

Community College *of* Philadelphia

The Path to Possibilities™

STUDENT OUTCOMES COMMITTEE OF THE BOARD OF TRUSTEES

Thursday, March 14, 2013
1:30 p.m.
Room M2-34

AGENDA

- (1) 1:30 p.m. Executive Session
- (2) Public Session
 - 1:55 p.m. (a) Approval of the Minutes of February 7, 2013 (A)
 - 2:00 p.m. (b) Academic Program Audit:Theater (A)
 - 2:30 p.m. (c) Developmental Math (D)

**STUDENT OUTCOMES COMMITTEE OF THE
BOARD OF TRUSTEES**

MINUTES

Thursday, February 7, 2013

1:30 p.m. – Room M2-34

Presiding: Ms. Stacy Holland

Present: Dr. Stephen Curtis, Dr. Judith Gay, Ms. Mary Horstmann, Mr. Chad Lassiter, Dr. Judith Rényi, Dr. James Roebuck

(1) Executive Session

There was no Executive Session.

(2) Public Session

a) Approval of Minutes of December 6, 2012 (Action Item)

The minutes were accepted.

b) Honorary Degrees (Discussion Item)

Two potential candidates were mentioned. Ideas for appropriate candidates included: entrepreneurs who can be models for students; potential donors to the College; elected officials. The members of the SOC agreed: (1) to ask the Foundation to submit potential names; and (2) to remind the Board to submit suggestions.

Dr. Curtis said that the College is working to secure a speaker for graduation.

c) Board Retreat (Discussion Item)

Ms. Holland thanked Judy Gay and Sam Hirsch for their contribution to the presentation at the Board retreat.

Ms. Holland said that the charge to the SOC from the Board retreat was to revise the dashboard for student outcomes. SOC members discussed ideas for the dashboard using the categories from the College Board Completion Arch. Suggestions included:

- Differentiating full time and part time students
- Average age of students, and/or median age, and range
- Enrollment
- Number of students who test developmental and college-ready
- Diagnostic information (but not necessarily on the dashboard)
- First time students right out of high school

- Five year completion of 15 or more credits
- Average number of courses taken by students who test developmental
- Number of students in Risk factor categories
- Students straight from high school who test ABE vs. those not straight from high school
- Number of students who take the placement test
- Number of students in literacy programs
- Number of students who test into adult basic education (and/or non credit ESL) straight out of high school versus later
- Enrollment in developmental courses
- How long it takes students to get out of developmental courses
- Student persistence
- Level of success
- Number of students who test out of developmental courses
- Distinguishing students who test developmental and those who enroll in developmental courses
- Enrollment leakage points
- Percent who pass out of developmental courses in a year

SOC members also discussed the purpose of a dashboard and ways that the dashboard could convey additional information; for example, Dr. Roebuck stated that external factors could be represented using a footnote or asterisk. Dr. Renyi said her preference is for a more visual version of a dashboard, perhaps using colors to represent progress. Ms. Holland said that the balanced scorecard from Academic Affairs is an example of an approach using colors to indicate progress. Ms. Horstmann stated that the dashboard should include targets. Ms. Holland said the staff needs to be involved in setting targets.

Dr. Curtis emphasized the need for alignment with other data gathering efforts like the Voluntary Framework for Accountability.

Dr. Renyi asked whether the College uses portfolios or rubrics. Dr. Gay responded that portfolio use varies by department. The College has been using rubrics to test some general education/core competency outcomes. Departments vary in their use of rubrics.

SOC members discussed the concept of leakage points in enrollment. Dr. Curtis stated that Dr. Hirsch can go over enrollment management data with the Committee.

SOC members discussed the relationship between the College and the School District of Philadelphia. Dr. Curtis mentioned that the College has always provided information on how students from District schools do to the schools at the level of the principal. SOC members discussed the relevance of the Keystone exams.

Dr. Lassiter asked whether grade inflation is an issue at the College. Dr. Gay responded that it has not been an issue.

Ms. Holland said she will work with the staff to develop a first draft of a potential dashboard.

Next Meeting:

The next meeting of the Student Outcomes Committee of the Board is scheduled for Thursday, March 14, 2013 at 1:30 p.m. in conference room M2-34.

