

Middlesex Community College

Academic Program Review

2004

**PREFACE TO PROGRAM REVIEW
FOR
PERFORMING ARTS**

For many years, Fine and Performing Arts has been a single degree program in LAS and LS, despite the fact that students do not ordinarily concentrate in the combined areas but in either Fine (or Studio) Arts or Performing Arts. These two departments, which have never really been a single entity, have slowly been moving apart as the requirements in the different fields expand and diverge. In 1999, the Art Department finished an Academic Program Review for the Studio Art Degree program alone, and in fall 2002, the Provost and Humanities Division Dean decided that the theater, music and dance departments should be combined into a Performing Arts Department. This program review undertakes to study the Performing Arts Department alone.

Performing arts at the college have been in a state of flux between the retirement of the Chair of the Theater Department in May 2002 and hiring of a new Chair of the Performing Arts Department in Spring 2003. For many years before, it had operated as three separate parts (theater, music, and very recently, dance) with no department-wide oversight or leadership. With the arrival of a new chair in January 2003, the department has begun to meet—and act—as a single department comprised of three disciplines and to coordinate its curriculum, performances, budgets, and stages. The Performing Arts Dept, although in transition, offers the student a variety of collateral experiences and a means to identify those experiences as valuable in society.

Section I: Data

The Institutional Research Office will provide a significant portion of the data. Your department is encouraged to request additional relevant information from Institutional Research and to develop and conduct alternative assessments as well. Some examples of assessments that the department may choose to implement are student focus groups and/or student surveys. Input from relevant internal groups such as Advising, Admissions, and/or connected departments will also be necessary. Please include a copy of the data from Institutional Research and all departmentally-developed surveys or focus questions in the Appendix of the review.

1. *Please note important trends, patterns and issues that emerge through the enrollment, academic progress and retention data. (Data from Institutional Research Office)*

There are three programs under the rubric of the Performing Arts currently in place in the college: Liberal Arts and Sciences Fine and Performing Arts Concentration, Liberal Studies Fine and Performing Arts Concentration, and the Liberal Studies Theater Concentration. In the first two programs, it is impossible to separate the students in the Fine (or Studio) Arts from those in the Performing Arts, so the numbers listed under Head Counts give very little indication of the numbers of students taking Performing Arts courses or even majoring in the field. For many years, the courses in Performing Arts were grouped separately into the Theater

and Music Departments, but their numbers were not kept separate from each other nor from the numbers in the Fine Arts programs.

Because the numbers from the Fine and Performing Arts Concentration in Liberal Arts and Sciences and in Liberal Studies have remained constant since Fall 1997 and shed very little light on the program or its recent history, they have been placed in the appendix, but do not require any elaboration. The LS Theater Concentration, which was instituted only in 1998, also gives very little indication of student interest or intention. (See Appendix 1 for **Course completion rates for theater, music, and dance courses**)

In spring 2003, a Performing Arts Department was created, and the separation between Fine and Performing Arts has been recognized operationally on campus but not in the college catalog.

The main issue that emerges from the data is that the numbers of students who complete an AA degree from MCC in the Fine and Performing Arts Liberal Arts and Sciences and Liberal Studies programs do not realistically reflect the number of students who are taking theater, music, and dance courses as part of a program or in fulfillment of Humanities requirements in many programs. (This issue was also discovered in the recent Program Review of the Studio Arts Program.) Many students enroll in performing arts courses to satisfy certain core requirements and/or to develop entrance skills for baccalaureate institutions or industry-specific conservatories. For example, some schools (such as the New England Conservatory) have proprietary requirements (e.g., music theory), and MCC students often place higher in their entrance exams because of the professional standards of our instruction; however, these same students often do not complete a degree at MCC. More important, however, is the role the departments in the Performing Arts play in the education of all students at MCC, and particularly those in the various LAS programs, which require at least four HU courses, many of which are filled by courses in the performing arts.

It is therefore more useful to examine departmental course trends in the past five years. This data indicates extraordinary growth and interest in the performing arts courses (upwards of 50%) and is supported by the student survey summarized next.

<i>Theater and Dance enrollments</i>		<i>Music enrollments</i>
AY 99-00	199	294
AY 00-01	198	274
AY 01-02	231	296
AY 02-03	298	395
AY 03-04	361	378

2. *Please comment on significant information that emerges from the Student Transfer and Employment Follow-up data. (Data from Institutional Research Office and Department Records)*

Because most students in the departments encompassed in the Performing Arts are intermingled with students in the Fine Arts LAS and LS degree programs, there is no specifically relevant data on transfer or employment follow up. However, course completion rates give some indication of how well the program is doing and how many students are succeeding.

Course completion rates in the Performing Arts Department between fall 1998 and fall 2003 tell an interesting if complicated story. (See Appendix 1) Course completion rates for all courses in Music average 80.51%; completion rates in Theater average 73.27%, and in dance 84.95%. But these figures reflect a very broad range of ability and commitment to the performing arts, from the student majoring in one of the arts and taking advanced independent study to the student trying out an acting or music course as a humanities elective.

Furthermore, the course completion rates include W, which can mean that a student enrolled but never showed up, in which case the W says nothing about the course; or it can mean that a student decided sometime before the 10th week of classes that he wanted to drop the course.

Nevertheless, the data do reveal some interesting trends in the performing arts and point to some directions for the future. In general, the course completion rates in all areas have improved starting in fall 2002. In the Music Department, the trend in three of the entry level courses (Music Appreciation, Applied Piano Beginner, and Voice I) is toward course completion rates 2% or more above the six year average. Only in World Music is the trend slightly lower than the six year average (70.35% as opposed to 72.43%). And the course completion rates in advanced courses in Piano and Music Theory average 100%!

The trend is similar in the Theater classes. The course completion rates in the three entry level courses there (Intro to Theater, Intro to Acting, Theater Practice) range from 4% to 20% higher than the six year averages while Speech for Theater has remained around 66% all six years. Shakespeare, which has no prerequisites, has ranged from a low of 51% in spring 2003 to a high of 72% in fall 2003. As it happens, only two students in the Fall 03 Shakespeare class were in developmental reading and writing courses, so the high rate of course completion may be reflecting a more capable class and argue for prerequisites. Three new courses that have been added in the past two years, Musical Theater and Theater Practice II and Theater Internship, have been very successful, with completion rates ranging from 79% to 100%. The Dance program, which was introduced just two years ago shows course completion rates between 79% and 90%.

All in all, the data show that more students are taking more courses in the Performing Arts and, in general, more of them are completing the courses and going on to take other courses in the program. The excellence of the MCC Theatre Company productions is attracting and enrolling more students in theater classes, and the Music program is attracting better and more dedicated students. The data also suggest that the judicious addition of suitable prerequisites improves course completion rates.

3. Please summarize findings from student surveys and/or student focus groups. (Data from surveys and/or questions developed by the Department)

In May 03, a student survey of incoming students was introduced in conjunction with the Office of Enrollment Management and Testing Services, to determine students' experience and interest in the performing arts. (See Appendix 2 for **Testing Center Survey & Data**) 935 students were tested and a surprising 25% (233) indicated recent experience in the performing arts. Of the 935 students surveyed:

- 23% have taken private lessons in the performing arts, typically music. (213)
- 29% have performed in a school play. (273)
- 14% have performed in a school band. (129)
- 16% have performed in a school musical. (153)
- 22% have performed in a concert. (205)
- 14% have performed in a musical recital. (133)
- 8% have performed in a community or professional venue. (76)

These data suggest that many of our students are familiar with the basic processes in the performing arts, such as rehearsal and feedback, regardless of their academic or professional goals. K-12 educators have corroborated the holistic and collateral benefits of using the performing arts to build basic skill levels. Hands-on access to

the performing arts provides a gateway to the importance of the arts in the fabric of society, as well as an immediate venue for reflection, critical thinking, and self-evaluation.

