CMTH 189 Stage Voice & Movement(1) CMTH 105 Public Speaking (3) ENGL 151L English II (3) PSYC 103 Intro to Psychology (3) 16 credits <i>For details on course requirements, see the Program Map.</i>	Take the following courses: CMTH 211G Plays (3) CMTH 212 Acting II (3) BIOS 105 Contemporary Biology (4) HIST 153 Found Mod Euro Hist (3) CMTH 190 Stage Production (1) Dance Elective (1) 15 <i>For details on course requirements, see the Program Map.</i>	Take the following courses: CMTH 206 Directing (3) CMTH 218 Theatre Portfolio (1) MUSC 101 Intro to Music (3) CMTH 220 Intro to Film (3) Literature Elective (3) Elective (3) 16 <i>For details on course requirements, see the Program Map.</i>
Engage with the Spartan Experience	Attend Majors Meeting (1st Wed) Audition for Theatre Productions Join Student Club(s) Participate in Speech Contest Attend Theatre Productions	Attend Majors Meeting (1st Wed) Audition for Theatre Productions Attend Theatre Productions Pursue Study Abroad Programs Attend the Choir or Dance Concert	Attend Majors Meeting (1st Wed) Audition for Theatre Productions Attend Theatre Productions Mentor New Majors Look into Service Learning	Attend Majors Meeting (1st Wed) Audition for Theatre Productions Attend Theatre Productions Apply for Student Awards
Get Ready for Life after Completion – Career Readiness	Look into getting Head Shots Start to put together your Acting Resume	Audition for NCC Summer Theatre	Apply to All in One Auditions Apply to SETC Conference Apply to StrawHats Auditions Apply to NETC Auditions	Apply for Graduation. Begin getting ready for NYC or Philly move. Audition for NCC Summer Theatre
Get Ready for Life after Completion – Transfer Readiness	Look into getting Head Shots Start to put together your Acting Resume	Talk to Advsiior about Transferring. Gather Materials for Schools you would like to tranfer too.	Begin Application Process to transfer. Get Audition Material ready for transfer college.	Apply for Graduation. Look into Summer Internship Make sure Awards are applied for

Appendix H: Assessment Plan

Table 14. Assessment Plan-

	Program Learning Outcomes (PLOs)	Gen Ed Key Ability	Courses
AY 2021-2022	Methods/skills in collaborative/creative process	Ethics/Communication	CMTH206
AY 2022-2023	Understand conventions and culture/historical background	Analyze/Technology	CMTH115
AY 2023- 2024	Creative expression that reflects diversity	Diversity	CMTH110
AY 2024-2025	Lifelong participant		CMTH211G
AY 2025-2026	Methods/skills in collaborative/creative process	Ethics/Communication	CMTH190

Appendix I: Teaching Faculty Credentials

Full Time	Years	Area(s) of Theatre	Degree	Degree	Degree
William Mutimer Assistant Professor	2009- current	Acting, Directing, Musical Theatre	BFA Cincinnati Conservatory	MFA Cincinnati Conservatory	

Adjuncts, Guest Directors and Part Time Staff

NAME	YEARS	CLASSES	PRODUCTION	DEGREES
Brett Oliveira Full Time Professional Staff			Technical Director	AA, Theatre NCC
D. Polly Kendrick	1993- current		Costume Designer	
Mary Ellen Van Camp	2007 - current		Production Assistant	MA, Special Ed. East Stroudsburg University
Rosemary Haber	2010- 2013		Musical Director	M.Ed., DeSales University
Clair Freeman Adjunct Instructor	2011- current	Intro to Theatre Acting I	Guest Director	MFA in Directing Penn. State U
Sarah Henley Adjunct Instructor	2010- current	Intro to Theatre Acting I Speech Comm. Acting II		MFA Literature/Acting Mary Baldwin College
Chris Egging Adjunct Instructor		Intro to Theatre	Guest Director	BFA Theatre MFA Directing
Catherine Kaiser Adjunct Instructor	-current	Voice Lessons	Musical Director	BFA Voice

		Stage, Voice & Movement		MFA Vocal Performance
		Introduction to Theatre		

Appendix J: External Review Report