Attachments:

Minutes of December 6, 2012

Academic Program Audit: Community Leadership

College Board: The Completion Arch

Community College of Philadelphia

Academic Program Audit: Theater

Division of Liberal Studies

Authors:

Peggy Mecham

John V Moore III

Date: January 29, 2013

I. Executive Summary

The Theater Program at CCP is a solid-performing, mid-sized program housed within the English department. It has a number of strong, dedicated faculty who contribute to cultural life, both on and off campus. There is a departmental commitment to serving disadvantaged students: they have a number of courses that are open to developmental students, faculty members contribute to the Fox Rothschild Center for Law and Society Reentry Support Project, and support a student and alumni theater troupe. The program, to maintain viability, will need to cultivate a retention/enrollment management plan that includes supplemental data collection on students (and using that data to direct program changes), advising on opportunities, and cultivating new and revisiting current articulation agreements.

II. Program

A. Educational Mission of the Program

The Theater Program leads to the Associate of Arts (A.A.) degree for students planning to transfer to baccalaureate programs after study at Community College of Philadelphia. The program is housed in the English department, which also provides coursework for students in a variety of curricula throughout the College, including Liberal Arts, and the Communication Studies and Mass Media programs.

The mission of the Theater curriculum is to prepare students for transfer into baccalaureate institutions.

The faculty of the Theater program are committed to helping students become intentional learners and strong communicators. Throughout the curriculum, students are expected to acquire increasing skills in performance and an understanding of the elements, both individual and collective, that contribute to theater production. Each revision to the program since its inception has been intended to assure that students develop a solid foundation as they pursue a career in the Theater arts. Instructional methods, curricular offerings and co-curricular activities are designed to help build a community of learners and aspiring theater artists.

B. Student Learning Outcomes

As previously stated, the mission of the Theater Program is to prepare students for transfer to baccalaureate programs after study at Community College of Philadelphia. Major goals that support this mission include:

- Providing a foundation curriculum consistent with the offerings of, and widely accepted by, transfer institutions.
- Preparing students to be knowledgeable and technically trained Theater artists.
- Assisting students in becoming reflective learners with an understanding of the artistic, cultural, and practical aspects of Theater and performance.

C. History of the Program

Prior to 1993, theater courses were offered as elective courses for the primarily liberal arts student population. The course offerings included Introduction to Theater, Acting I and II, Movement and Dance for Actors and Introduction to Technical Theater.

The Communication Arts Curriculum was implemented in 1993 and consisted of two tracks—Speech and Theater. In the fall of 1997, a course in rehearsal and performance was added to the curriculum in recognition of the need for students to participate in Theater production and to better prepare students for careers or transfer in Theater.

In the fall of 2010 the Communication Arts Curriculum was divided into three stand-alone programs—Communication Studies, Mass Media, and Theater. Each of the programs offer courses from the other areas as directed electives increasing student opportunities for exploration in the complex area of communication, as well as focusing on a particular area of study.

The Theater Program, a two-year foundational program, has undergone continuous review and revision and is a strong, viable transfer program.

D. Description

The Theater Program is an open enrollment program welcoming all students. All students entering the College are required to take the College's placement test at their time of enrollment. Students identified as needing developmental coursework must satisfactorily complete the appropriate English and mathematics courses as a part of their degree programs. Students may enroll in English 131: Acting I, English 132: Acting II, English 135: Movement and Dance for Actors, and English 141: Introduction to Technical Theater prior to achieving English 101 readiness¹.

The faculty of the Theater Program has defined the following Student Learning Outcomes for successful completion of the Theater curriculum.

Upon completion of the Theater program students will be able to:

- Understand and write about performance and theater with the vocabulary of the field.
- Create characters, perform scenes and monologues, and improvise in performance.
- Use the body as a performance instrument and understand and perform the basic principles, techniques and styles of body movement and dance.
- Build, design, paint, and light stage scenery.
- Read and write about significant dramatic literature, with particular emphasis on an understanding and appreciation of both theatrical and literary techniques.
- Participate in every aspect of the rehearsal process and the presentation of a play.