A recent survey of 119 students enrolled in performing arts courses in Fall 03 indicates that 16% have declared Fine and Performing Arts or Theater as a major. 34% are enrolled as LAS/LS majors. 27% have taken or are taking another course in the performing arts. 14% are enrolled in Business or Computer Science, 8% are in Health Services, and 17% are undecided. 77% of students surveyed plan to transfer to a four-year institution. 72% intend to complete their AA degree at MCC, 24% do not intend to complete a degree at MCC, and 4% are undecided. 69% of these students plan to transfer to another state institution, such as the UMASS system, Salem State or Fitchburg State. Of those students, nearly half indicate interest in UMASS Lowell. (See Appendix 3 for **Current Student Survey & Data**)

These data suggest three important points for MCC to keep in mind:

- 1) Students enrolled in performing arts courses are either in the process of deciding on a liberal arts concentration (34%) or using these courses as electives (39%).
- 2) Roughly one-third of our population continues to explore an expressed interest in the performing arts while at MCC.
- 3) Since most students plan to transfer, and course enrollment data indicates a recent surge of interest in performing arts courses, articulation agreements with other state schools should be a top priority.

Finally, MCC's Area Resident Survey of September 01 lists liberal arts courses, such as music, theater, and studio arts, as the reason for enriching a basic education by 45% of those surveyed.

Section II: Mission, Goals, and Target Population

Program faculty, staff and, where appropriate, students provide information for this section.

1. *Does the program have a **stated mission**? If so, please state it.*

The mission of the Performing Arts Department is to provide committed and casual performing arts students with classroom experience, which is immediately applicable both in performance and toward degree programs by offering a variety of electives in theater, music, and dance.

The goals for the Theater Department include:

1. Nurturing the whole person, noting that the study of plays and musicals helps us better understand ourselves,
2. Inspiring students to appreciate the creative and interpretive nature of theater,
3. Helping students recognize their own potential and develop their own interests as they prepare for their chosen career paths,
4. Encouraging a spirit of cooperation in the workplace by using the MCC Theatre Company, which is modeled after a professional theater company, as a laboratory.

The goals for the Music Department include:

1. Helping students understand and appreciate the many ways in which music can affect them,
2. Acquainting students with the background and variety of music,
3. Providing performance opportunities for music students of various levels,

4. Aiding those students preparing to audition for acceptance into music schools or conservatories.

The goals for the Dance Department include:

1. Helping students achieve increased flexibility, strength, and range of motion,
2. Increasing students' competence in practiced techniques,
3. Recognizing the distinct styles of dance,
4. Generating individual movement sequences.

2. *What is the **relationship of the program's mission to the overall mission of the College as adopted by the Trustees and approved by the BHE***

(See Appendix 4 for **College Mission Statement**)

The Performing Arts Department functions in three different ways: as a variety of theater, music, or dance courses for LAS students needing from four to ten electives in Humanities; as part of the Fine and Performing Arts Concentration for LAS or LS majors; and as the home of the Theater Concentration in the LS program. In all of these functions, the Performing Arts courses support the college mission statement goals of "providing educational programs and services that support personal growth and economic opportunity for its diverse student population" and "offer[ing] extensive opportunities for exploration and personal growth."

3. *Does the program satisfy a **unique institutional goal**? If so, please explain.*

The Performing Arts Department is the one department where students may perform on stage for the public, either in student music recitals or in one or more of the three dramatic performances presented by the college each year. Those students in the MCC Theatre Company comprise a group of actors and back-stage technicians who work together to produce professional quality performances at the MCC Theatre. The Coordinator of the Music Department is a well-known local pianist with contacts in the Boston Symphony Orchestra and the music departments of many area colleges and conservatories; as a result, MCC is developing a reputation as a college where music students can prepare for audition or entrance to specialized schools. And in addition to student concerts, the college is fortunate to host approximately twelve concerts a year, both with faculty artists and amateurs and professionals from the Boston area.

4. *Based on a review of other college catalogs, list the **colleges in our general area that have similar programs and comment on significant differences from the program we currently offer.***

Of the 15 community colleges in the Commonwealth, 12 offer a theater or theater/dance concentration (or option), including MCC. (See Appendix 5 for **Community College Program Comparison**) The attached comparison of curricula notes major requirements in bold face. Of the 3 which do not offer a theater major, 2 maintain performance facilities, where students apply offstage skills in courses such as College Theater Workshop. Of the established and developing programs, the emphasis is on the acquisition of skills—acting, piano, stagecraft, dance—with immediate application in a performance. These programs attract a wide variety of students—as does MCC—who use the community college venue 1) to build a basis of transferable courses, 2) to advance career goals already in place, and 3) to explore a new or existing hobby. Because the Performing Arts Dept can serve such a diverse population of students, professionals, lifelong learners, and hobbyists, it is poised for responsive development to our community's needs. In MCC's Area Resident Survey (9/01), 60% of

those surveyed noted their reason to attend school was to get a specific, job-related skill. 45% indicated that they wanted to enrich their lives with such liberal arts courses as theater, music, and studio arts. MCC offers course work similar to that in most community colleges in the state and is developing a similar emphasis on production and performance. As an integrated learning tool, the performance experience for our students has been, until recently, extra-curricular in nature or for the hobbyist. This was a major difference in the MCC program among both community colleges and 4-yr institutions, which more typically employ career professionals to teach and recommend program development. Now, for example, the new MCC Theatre Company is modeled after a professional theater, such as the Merrimack Repertory Theatre, and provides a work-based learning experience for our students.

5. *Is MCC's program intended to serve a **special population** or clientele? Please explain.*

Both the theater and music curricula provide a solid foundation for conservatory-bound students, largely because most of the faculty have graduated from these specialized institutions and can better advise the serious transfer student. Although unintentional, the theater arts often attract learning-disabled students who discover a new avenue for academic achievement. The hands-on and active learning required in an acting class, for example, provide corollary and value-added benefits, such as self-efficacy and confidence, for many challenged students.

6. *Are there plans to target this program to any **new or different groups**? Please explain.*

As noted, the performing arts are useful tools for raising basic skill levels. Early childhood educators routinely utilize theater, music and dance in their lesson plans to engage students in a variety of subjects. We currently offer Music in Early Childhood Education and have piloted Playmaking Spring 04. Additionally, and considering the egalitarian nature of the performing arts, programs could be developed for professional development (e.g., high school English teachers), through MILES (Playgoing at MRT), for special needs students, and Continuing Ed courses (Auditioning, Standup Comedy). A comprehensive summer theater camp for K-12, on both campuses, is in the proposal stage at this writing and will be piloted during the Summer 04. Additionally, all incoming freshman as of Fall 03 are given a questionnaire that determines levels of interest and experience in each of the performing arts. With this data, we will target students with expressed performing arts interests for better academic and career counseling, thereby developing student/faculty relationships and providing performance opportunities early in the student's career at MCC.

In addition, the Music Department has been developing a niche as a college where local music students needing general courses or performance experience to prepare for entrance to conservatories can be accommodated. This year alone, eight students are at MCC purely to gain the coursework or experience they need to audition for local conservatories. The coordinator of this program expects to publicize the specialized offering available in the Music Department more broadly in the coming year through personal contacts and advising offices in local music programs and conservatories.

7A. ***CAREER PROGRAMS** - Please describe mechanisms or procedures currently in place to **monitor changes in the job market** and **review the program's currency and "fit"** with the educational interests and needs in our region by:*

The MCC Performing Arts courses principally offer opportunities to study acting, music, and/or dance for the casual or committed student, particularly for those students expecting to transfer to baccalaureate institutions; it is not, strictly speaking, a career program that has to respond to changes in the local job market. As noted elsewhere, since even the majority of students in the LS Theater Concentration are actually expecting to transfer to colleges, the issue of the job market is not relevant.