The curriculum provides multiple experiences and opportunities for students to achieve these outcomes. The Theater Program utilizes many features of a learning community experience such as

¹ These are popular choices for students who do not have English 101 readiness.

collaborative assignments and projects and student/faculty engagement in and outside of the classroom, specifically through trips to the theater and rehearsal and performance opportunities.

The course sequence and learning outcomes for Theater are on the two following pages.

Theater Course Sequence

Course Number and Name	Pre- and Co-requisites	Credits	Gen Ed Req.
FIRST SEMESTER			
ENGL 137 - Introduction to Theater		3	Interpretive Studies
ENGL 101 - English Composition I		3	ENGL 101
ENGL 115 - Public Speaking		3	
ENGL 135 - Movement and Dance I		3	
CIS 103 - Applied Computer Technology		3	Tech Comp
SECOND SEMESTER			
ENGL 131 - Acting I		3	
ENGL 102 - The Research Paper	ENGL 101	3	ENGL 102, Info Lit
Social Science Elective		3	Social Sciences
MATH 118 - Intermediate Algebra or higher		3	Mathematics
ENGL 107 - Society and Mass Communications	ENGL 101 (may be concurrently)	3	
THIRD SEMESTER			
ENGL 132 - Acting II	ENGL 131	3	
ENGL 232 - Introduction to Literature: Drama	ENGL 101	3	
Social Science Elective		3	
ENGL 141 - Introduction to Technical Theater		4	
Humanities Elective ¹		3	Humanities
FOURTH SEMESTER			
Science Elective		3-4	Natural Science
ENGL 142 - Rehearsal and Performance	ENGL 132	4	
Literature Elective ¹	ENGL 101	3	
Humanities Elective ²		3	
Directed Elective (Choose one)		3	
ENGL 205 - Creative Writing	ENGL 101		
ENGL 120 - Voice and Articulation			
ENGL 136 - Movement and Dance II	ENGL 135		
ENGL 271 - Language of Film	ENGL 101		
ENGL 282 - Scriptwriting	ENGL 205		
PHOT 104 - Introduction to Video Production			

¹ Choose one of the following: ENGL 208, ENGL 209, ENGL 211, ENGL 212, ENGL 221, ENGL 222, ENGL 230, ENGL 241, ENGL 245, ENGL 246, ENGL 256, ENGL 260, ENGL 265

² Students who wish to study a foreign language or who plan to transfer to an institution that requires a foreign language are advised to take two semesters of a foreign language as their humanities electives. Students planning to take English 282 Scriptwriting as a directed elective should take English 205 as one of their humanities electives, since English 205 is a prerequisite for English 282.

Curriculum Map: Theater

Required Courses	Understand and write about performance and theater with the vocabulary of the field.	Create characters, perform scenes and monologues, and improvise in performance.	Use the body as a performance instrument and understand and perform the basic principles, techniques and styles of body movement and dance.	Build, design, paint and light stage scenery.	Read and write about significant dramatic literature, with particular emphasis on an understanding and appreciation of both theatrical and literary techniques.	Participate in every aspect of the rehearsal process and the presentation of a play.
Engl 137- Intro to Theater	M, A					
Engl 101 – English Comp I						
Engl 115-Public Speaking						
Engl 135- Movement and Dance I			M, A			
Engl 131 – Acting I		I, A				
Engl 102 – The Research Paper						
Engl 107 – Society and Mass Comm.						
Engl 132 – Acting II		R, A				
Engl 232 – Intro to Lit: Drama					M, A	
Engl 141 – Intro to Technical Theater				M, A		
Engl 142 – Rehearsal and Performance						M, A
Literature Elective						
Directed Elective	Depending on course selected will support one or more programmatic outcomes					
<p>The following courses support accomplishment of the College’s general education/core competency requirements:</p> <ul style="list-style-type: none"> • CIS 103 – Applied Computer Technology • Humanities Electives • Math 118 – Intermediate Algebra • Science Elective • Social Science Electives 						
<p>I: Introduced R: Reinforced with Practice Opportunities M: Mastery at Exit Level A: Assessment Evidence Collected</p>						

E. Revisions to the Program

In 2008, the following changes to the Curriculum were proposed and subsequently approved: requiring English 142, Rehearsal and Performance of all theater majors, changing the two required literature courses to one required Literature class and requiring English 232: Introduction to Drama for all theater students. The following courses were added to the list of Directed Electives: English 271: The Language of Film, English 282: Scriptwriting, and Photography 104: Introduction to Video Production.