7B. **GENERAL EDUCATION AREAS** – *Please describe mechanisms or procedures currently in place to monitor the currency and fit of the content areas and teaching methodology with the educational interests and needs of our students.*

Since the reformation of the Performing Arts Program in spring 2003, the chair of the department has spent considerable time polling students formally through surveys of current and incoming students and informally through advising contact to discover what most of them expect from the program and what they expect to do after leaving MCC. The teaching methodology relies principally on experiential learning because the majority of the classes involve active on-stage or on-instrument participation. In addition, because the entire faculty in the program are experienced and ongoing practitioners in their respective fields, they are current on discipline methodology.

a). *Relevant **external** parties, such as professional organizations, content skill standards, local, state, and national task forces, etc;*

MCC has an evolving partnership with the Merrimack Repertory Theatre, the region's only professional theater. The partnership currently provides for technical assistance for MCC productions, guest artists in the classroom, and a substantial ticket subsidy for the college community. MRT productions are routinely assigned as part of Theater Dept course work and many English Dept faculty use MRT's current season in their drama units. New this year is a Theater Internship (HU4120) with MRT for qualified students to extend their work-based learning experience while at MCC.

b). *Relevant **internal** groups or individuals, such as other departments at the college that: (1) utilize your courses as prerequisites for their courses and/or program or (2) supply prerequisites for your courses;*

1) All students in degree programs at MCC are required to take at least one humanities course and many choose courses in the performing arts to develop individual talents or learn new skills.

2) At the present time, there are no outside prerequisites for any course in the Performing Arts Department although there are plans to include English prerequisites for Shakespeare and Modern Drama.

c). ***Other populations** (i.e., students, alumni, community members).*

The MCC Theatre Company, established in Fall 02, is open to students, faculty, staff, and alumni, with auditions and interviews at the beginning of the semester. Each semester a new company forms (with many sustaining members) to rehearse, build, and market a production; company members are assigned specific functions, based on their availability. E.g., some members find it difficult to commit to the rigors of a rehearsal schedule and choose to work offstage, in the lighting booth or box office for example. As a community outreach program, MCCTC enlists the support of volunteers (e.g., retired designers) who provide skill, service, and mentoring for our students. We discovered that MCCTC provides a much-needed venue for alumni who wish to hone their skills before auditioning in Boston and beyond. The MCCTC also provides apprenticeship opportunities for recently graduated students who live in the greater Lowell area. For example, a theater graduate of UMASS Lowell apprenticed in sound design with the theater company before approaching MRT for

an internship. The MCCTC affords our students an engaging experience, onstage and offstage, and promotes inclusion from many populations, regardless of experience or skill. As noted elsewhere, the MCCTC chooses one play/year for production that reflects the chosen theme for the Learning Community and WAC.

The MCCTC realized a significant revenue stream in its first year of operation. Performing arts venues associated with colleges, which operate as charitable institutions, provide a cultural resource in the community and a source of acclaim to the parent institution, as well as earned and contributed income. Consider the 500-seat Boland Theatre in the Koussevitzky Arts Center at Berkshire CC or, at Massasoit, the Buckley Performing Arts Center, which is home to two modern theaters, a state-of-the-art TV studio, a radio and painting studio, the media center and the college's daycare center. These facilities often house other related supporting activities, such as museums, galleries, bookstores/gift shops, cafes, as a way to increase visibility and earned income. An analysis of MCC's performing arts facilities is discussed elsewhere and we note here that MCCTC is a fast-growing, student-driven organization.

It should also be noted that the MCC Chorus was also established in Fall 02, offering student recitals each semester. MCC's Improv Troupe, Matter of Fact, provides an alternative, smaller venue for performance (also for students, faculty, staff and alumni), both on and off campus. Matter of Fact performs short, improvised pieces about contemporary situations and conflicts such as date rape, alcoholism, drug abuse, obsessive relationships, racism, returning to school, gangs, homophobia, and teen pregnancy and encourages post-performance discussion from its audiences.

8. *Are there plans to change or add to strategies currently in place to **assess the program's fit** with student interest and market demand?*

In May 03, an incoming student survey was introduced, in conjunction with the Office of Enrollment Management and Testing Services, to determine experience and interest in the performing arts. (See survey in Appendix 2) 935 students were tested and a surprising 25% (233) indicated *recent* experience in the performing arts. (See data in Appendix 2) This survey is now part of our institutional testing process for incoming students as a way to monitor student interest and market demand.

9. *Are program faculty currently working with the Admission Department to **recruit students** into the program? What role(s) do they play?*

In addition to program faculty attending Open Houses, LAS Main St Fairs, and Fine and Performing Arts Open Houses, the Department Chair and only full time theater instructor has accomplished the following:

- Created/administered incoming student survey to determine interest and experience in the performing arts. Students with interest are targeted to receive email notification of upcoming courses and student performances. We will also compile a list of "triple threats" or students who have had significant performance experience and make them aware, early in their education career, of the various activities available to them at the college. We feel that this personal approach will benefit both the student and enrollments.
- Established the MCC Theatre Co. as a student-driven, work-based learning venue, with increased visibility on both campuses and in the press.

- Hosted benefit performances for area high school teachers (7/03 & 4/04). Although response was limited, a current mailing list was created for future, anticipated events and information sessions.
- Piloted two new courses (HU 4101 Musical Theater and HU 4126 Playmaking for ECE) designed to attract a wider population and to fulfill core requirements.
- Created the Performing Arts Department website. It was introduced in March 03 to create an identity for the department and offers academic and programmatic overviews for curious students. It is also a useful tool for the public at large who may need directions to our performance venues or more information about our courses, faculty and programs.
<http://academic.middlesex.cc.ma.us/performingarts>

10. Are there **additional recruitment efforts** in which program faculty would like to be involved? Please be as specific as possible.

During Summer 03 in conjunction with the Summer Camp Program in Bedford, a one-week theater camp was introduced to middle school students. During Summer 04, a pilot program in the fine and performing arts will be offered to a wider demographic (K-12) and includes a community partnership with The Revolving Museum. This program will offer one, two and three-week sessions in the visual arts, theater, storytelling, string instruments and dance. Currently, MCC is being considered as a national test-site by the Rodgers and Hammerstein Organization for its “Getting to Know” Collection, new adaptations of major musicals for middle school students. Our pilot program would workshop a musical for and by students entering grades 5-8, possibly *Cinderella*.

Partnerships with area high schools that boast strong performing arts programs (e.g., Chelmsford HS, Dracut HS), are worth exploring. High school teachers have twice been invited to the college for an Info Session and performance and we hope future efforts will provide opportunities to explore potential partnerships.

The Department Chair has recently been appointed to the board of the Nashoba Valley Technical High School new Performing Arts Center. In addition to its recruitment value, this relationship could also foster a K-12 partnership. We also recommend, as part of a long-range plan, that performing arts courses be offered at Woburn HS. (See Evaluation Summary for **Plans for Improving Weaknesses**)

Section III: Curriculum

11. Please indicate below the **major educational outcomes** for students enrolled in this program, **how each outcome is attained** (i.e., through a specific named course, activity, or project) and **how the attainment of each outcome is assessed**. Five to ten major programmatic outcomes should be listed. If there is nothing currently in place that is intended to provide for the attainment of a particular outcome or to assess the extent to which the outcome has been realized, please leave the appropriate space blank. The “blanks” will help to identify areas that need further development.

STUDENT OUTCOMES IN PERFORMING ARTS

Competency #1: Students will demonstrate the ability to perform in front of an audience.

Competency #2: Students will demonstrate their understanding of the technical and interpretive skills of performing artists.

Competency #3: Students will demonstrate their understanding of the various artistic and technical aspects required for a performance.

Competency #4: Students will demonstrate the ability to analyze and understand a creative work.