The Theater Program has continually reassessed its curriculum to provide four-year schools with well-trained and valued students. Each modification to its offerings has been intended to reflect changing trends and demands in Theater training, and the expectations of transfer institutions. All of the changes described above strengthen the coherence of the curriculum because they prepare students early in the course of study with a strong liberal arts foundation and understanding of the elements and responsibilities of Theater artists.

Most semesters the Theater Program presents a play open to the entire College community. The audience for the production runs from 1,200 to 1,500 audience members. After each production faculty in the Communication Arts program evaluate the success of the production, effectively evaluating the Program as well. This review of the play allows faculty to assess how well the Program is meeting both program and course outcomes and to make appropriate adjustments when necessary.

III. Profile of the Faculty

The Theater Program faculty consists of two full-time faculty as department specialists, who were hired with the specific needs of the program in mind) and two full-time faculty as department generalists who teach in the Program each semester. The full-time faculty teach Acting I and II, Rehearsal and Performance, and Introduction to Theater. One generalist teaches Acting I and II and Introduction to Theater and one generalist teaches Introduction to Theater.

A. Full-time Faculty

Members of the Theater program faculty are active members of the community and are involved in professional and scholarly groups. In addition to directing responsibilities at the College, faculty direct in the community, and include a professional actor and a nationally recognized and produced playwright. Faculty routinely include students in outside performance and additional professional activities.

Quinn Eli, Assistant Professor – Department Generalist

MA: Temple University, BA: Ithaca College

Quinn D. Eli is a playwright, essayist, and fiction writer. Two of his short plays, “Small Portions” and “Running Amok,” appear in recent editions of Best American Ten-Minute Plays. Longer works include the award-winning *My Name is Bess*, produced by Trustus Theatre; *Hazardous*, produced by Tiny Dynamite at Society Hill Playhouse; and *Hot Black/Asian Action*, a satire about sexual and racial stereotypes that premiered at the New York International Fringe Festival. His most recent book, Homecoming: The Story of African American Farmers, is a companion volume to the PBS film. A two-time recipient of Fellowships in Literature from the Pennsylvania Council

on the Arts, Eli has served as Playwright-in Residence at Plays and Players Theatre in Philadelphia.

Ardencie Hall-Karambe, Associate Professor – Department Specialist

PhD: New York University, MFA: West Texas University, BFA: West Texas University

Born in Texas, Ardencie Hall-Karambé, trained as an actress at Texas State University—San Marcos (formally Southwest Texas State University) earning a B.F.A. in Theatre. After graduation, she returned to the Houston area where she performed at The Ensemble Theatre, Stage Repertory Theatre, and Clear Lake Repertory Theatre. Ardencie directed plays as an undergrad while at university but truly discovered her passion for it as the Director of Spirit Production, Inc. She was later invited back to Texas State to choreograph a production and stayed to receive an MA in Directing with an emphasis in Music. After receiving her degree, she headed to New York City where she worked in professional theatre. She has theatrical credits from Theatre for the New City, The Public Theatre, Lincoln Center for the Performing Arts, Theatre of the Riverside Church, and P.S. 122. Ardencie later entered New York University's Tisch School of the Arts where she received a Ph. D. in Performance Studies. In 2008, Ardencie formed Kaleidoscope Cultural Arts Collective and began producing plays in the Philadelphia area. Her musical "Ain't Nobody..." appeared off-off Broadway in 2011 at Theatre for the New City. She has been teaching theatre at Community College of Philadelphia since 2001.