Competency #5: Students will demonstrate the ability to use the critical vocabulary to evaluate a performance.

Competency #6: Students will demonstrate knowledge of the performing arts in societal and cultural contexts.

Competency #7: Students will demonstrate effective written and oral communication skills.

Competency #8: Students will demonstrate an understanding of the academic core and intensive values established at MCC.

STUDENT OUTCOMES IN PERFORMING ARTS COURSES

Competency #1: Students will demonstrate the ability to perform in front of an audience.

Course	Strategy for Attainment	Assessment Technique
HU 3121-3124 Beginning Piano I –IV HU 3126 Applied Guitar HU 3127 and 3128 Voice I and II	Each student receives an individual lesson during the class time, and they are given individual assignments based on their level of development. All students practice, perform pieces, and work on playing/singing techniques as a group on a daily basis.	Students perform for each other at least twice during the semester. Some students also choose to perform in the student recital held at the end of each semester and open to the public. Students are evaluated on preparation, basic technique, sense of rhythm, quality of sound produced, concentration, emotional involvement, and overall knowledge of musical work being performed.
HU 3140 Chorus and Basic Musicianship	Students learn to sing separate parts together as an ensemble by practicing short pieces from a wide range of choral styles and periods.	There is a final public performance. Students are evaluated on preparation, basic technique, sense of rhythm, quality of sound produced in group, concentration, emotional involvement and overall knowledge of musical work being performed.
HU 4104 Musical Theater	1. In-class group rehearsal for a production number from a major musical, including book scene, singing, & choreography. 2. Assigned songs/duets rehearsed outside of class.	1. The rehearsal process requires ongoing feedback culminating in a performance. 2. Presentation is the final exam, evaluation based on mastery of songs, choreography.
HU 4111 Intro to Acting HU 4112 Scene Study I HU 4113 Scene Study II	1. In-class group/individual exercises and assignments address “stage fright,” group support, text analysis, & character interpretation. 2. Assigned monologs or scene work rehearsed outside of class.	1 Individual assessment of actor’s skills, including observation, concentration, and cooperation. 2. Presentation is the final exam and is evaluated using a rubric of criteria. [See Appendix 6]

HU 4118 Improvisation	In-class exercises stressing character, situation, and problem solving.	Individual assessment of the actor's skills, including observation, concentration, and cooperation.
HU 4110 Speech for Theater	In-class readings from plays and stories focusing on interpretation through the use of voice, body, and imagination.	Instructor and group feedback provides regular assessment, on voice production, projection, voice placement, articulation, and vocal expression.
HU 4121 Intro Modern Dance HU 4122 Jazz Dance	Class requires active participation from each student. Small group work allows for peer review. Invited audience may be incorporated for final projects.	Progressively increased independence with movements – ability to execute with decreased modeling/ immediate feedback.

Competency #2: Students will demonstrate their understanding of the technical and interpretive skills of performing artists.

Course	Strategy for Attainment	Assessment Technique
HU 3121-3124 Beginning Piano I – IV	Students at all levels of piano playing are given exercises and short pieces to help them develop their technique. They are also given piano music in a variety of musical styles to study, and the different interpretive demands of each are discussed and illustrated.	Individual lesson time and in class performances. Assessment based performance – improvement.
HU 3126 Applied Guitar	Students are shown solutions to technical problems and are encouraged to solve their own unique technical problems through exploration of the instrument and to consider various technical approaches. Students are shown how to vary dynamics, tone and timbre. Students are also shown what musical, technical and textural characteristics contribute to a given musical style.	In class performance and discussion. Assessment based on student's solution to technical problems and approaches.
HU 3126 & 3127 Voice I and II	Through participation in individual voice instruction, students gain an understanding of basic vocal technique, as well as experience in performance practices. They are also required to attend a live concert featuring singers	Students listen to each other in class and are invited to make comments or ask questions about the technique being studied. In addition, two critical essays are required based on attendance at a live concert and on observation of the technique and communication and interpretive skills of the singers.
HU 3140 Chorus and Basic Musicianship	Students learn basic vocal technique in an ensemble, how to blend with other voice parts and how to present a polished performance. They are also asked to attend a live concert or watch a recorded choral performance.	Students use the ensemble techniques learned when performing in public. They are evaluated on ability to read pitches and rhythms, recognize intervals, vocal placement and diction. They are also evaluated on a paper assessing what they heard in the choral concert.

<p>HU 4101 Intro to Theater HU 4116 Directing</p>	<p>Teaching units emphasize the different tools and skills employed by the playwright, director, designers, and actors.</p>	<p>In-class and homework assignments require the use of these tools and skills, such as the writing, interpreting, and reading aloud of dialogue. Directing: Project Presentation is the final exam.</p>
<p>HU 4110 Speech for Theater</p>	<p>Student performs 2 minute selection in every class</p>	<p>Evaluation of understanding of breathing techniques, voice creation, interpretive deliveries and understanding of the text.</p>
<p>HU 4102 History of Theater HU 4103 Modern Drama HU 4106 Shakespeare</p>	<p>Weekly play reading assignments focus on the playwright’s craft and its historical development.</p>	<p>Writing assignments and exams require a demonstration of the knowledge that the playwright creates a fictional world, which is interpreted by production.</p>
<p>HU 4104 Musical Theater HU 4111 Intro to Acting HU 4112 Scene Study I HU 4113 Scene Study II HU 4126 Playmaking</p>	<p>Assigned monologs, scene work, songs or text work rehearsed or prepared outside of class.</p>	<p>Individual development of the actor’s skills, including observation, concentration, and cooperation. (See rubric in Appendix 6)</p>
<p>HU 4114 Play Production HU 4115 Theater Practice I HU 4124 Theater Practice II</p>	<p>Students are assigned an offstage “function” with the Work-based MCC Theatre Co.</p>	<p>Weekly journal entries provide a catalogue of learning.</p>
<p>HU 4121 Intro Modern Dance HU 4122 Jazz Dance HU 4123 Cambodian Dance</p>	<p>Direct instruction, modeling, and feedback from instructor including names and manner of movements and as well as dynamics to alter expression. Opportunities for repeated practice</p>	<p>In-class participation requires execution of movement, repetition, studio mirrors along with instructor and peer feedback provide ongoing assessment of mastery..</p>

Competency #3: Students will demonstrate their understanding of the various artistic and technical aspects required for a performance.

Course	Strategy for Attainment	Assessment Technique
<p>HU 3121-3124 Beginning Piano I – IV</p>	<p>In class discussions about the technical and artistic nature of giving a piano performance: the necessity to adjust to different pianos, how to deal with nervousness, the importance of stage presence (bowing before and after each work) and the importance of being gracious with the audience and acknowledging their presence.</p>	<p>In class performances and the student recital. Student will be evaluated on response to problems and requirements listed under strategy.</p>
<p>HU 3126 Applied Guitar</p>	<p>Students experience how to cope with nervousness, they demonstrate their ability to develop and integrate new technical skills into their playing, they demonstrate the ability to keep a consistent sense of rhythm and to recover from mistakes with minimal disruption in the flow of the performance, and they learn the value of a gradual and consistent rehearsal process.</p>	<p>In class sight reading and graded in class performances of prepared material.</p>
<p>HU 3127 and 3128 Voice I and II</p>	<p>Discussions about how to engage the audience when performing, how to deal</p>	<p>In class performances and the student recital.</p>

	with nervousness and performance practices.	
HU 4114 Play Production HU 4115 Theater Practice I HU 4124 Theater Practice II	Students are assigned an offstage “function” with the Work-based MCC Theatre Company and comply with the published “job description.”	1. Weekly journal entries provide a catalogue of learning. 2. MCC Theatre Company performances provide applied learning experiences.
HU 4101 Intro to Theater	Teaching units emphasize the tools and skills of the playwright, director, designers, and actors.	In-class and homework assignments require the use of these tools and skills, such as writing, interpreting, and reading aloud of dialogue.
HU 4116 Directing	1. In-class demonstrations of space and color theory, working with actors and designers, & technical rehearsals. 2. Students direct a short play or scene, which includes designing, casting, rehearsal and performance.	Project Presentation is the final exam.
HU 4120 Theater Internship MCC Theatre Company	Work-based learning experience.	Offstage work environment requires an applied ability to work as a team.