Peggy Mecham, Assistant Professor – Department Specialist,

Curriculum Coordinator: Communication Arts

PhD: New York University, MA: George Washington University, BA: Marymount University

Peggy Mecham has directed over 20 theater productions at the College including, *The Arabian Nights* and *Orestes*. Additionally, she is teaching acting in the Fox Rothschild Center for Law and Society Reentry Support Project and last semester produced a performance of monologues from the Cambria class and performed by actors from the theater program. She has presented scholarly papers on theater in prison during the Troubles in the North of Ireland. She is currently the Curriculum Coordinator for Communication Arts for the second time, for a total of seven years in the position.

Kirsten Quinn, Assistant Professor – Department Generalist

MFA: University of Pittsburgh, BA: LaSalle University

Kirsten Quinn Has taught at the College for 13 years. She is also a professional actress and can be seen on many stages throughout the Philadelphia area: The Wilma, The Lantern, InterAct Theatre, Luna Theatre, Idiopathic Ridiculopathy Consortium, Montgomery Theatre, Isis Productions, Center City Theatre Works, New City Stage, Theatre Catalysts' Eternal Spiral Project (co-founder) The Irish Heritage Theatre and many others (including multiple Fringe show companies). Kirsten is also a very active member of the Communication Arts Curriculum faculty (Curriculum Coordinator from Spring 2006-Spring 2009), and is the host of the Philadelphia Cultural Forum on CCP-TV.

B. Part-time Faculty

Part-time faculty are also active members of the outside community and are involved in professional theater and dance activities. Four part-time acting teachers work in the professional theater community as actors and/or directors. Two part-time instructors teaching Movement and Dance for Actors work as professional choreographers. The technical Theater instructor provides design and set construction for faculty in their outside endeavors, providing additional opportunities for students. To help insure quality instruction, all part-time faculty are observed during their first semester. In addition, the English Department evaluation plan requires that all part-time faculty participate in a Teaching circle for the first two semesters of their teaching at the College.

Karina Balfour

MFA: University of Alabama, BA: California State University, Fresno

Originally from California, Karina Balfour has been living and working as a professional actor in Philadelphia since 2009. She has worked with Philadelphia area companies including, Ego Po, New City Stage, Tribe of Fools, Hedgerow Theatre, Bootless Stageworks, Renegade Theatre, and B. Somebody Productions. She has presented workshops at the Southeastern Theatre Conference, Voorhees theatre and Appel Farm Arts and Music Center, where she was worked as an instructor and director. Karina has taught Acting I and II at the College since 2010.

Jarad Benn

MFA: Ohio University, MA: Villanova University, BA: Muhlenberg College

Jarad Benn is a Philadelphia native who works as an actor, director, and educator throughout the region. He has been cast in over 75 productions nationwide and continues to act when his schedule allows. Jarad has extensive training in Meisner and Chekhov technique and has studied Linklater and Fitzmaurice voice training. His favorite roles include: Horton the Elephant in *Seussical the Musical*, Nicely-Nicely Johnson in *Guys and Dolls*, Nick Bottom in *A Midsummer Night's Dream*, Fyodor Ilyyich Kulygin in *Three Sisters*, and Reverend Parris in *The Crucible*. Jarad has also been featured in six independent films. He joined the theater faculty in 2012 and teaching Acting I.

Kaleo Bird

MFA: Temple University, BFA: New York University

Kaleo Bird has worked with the Walnut Street Theatre, Arena Stage, Azuka Theatre Collective, Philadelphia Theatre Workshop, The Eternal Spiral Project, Roots and Branches Theatre, The FUN Company, Potomac Theatre, Metro Stage, The Shakespeare Theatre, and Wayside Theatre. Favorite roles include: *Merteuil* in *Les Liaisons Dangereuses*, *Gwendolen* in *The Importance of Being Earnest* and *Helena* in *A Midsummer Night's Dream*. Kaleo is the Producing Artistic Director of Deep Sea Theatre and has recently directed *Blues for an Alabama Sky* and *Wonder of the World* at Allens Lane Theatre. She co-starred in *Cold Feet*, a play based on interviews with brides-to-be, which she also wrote and directed for the Philly Fringe Festival. The show was sold out for the entire run and she is currently working on re-mounting *Cold Feet* as a solo performance piece. Kaleo teaches Acting I and II and Public Speaking at both the College and

Temple University. She received a certification as an Associate Teacher of Fitzmaurice Voicework®.