Competency #4: Students will demonstrate the ability to analyze and understand a creative work.

Course	Strategy for Attainment	Assessment Technique
HU 3101 Music Appreciation	Students study Western works composed in various musical eras ranging from the Baroque to the 21 st Century through lectures, recordings, and live performances. They learn about many musical forms, tonal and atonal harmonic language, and specific characteristics from each era.	In class discussions of musical works, and students are required to attend at least one concert, where they answer a “Concert Questionnaire containing specific questions about the works performed. [See Appendix 7]
HU 3103 & 3104 Music Theory I & II	Students learn the fundamentals of music necessary to analyze musical works, such as reading music notation, understanding rhythms, and a basic knowledge of tonal harmonic structure.	In class tests, and assignments where they analyze specific musical pieces.
HU 3105 World Music	Students learn about rhythmic, melodic and formal structures of diverse musical cultures through lectures, visual and audio recordings and hands on experience.	Tests and two term papers.
HU4106 Shakespeare	Students read 10 Shakespearean plays, and discuss each.	10 quizzes, 2 papers, and one term paper project measure students understanding of play and its significance
HU 4104 Musical Theater HU 4115 Theater Practice HU 4116 Directing HU 4126 Playmaking	In-class analysis of plot structure, dialogue, and character in each play discussed in the class	Final project demonstrates understanding of creative work and constitutes 30% of student’s grade.
HU 4114 Play Production	Written evaluation of professional production (MRT).	Assignment is 20% of student’s final grade and answers the question “How did the director provide a clear interpretation of the playwright’s theme and plot?”
HU 4101 Intro to Theater	1. Character Analysis assignment	Assignment and class participation is 30% of

HU 4111 Intro to Acting HU 4112 Scene Study I HU 4113 Scene Study II	and/or 2. In-class play readings emphasize key plot & character development.	student's final grade.
HU 4102 History of Theater HU 4103 Modern Drama HU 4106 Shakespeare HU 4110 Speech for Theater	Teaching units examine play structure, dialogue, and character development.	Written exams and short papers demonstrate student's understanding of topics under discussion.

Competency #5: Students will demonstrate the ability to use the critical vocabulary to evaluate a performance.

Course	Strategy for Attainment	Assessment Technique
HU 3101 Music Appreciation	Students learn the musical vocabulary necessary to evaluate Western "classical" music from various eras.	In class discussions of major works by various composers. Students also are required to attend outside performances, where they evaluate the concerts using the critical vocabulary they have learned.
HU 3105 World Music	Students learn the musical vocabulary necessary to evaluate a music performance featuring different types of world music.	In 2 term papers students discuss aspects of chosen musical cultures using appropriate vocabulary.
HU 3121-3124 Beginning Piano I – IV	Students learn basic terms and vocabulary necessary to evaluate a piano performance.	In class discussions about student performances and professional piano recitals.
HU 3126 Applied Guitar	Students are encouraged to use their own expressive vocabulary to describe a performance or style and new terminology is introduced as the course proceeds.	Class lectures and conversations.
HU 3127 and 3128 Voice I and II	Students learn the vocabulary necessary to evaluate a vocal performance.	In critical papers on vocal performances, students assess vocal categories, vocal placement, breathing techniques, diction, interpretive skills and stage presence.
HU 4104 Musical Theater HU 4110 Speech for Theater HU 4111 Intro to Acting HU 4112 Scene Study I HU 4113 Scene Study II	In-class rehearsal process introduces & develops vocabulary and critical thinking.	The rehearsal process requires ongoing feedback to culminate in a performance.
HU 4114 Play Production	Written evaluation of professional production .	Assignment is 20% of student's final grade.
HU 4101 Intro to Theater HU 4103 Modern Drama	In-class discussion of professional production.	Instructor and group feedback provides regular assessment, as well as the opportunity for reflection and critical thinking.
HU 4116 Directing	In and outside class rehearsal develops directing technique and criteria for evaluation.	Project presentation is the final exam and includes an oral report on all aspects of creating a production.

Competency #6: Students will demonstrate knowledge of the performing arts in societal and cultural contexts.

Course	Strategy for Attainment	Assessment Technique
HU 3101 Music Appreciation	Students learn about the connection between society and music. Examples include studying the impact of different types of government, which influenced whether composers wrote for patrons or for the people, discussing cultural differences in many countries, which were reflected in the type of music a composer could write, and examining the role of religion in the creative life of a composer.	In class discussions, tests, written assignments.
HU 3105 World Music	Through lectures, audio and visual recordings, individual reading and research the students learn about the social connection between the community and world music.	In 2 essays, a project and exams students demonstrate knowledge gained.
HU 3133 Voice for Early Childhood Development	The use of a variety of children's songs, chants and games forms a basis for integration of children into society and works as an introduction to the diversity of cultures in this country.	Students write a lesson plan and give a 20 minute lesson to the class that includes application of societal and cultural contexts.
HU 3140 Chorus and Basic Musicianship	Repertoire is drawn from various genres and from diverse cultures, and by studying and performing these works, students gain an understanding of the importance of group singing in many cultures.	In class rehearsals and public performance demonstrate master of material relating to societal and cultural contexts.
HU 4101 Intro to Theater HU 4102 History of Theater HU 4103 Modern Drama HU 4106 Shakespeare	Teaching units emphasize these contexts as integral to the development of theater and its artists.	Written exams evaluated on the degree of thoroughness with which reflection of impact on culture and society is demonstrated
HU 4104 Musical Theater HU 4122 Jazz Dance	Teaching units emphasize the development of these arts forms as an expression of social and cultural issues.	Written exams demonstrate how well students develops a response to cultural and societal influences
HU 4126 Directing	Interpretation of a play requires a clear execution of a playwright's factual and/or fictitious world.	Project Presentation is the final exam, which will be evaluated on application to societal and cultural contexts.
HU 4126 Playmaking	In-class and homework assignments examine multi-cultural stories as source material for dramatic adaptation using ethno-centric theater, music and dance forms.	In-class rehearsals, a written lesson plan, and an original dramatic adaptation will be evaluated on their application of societal and cultural contexts.

Competency #7: Students will demonstrate effective written and oral communication skills.

Course	Strategy for Attainment	Assessment Technique
HU 3101 Music Appreciation	Students are required to complete several short written assignments devoted to topics covered in class. All	In tests and a minimum of 2 short writing assignments, students demonstrate mastery of written skills. Oral skills are demonstrated in

	tests contain short essay questions.	class discussions
HU 3105 World Music	Students are required to write essays on music cultures as well as to complete an ethno musicological project involving written and/or oral commentary.	Two written essays on music cultures and the ethno musicological project demonstrate written skills. Class participation is measured for oral communication skills
HU 3133 Voice for Early Childhood Development	Students are required to write essays on material covered in class and to prepare an oral project.	Two written essays, a written lesson plan and 20 minute lesson given to the class demonstrating the student's ability to write up and teach a music lesson for children.
HU 4101 Intro to Theater HU 4114 Play Production HU 4115 Theater Practice	Written assignments include a character analysis, weekly journaling or an evaluation of a professional production.	Writing assignments constitute 30% of student's grade.
HU 4102 History of Theater HU 4103 Modern Drama HU 4106 Shakespeare	Written assignments and essay tests.	Assignments are 30% of student's final grade. Strong emphasis on vocabulary, grammar, sentence and paragraph structure
HU 4111 Intro to Acting HU 4112 Scene Study I HU 4113 Scene Study II HU 4126 Playmaking	Written assignments and oral critiques of in-class work.	Assignments and class participation are % of student's final grade.
HU 4104 Musical Theater HU 4110 Speech for Theater HU 4116 Directing HU 4118 Improvisation	In-class rehearsals and/or oral critiques of class work.	The rehearsal process requires ongoing feedback to culminate in a performance.