Petre “Teddy” Mosoeanu

MFA: H. Grigoresco Fine Arts Institute

Petre Mosoeanu has taught the Introduction to Technical Theater course at the College for 12 years. He has designed and realized set designs, posters and programs for over 30 Theater Program productions. He holds an MFA from The H. Grigoresco Fine Arts Institute in Bucharest, Romania. He worked in graphic design, scene design and the fashion industry in Europe prior to moving to Philadelphia.

Yuri Sergeyev

Bolshoi Ballet Academy

A graduate of the Bolshoi Ballet Academy, Yuri Sergeyev was Artistic Director of the legendary Voronezh Dance Academy for 22 years where he prepared students for professional careers in ballet and theatrical folk dance. Yuri is an expert in the folk dances of 38 countries. His choreographic responsibilities in Russia included the Opening Ceremonies for the 1980 Olympic Games and on-ice programs for the Russian figure skating team as well as dances for ballet and opera companies. In the US, he has choreographed programs for acclaimed figure skater, Johnny Weir. He also choreographed A Colonial history for the Kimmel Center among many other professional credits. Yuri teaches ENGL 135 and 136, Movement and Dance for Actors I and II.

C. Expertise of Faculty

In accordance with the English department Faculty Evaluation System, each faculty member is recommended to participate in Teaching Circles at least once every three years. This includes a peer observation. Peer observations are kept in Teaching Portfolios and offer an opportunity for faculty to reflect on and improve their teaching.

D. Contributions to the Life of the College

The faculty of the Theater Program maintain a high profile within the College by being actively involved in many aspects of the College’s operation. The faculty are in attendance at Professional Development Week and often serve on College-wide committees. Some recent examples of contributions are:

- Serving on hiring committees for a variety of positions throughout the College.
- Serving on the President’s Committee on Diversity.
- Participating in the Leadership Institute.
- Teaching in the Fox Rothschild Center for Law and Society Reentry Support Project.

The Theater Program presents a play performed by students in ENGL 142, Rehearsal and Performance and supported by the students in ENGL 141, Introduction to Technical Theater. The play is attended by approximately 1,200 students from a variety of classes. The play is selected to appeal to and unify the

coursework in the Liberal Studies Division and is relevant to students in English, Humanities, History and Visual Communications. The production is the largest event supported by the Office of Student Affairs.

As members of the Theater Program, all full-time faculty are expected to participate in projects that support departmental/curricular efforts and enhance student experience in the curriculum. Part-time faculty also contribute to the projects. A sample of faculty activities follows:

- Organizing the Communication Arts Festival including the Wagner/Nichols Monologue and Speech competition, the annual student performance competition, supported by Student Activities.
- All full-time faculty in the Theater Program do advising as part of their contractual responsibilities. Additionally, faculty work with individual theater students providing information on transfer and career opportunities.
- Serving as advisors for student clubs and organizations.
- Organizing performance opportunities for students outside of classroom activities.

E. Curricular Innovations

The Theater Program is active in The Reentry Project offering courses at Cambria Community Center. Students take ENGL 131, Acting I as part of their coursework. For two semesters, the Program theater production was staged during class at Cambria. For the past three semesters, the students from Cambria have written monologues about tattoos. Acting students and alumni learn the monologues and attend class to perform the monologues. The students also perform their own monologues for the visiting actors. This ongoing project entitled *Marked: Tales of Tattoos* was performed at the Papermill Arts Center and at the Main campus.

A group of alumni and current students are part of a semi-professional theater company, Once More Theater. There are eight active members of the troupe, three graduates of the Theater Program, including students now attending Arcadia and Drexel Universities and five current Community College of Philadelphia students. Students have performed the tattoo monologues at Cambria, The Papermill and Main campus and during the Spring 2013 semester will be preparing a performance of *Prometheus Bound* which will be performed both at Cambria and Main campus. Two students who completed the program at Cambria will be working with Once More this semester in the performance of The Tattoo Monologues.