Competency #8: Students will demonstrate an understanding of the academic core and intensive values established at MCC.

All students in the LAS and LS programs relevant to Performing Arts have to meet the requirements of the academic core. At the present time, seven courses in the program meet four of the intensives and four others are in line to apply for intensive values within the coming year. (See question 13)

The following courses will be used to apply for Intensive Values:

HU 3105 World Music	Multi-cultural or Global Awareness
HU 4102 History of Theater	Written Communications
HU 4103 Modern Drama	Written Communications
HU 4126 Playmaking	Multi-cultural or Global Awareness

In addition, the Work-based Learning experiences provided by the MCC Theatre Company and the Theater Internship reinforce the cooperative and holistic goals of an academic career at MCC. MCC Intensive Value requirements are further supported in this program's applied work environments, which require a practical knowledge of many of the Values' suggested topics of learning. Specifically, the successful production of a play utilizes specialized artistic, technological, and administrative skills in order to faithfully interpret the specific world of a playwright's script. The interpretation and production of this world presumes considerable

research (often of global or ethical scope) and tangible communication of that research, so that all members of a theater company can effectively do their jobs.

12. *Is there a desire to introduce any new or revised student outcomes for this program? Please specify the proposed or revised student outcome, the proposed or revised strategies for attainment of the learning outcome, and the proposed assessment criteria and methods.*

None at this time.

13A. *Using the chart below, please indicate the courses in your program that satisfy a core intensive. List strategies for attaining each intensive (i.e. through specific activities or projects) and describe how the learning of each will be assessed.*

LAS/LS PERFORMING ARTS PROGRAMS

Intensive Value	Program Course	Strategies for Attainment of Learning Outcomes	Assessment Criteria and Methods
1. Multicultural Perspective or Global	HU 3134 World Civ I HU 3135 World Civ II	Lectures, readings, and research projects	Research projects on multi-cultural topics, group reports, oral reports
2. Written Communication	HU1101 Intro to Humanities HU 4106 Shakespeare	Critical Papers Essay examinations	30% of grade based on written work: papers, journals, essay exams
3. Computer Literacy	HU4114 Play Production (Spring 2004)	Infusion: (word processing) using Blackboard Modules (lighting equipment database and box office software)	Weekly journal entries must demonstrate word processing skills. Hands-on skills required to program lighting equipment and to sell tickets in box office.
4. Values, Ethics, or Social Policy	HU1101 Intro to Humanities HU4106 Shakespeare	Study of philosophers Infused in plays	Critical papers and essay responses Final paper on how values are infused in two plays
5. Impact of Technology, Environmental Health	HU 4107 TV Production (will be a recommended elective in revised LAS F & PA Concentration)		

LS THEATER CONCENTRATION PROGRAMS

Intensive Value	Program Course	Strategies for Attainment of Learning Outcomes	Assessment Criteria and Methods
1. Multicultural or Global Perspective	HU 3134 World Civ I HU 3135 World Civ II	Lectures, readings, and research projects	Research projects on multi-cultural topics, group reports, oral reports
2. Written Communication	HU1101 Intro to Humanities HU 4106 Shakespeare	Critical Papers Essay examinations	30% of grade based on written work: papers, journals, essay exams
3. Computer Literacy	HU4114 Play Production (Spring 2004)	Infusion: (word processing) using Blackboard Modules (lighting equipment database and box office software)	Weekly journal entries must demonstrate word processing skills. Hands-on skills required to program lighting equipment and to sell tickets in box office.
4. Values, Ethics, or Social Policy	HU1101 Intro to Humanities HU4106 Shakespeare	Study of philosophers Infused in plays	Critical papers and essay responses Final paper on how values are infused in two plays
5. Impact of Technology, Environmental Health	HU4107 TV Production (Will be a recommended elective in LS concentration)		

13B. *Please describe any new efforts to incorporate intensive values into program requirements, or to ensure appropriate advising of elective courses.*

- Computer Literacy: HU 4114 Play Production. Approved 2/5/04.
- Multi/Global: HU 3105 World Music and HU4126 Playmaking for ECE. Approved for Fall 2004.
- Written Communication. HU 4101 History of Theater and HU 4103 Modern Drama. Will apply for this Intensive in Fall 2004.
- Impact of Technology HU 4107 TV Production will be a recommended elective in the revised LAS and LS Concentrations

14. *Please describe any interdisciplinary courses which are provided as an integral part of this program.*

Although not integral to the program, the introduction of Playmaking, an interdisciplinary course designed for students in the Early Childhood Education programs will combine material from performing arts with material from education. In addition, the Performing Arts Department has been pivotal in the development of the Liberal Arts Weekend, a two-day one-credit weekend course including theater, music, art, drama, science, and social sciences that is being offered in spring 2004. The success of this offering in spring 2004 has led to discussions about its being institutionalized and offered every year.

15. Please comment on **work-based learning** opportunities with the program (i.e., coop, internships, service learning). What percent of program students participate in each of these activities? Indicate any problem being faced in incorporating work-based learning.

WORK-BASED LEARNING IN THEATER. Each semester, the MCC Theatre Company produces a play or musical with new and sustaining members. It was established in Fall 02 as a “student-driven, cooperative effort” to provide a work-based learning experience for its members, as its operation is modeled after a professional theater company structure. The student is assigned a specific responsibility (on stage and/or off stage, such as acting and publicity), which results in a demonstrable value for the production. Membership is open to students, faculty, staff and alumni, with auditions and interviews each semester. Students who enroll in HU 4115 Theater Practice earn up to 3 credits for participation with the MCCTC. This practical application of a new or developing skill follows a strict timetable, using Opening Night as a pivotal date in a 12-week process. Successful student achievement is measured by the production of work required to fulfill the responsibilities of a published “job description,” the degree of commitment to the ensemble, and regular feedback from three sources—teacher-directors, fellow students, and the audience. Peer education plays a vital role in the functioning of the theater company. Returning theater company members mentor new students, formally and informally, in all aspects of production, including acting, technical theater, marketing, box office, and management. We discovered that the MCCTC also addresses a need for our students in the greater Lowell community. There seems to be no small, non-professional theater where students can practice their craft after graduation. Addressing this need has ancillary benefits for the college as well. As a community outreach program, MCCTC enlists the support of volunteers, like retired designers, who provide skill, service, and mentoring for our students. In its first year, three volunteers—Fred Smith, Emma Fried, and Roz Citino—helped renovate the theater facility, coordinate costumes and build sets and props for our productions.

The MCCTC affords our students an engaging experience, onstage and offstage, and promotes inclusion from many populations, regardless of experience or skill. In Fall 03, the MCCTC established the practice of selecting at least one play for production that discusses the chosen theme of the Learning Community (In Fall 03, Mamet’s *Oleanna* was chosen to address the theme of freedom of speech). Scripts are available to teachers who choose to include it in their lesson plans. Post-performance discussions enhance the experience of live theater for company members and audience alike.

INTERNSHIPS AND SERVICE LEARNING. Merrimack Repertory Theatre supervises work-based learning experiences in arts administration and production (backstage). Theater Internships (HU 4120) serve as a capstone to a student’s performing arts educational career and are by recommendation from the department chair. Interns join MRT’s volunteer work force at a level of 120 hrs/semester; as MRT is a not-for-profit, charitable institution, internships also provide a Service Learning component for our students. Two students were recommended for internships during 03/04. Additionally, one student who volunteered backstage with the MCC Theatre Company for two semesters was hired by MRT to work in the Production Dept. Curiously, this student majors in Criminal Justice and chooses to fulfill his HU electives with HU 4115 Theater Practice.

16. Please comment on the **scope and sequence** of courses now in place. Is the flow and relationship of courses to one another satisfactory? Are there changes indicated, based upon program objectives and/or new needs identified through the assessment process?

The LS Theater Concentration currently specifies courses that are either out of date or no longer being offered. This concentration needs revision so that more germane courses are offered and students expecting to transfer to four year colleges are better prepared. Also, the comparative study of community colleges has demonstrated

that this revision is necessary to meet competitive standards. (See Appendices 5 & 8 for **MA Community College Comparison** and **New Performing Arts Concentrations**)

17. *Please comment on the role of **developmental courses** in your program? Which ones are relied upon by significant numbers of students in the program, what conclusions are you able to draw about the impact of these courses on students' preparation levels?*

Developmental courses do not play a significant role in the Performing Arts Department. None of the courses in the department currently have prerequisites, so they are open to students in developmental courses who are not able to take other college-level courses. Most courses in the department do not require advanced reading or writing skills, so the lack of prerequisites has not traditionally been a problem. Some courses, like Shakespeare and Modern Drama, however, are difficult for students with limited reading and writing ability, and the faculty are planning to add prerequisites next year.

As mentioned earlier, however, theater arts often attract developmental students, who discover another avenue for academic achievement because these courses require spatial, musical, and kinesthetic intelligences.

18. *Describe any plans to introduce **new methodologies** into required or elective courses.*

HU4114 Play Production introduces state of the art lighting and box office software, giving students new opportunities to experience the application of technology in a new field while fulfilling the Computer Literacy Intensive.

19. *Describe any new **student assessment methods** that have been implemented in any of the core program courses or in a general programmatic way. If you are able to assess the effectiveness of such methods, please do so.*

Not at this time.

Section IV: Instructional Support

20. *Please discuss the adequacy of the **staffing level to teach and advise** for students enrolled in the program.*

The staffing level is far too low to teach and advise the students enrolled in any part of the Performing Arts Program. One person serves as Super Chair of the Performing Arts Department and as the only full-time member of the theater department, teaching three courses each term, supervising all of the theatrical performances, and advising all program majors. One other person serves as Coordinator of the Music Program, Director of the World of Music Series, and as the only full-time faculty and advisor in Music. The Dance program is staffed by people who are either employed full-time in other areas of the college or by adjuncts. The Department needs at least one more full-time faculty member in Theater and in Music immediately.

21. *What specific **support services and activities** (i.e., tutoring, media, library, disabled student support, computer labs, service learning coordinator) does this program require? Please comment on the availability and adequacy of these services (be specific about any current deficiencies or projected needs).*

The Play Production class (HU 4114) needs to use the lower floor of the CyberCafe for half an hour once a week. Otherwise, this program does not require the use of the college support services in ordinary circumstances. Of course, many students may access these services for assistance in the other courses in their major.

22. *How adequate and appropriate are **program facilities and equipment**? Please be specific about current deficiencies or projected needs.*

MCC's performing arts facilities include the concert hall (a renovated chapel) in Bedford and the black box theatre (a renovated dance bar) in Lowell. Both seat fewer than 100 people and are used almost exclusively by and for the college community. Neither facility warrants community outreach as they are not maintained or equipped for public use. Plans for an arts center have been discussed since 1990, but a lack of funding has curtailed building or renovation efforts, despite their prioritization in the college's various development plans.

Attached is a New Theater Usage document. (See Appendix 9 for **New Theater Usage**) It notes existing programmatic needs for two differently sized facilities, as well as potential usage by the greater Lowell community. A rough schema is also attached that suggests possible renovation of the Howe Bldg. (See Appendix 10 for **Howe Bldg renovation**)

The performing arts facilities in the Massachusetts community college system range from standard auditoriums to state-of-the-art theaters, with an average seating capacity of 500. Of the 15 community colleges, 11 maintain at least one multi-use facility and six provide a larger and a smaller facility, both typically available as a community resource. Of the four colleges with no formal facilities, two have designated performance spaces (MCC and Northern Essex) and one is in the process of renovation (Greenfield).

Each of the six colleges with two performing arts facilities occupies an "arts center" which often includes additional facilities such as an art gallery, TV and radio studios, high definition video projection and other a/v capabilities, and even a daycare center. As a community resource, as well as a revenue stream for the colleges, these arts centers are often noted as "the bustling hub" of the college community, featuring theater and concerts for adults and children, film series, gallery talks, readings, lectures, recitals and conferences.

As a community resource, seven community colleges offer performing arts series, a home to community arts groups, and college-sponsored public arts programming year-round, in addition to featuring student performances. E.g., Massasoit boasts "the region's longest running arts series" in the Buckley Performing Arts Center, and Roxbury co-produces performances with Emerson College and the Boston Ballet at their Media Arts Center.

Twelve colleges offer theater, music and/or dance options, all of which regularly program student performance activity, including plays, musicals, concerts, and recitals. These public performances are typically linked to academic course work, such as MCC's Theater Practice course. Ticket prices to the general public are between \$7. and \$16. for students. Two colleges without performing arts options maintain auditoriums (Quinsigamond and Springfield Tech).

The attached spread sheet provides a comparison of the Massachusetts community college performing arts facilities and their associated community programming. (See Appendix 11 for **MA Comm Coll Perf Arts Facilities**)

23. *Are there unmet professional development needs of program faculty or staff? If so, please describe.*
The full-and part-time faculty in the Performing Arts Department are all practicing artists in their professional fields. As such, they need support to concentrate on developing or expanding their areas of expertise, skills that translate directly into the classroom as first-hand experience in and enthusiasm for their fields. Future needs, such as attendance at industry-specific conferences, will be discussed as part of the department long-range plan during FY05 and FY06.

24. *Describe the program budget if a specific one exists. How is it currently allocated among program expenditures?*

The Performing Arts Program is a work in progress, but the new chair David Zoffoli is well organized and full of ideas. The original budget of \$14,051 was augmented late in April 2003 by the addition of \$2500 from ticket sales at the fall and spring productions. Approximately \$13,000 was spent last year to improve the infrastructure of the department and to pay some of the costs of the Music Program and Matter of Fact. While the theater itself is still under construction and has, in any case, limited potential for more development, the chair has prioritized his spending on capital items like lighting and sound equipment and a software program for ticket sales, all of which are transferable to any new venue. Nevertheless, the current theater and concert hall are by no means adequate for the rapidly expanding performing arts department, and significant expenditures can be anticipated if MCC is ever to have truly functional performance spaces.

So far, the chief expense of the Dance Program has been purchasing and installing the dance floor and finding a location in which it can be housed, all of which, fortunately, have been undertaken by Facilities. Once the floor is installed in a suitable permanent location that does not interfere with other classes, we expect to expand the number and variety of dance courses offered.

We are hopeful that for the time being we can continue to fund the Performing Arts at no less than the current level of \$16,500, including the receipts from the ticket sales. Naturally, if there are substantial improvements in the performing arts facilities, the budget will have to reflect those changes. There is much yet to be done in the MCC Theatre, and the expansion of the music program begs for another small concert grand piano permanently housed in an appropriate space at City Campus.

25. *Are there specific fiscal needs that have not been previously identified? If so, please specify them.*

The Music Program has expanded considerably in the last few years. There are considerable expenses involved in that expansion. Every time a piano is used in a concert, it needs to be tuned; a chorus needs an accompanist, at least for the final two or three classes before a concert as well as at the concert itself. Furthermore, the equipment in the program, specifically the pianos, is expensive to maintain. Fortunately, those expenses are partly offset by the laboratory fees, which bring in approximately \$7500 per year. In order to coordinate these expenses, any items relating to the equipment or spaces for the music program will be paid from the Performing Arts budget. (However, it should be noted that at other colleges that rent their facilities to the public, the rental is collected by the Facilities Department and applied toward the expense of maintaining the facility—including having the pianos tuned as needed.) The fees for guest artists and receptions will continue to be paid out of the Humanities Budget.

Section V: Program Evaluation Summary

A. Major Program Strengths

1. The major strength of the Performing Arts Department is the excellence and dedication of its faculty. All of the instructors, full and part time, are experienced professional artists, and they bring to their students and the college the real-world expectations of their various disciplines. They also bring the enthusiasm of practicing artists and the inside knowledge of their fields that engage students and deepen their experience.
2. Another strength of the department is the growing breadth of the offerings, particularly in theater and music. Students choosing to concentrate in either of those fields may choose from a range of electives to suit their individual preferences and can expect to transfer to colleges or conservatories that will further their careers. The Dance Program is also growing with the installation of a first-class dance floor in Fall 02, and once space issues have been resolved, we will be able to offer more than the current five classes in four different kinds of dance.
3. Yet another strength of the department is the increasing support it is receiving from the college at large.
 - In September 03, the position of Super Department Chair was created and offered to David Zoffoli in the expectation that it would allow him to do more than teach three theater courses and direct a play each term. Those expectations have been amply rewarded, and he has developed a truly cooperative Performing Arts Department, holding regular department meetings, including faculty from music and dance in his planning, and overseeing the reorganization of course offerings that we expect will result from the deliberations for this Program Review.
 - The college administration has also been very supportive of the efforts to redesign the MCC Theatre; they financed a new lighting and sound system, removed the Facilities Department from the space beside the theater, and they are allocating the second floor in the newly acquired Howe Building for music and dance.

B. Program Weaknesses or Needs for Improvement

1. Clarify internal and external profile of the Performing Arts Department
2. Address staffing needs.
3. Develop and revise courses to comply with Intensive Value requirements.
4. Revise curricula to distinguish Performing Arts concentrations from Fine Arts concentrations to ensure maximum transferability to state and private 4-yr programs.
5. Increase awareness of the PA dept on both campuses.
6. Evaluate program facilities and equipment.
7. Devise a long range plan for department development.

C. Plans for improving or correcting identified weaknesses

#	NEED	ACTIONS	TIME FRAME
1	Clarify internal and external profile of the PA dept.	<ul style="list-style-type: none"> Separate Performing Arts and Fine Arts concentrations for LAS and LS degrees to distinguish Performing Arts from Fine Arts and Communications. 	Establish Fall 04
		<ul style="list-style-type: none"> Develop articulation agreements in the Performing Arts with Salem State, Fitchburg State, UMASS Lowell, Boston, Amherst. 	Begin: Spr 04 End: May 05
		Develop articulation agreements in the Performing Arts with BU, Northeastern, New England and Boston Conservatories, Emerson, Berklee.	Begin: Sep 04 End: Dec 05
2	Address staffing needs.	<ul style="list-style-type: none"> Hire PT Technical Director. [See job description, Appendices 12 & 13) 	URGENT! May 04
		<ul style="list-style-type: none"> Hire FT music teacher. 	FY 05
		<ul style="list-style-type: none"> Hire FT theater teacher. 	FY 06
3	Develop and revise courses to comply with Intensive Values.	<ul style="list-style-type: none"> Play Production HU 4114 (Computer Literacy) 	Approved 2/5/04
		<ul style="list-style-type: none"> Playmaking HU 4126 (Global) World Music HU 3105 (Global) 	Submitted 4/9/04
		<ul style="list-style-type: none"> History of Theater HU 4101 (Written Communication) Modern Drama HU 4103 (Written Communication) 	Apply Fall 04
4	Revise curricula to distinguish Performing Arts from Fine Arts concentrations to ensure maximum transferability to state and private 4-yr programs.	<ul style="list-style-type: none"> Provide updated scope & sequence for LS Theater major. Establish LS music major. Establish updated LS performing arts major. 	Completed See Appendix 8
		<ul style="list-style-type: none"> Establish music & theater options or areas of interest for LAS & LS majors in Performing Arts 	
		<ul style="list-style-type: none"> Establish Dance option 	Begin: Dec 05 End: Mar 06
		<ul style="list-style-type: none"> Review/revise all theater, music, and dance syllabi to standardize educational outcomes. 	In progress End: May 05
		<ul style="list-style-type: none"> Present syllabi for evaluation to Salem State, UMASS Lowell/Boston/Amherst, Fitchburg State 	Begin: Fall 04 End: May 05

		<ul style="list-style-type: none"> Present syllabi for evaluation to BU, Emerson, NE Conservatory, Boston Conservatory, UNH 	Begin: Jan 05 End: Dec 05
5	Increase awareness of the Performing Arts Dept on both campuses.	<ul style="list-style-type: none"> Fall emailing to students with expressed interest or experience in the performing arts based on incoming student survey. 	Done Nov 03 Link w/ Enrollment Services Spr 04
		<ul style="list-style-type: none"> Work with Student Activities to publicize departmental performances 	Done Mar 03
		<ul style="list-style-type: none"> Offer electives on both campuses regularly to ensure scope & sequence for majors and to increase enrollment. 	Begin: Fall 03 End: Spr 05
		<ul style="list-style-type: none"> Update dept website on a regular basis. 	Ongoing
		<ul style="list-style-type: none"> Establish K-12 summer programming in Lowell 	Summer 04
		<ul style="list-style-type: none"> Establish K-12 summer programming in Bedford 	Begin: Sum 04 End: Sum 05
		<ul style="list-style-type: none"> Offer evening courses at Woburn HS 	Spr 05
		<ul style="list-style-type: none"> Offer music and dance recitals on both campuses. 	In progress End: Fall 05
6	Evaluate program facilities and equipment	<ul style="list-style-type: none"> MCC Theatre, Lowell ⇒ Leaking roof is a major safety issue. Irreparable damage already done to lighting and computer equipment. ⇒ Rats in basement. ⇒ Light/sound booth currently unlocked and contains \$4,000. worth of equipment. 	URGENT!
		<ul style="list-style-type: none"> ⇒ Investigate feasibility of renovating this or another space 	In progress See Appendices 9 & 10
		<ul style="list-style-type: none"> MCC Concert Hall, Bedford ⇒ Inadequate lighting and technical support for performances and classrooms. [See TD Job Description in Appendices 12 & 13] ⇒ Explore rental opportunities as a source of revenue for the dept. 	Begin: FY 05 End: FY 06
		<ul style="list-style-type: none"> ⇒ Investigate feasibility of outdoor amphitheater. 	Begin: Jan 05
7	Devise a long-range plan for department development.	<ul style="list-style-type: none"> 3-yr plan FY 06-08 	Begin: June 04 End: Dec 04
		<ul style="list-style-type: none"> 10-yr plan FY 06-15 	Begin: Dec 05 End: June 07

APPENDIX INDEX

Academic Program Review
Performing Arts Department
Spring 2004

- Appendix 1: Course Completion Rates: music, theater, dance
- Appendix 2: Testing Center survey and data
- Appendix 3: Current Performing Arts Student survey and data
- Appendix 4: College Mission Statement
- Appendix 5: MA Community College Program Comparison
- Appendix 6: Intro to Acting Monologue Evaluation
- Appendix 7: Concert Questionnaire
- Appendix 8: New Performing Arts concentrations
- Appendix 9: New MCC Theatre Usage
- Appendix 10: Howe Bldg Renovation
- Appendix 11: MA Community College Perf Arts Facilities
- Appendix 12: Technical Director/PT position
- Appendix 13: Theater Event Typical Set up