F. Future Directions for the Program

In February of 2012, some curricular revisions were proposed. The rationale for these changes was to broaden the opportunities for students to explore a variety of areas of interest in the Theater arts. These changes include:

- Developing a new course, Technical Theater II (English 146) to offer students more intensive study in the various areas of technical theater, for example, lighting and costuming. Students will be required to take either English 142: Rehearsal and Performance or English 146: Technical

Theater II. Both courses will be added to the list of Directed electives so that an interested student may take both courses.

- Changing English 107: Society and Mass communication from a required course to a Directed Elective, changing one of the two required Social Science electives to a Directed Elective and changing the number of required Directed electives from one to two.
- Creating a Proficiency Certificate in Basic Acting. Students will take four classes from the Theater Program. The courses will include ENGL 131, Acting I, ENGL 132, Acting II, ENGL 142, Rehearsal and Performance and either ENGL 135, Movement and Dance for Actors I or ENGL 120, Voice and Articulation for a total of 12 credits. After the completion of this certificate, students will possess the basic acting skills to auditions for small roles in the theater and do background work in film and television.

IV. Outcomes and Assessment

A. Student Demographics

The population of the Theater program has stayed relatively stable over the past 4 years, growing slightly, but peaking in the 2009-10 academic year (Table 1). The program has a relatively even split between male and female students (47% and 53%, respectively) (Table 2), and enrolls a greater percentage of African Americans (63%) than either the Division (50%) or the College (49%) (Table 3). This growth in percentage is created through smaller relative numbers for all other racial/ethnic categories measured against the comparison groups. The program is also slightly younger than the rest of the College's student population; almost half (46%) of the students are 16-21 (Table 4). Additionally a greater proportion of the students in Theater are Full Time (41%) than in the Liberal Studies (34%) or the general population (31%) (Table 5).

The program's course offerings have increased slowly from 14 sections to 20 over the past 7 semesters and those classes have maintained high enrollment percentages, filling to 89% of capacity, on average (Table 6). This is slightly higher than the Division (83%) and the College (84%).

Table 1. Headcounts

		Fall 2007	Spring 2008	Fall 2008	Spring 2009	Fall 2009	Spring 2010	Fall 2010	Spring 2011	Fall 2011
Theater	Headcount	81	78	84	100	105	118	96	113	81
	FTE Headcount	65	60	65	74	84	91	73	92	61
Liberal Studies Division	Headcount	8,685	8,762	8,442	8,779	8,892	9,122	8,712	9,051	8,720
	FTE Headcount	5,936	5,850	5,758	5,894	6,314	6,360	6,175	6,327	6,138
College	Headcount	17,334	17,661	17,327	18,024	19,047	19,963	19,503	20,170	19,756
	FTE Headcount	11,881	11,823	11,883	12,128	13,362	13,786	13,697	13,863	13,685

Table 2. Gender Distribution

		Fall 2007	Spring 2008	Fall 2008	Spring 2009	Fall 2009	Spring 2010	Fall 2010	Spring 2011	Fall 2011
Theater	Female	54.3%	47.4%	57.1%	53.0%	54.3%	52.5%	53.1%	46.0%	53.1%
	Male	45.7%	52.6%	42.9%	45.0%	45.7%	47.5%	46.9%	54.0%	46.9%
	Unknown	--	--	--	2.0%	--	--	--	--	--
Liberal Studies Division	Female	65.0%	65.2%	64.8%	64.4%	63.1%	63.2%	63.1%	62.1%	62.3%
	Male	33.8%	33.9%	34.2%	34.4%	35.8%	35.9%	36.2%	37.3%	37.3%
	Unknown	1.1%	1.0%	1.0%	1.2%	1.1%	0.9%	0.7%	0.6%	0.4%
College	Female	66.7%	66.4%	66.3%	65.9%	65.3%	65.3%	64.6%	64.2%	64.5%
	Male	32.3%	32.8%	32.8%	33.1%	33.7%	33.9%	34.8%	35.3%	35.1%
	Unknown	1.0%	0.8%	0.8%	1.0%	0.9%	0.8%	0.6%	0.5%	0.3%

Table 3. Race/Ethnicity Distribution

		Fall 2007	Spring 2008	Fall 2008	Spring 2009	Fall 2009	Spring 2010	Fall 2010	Spring 2011	Fall 2011
Theater	Native American	2.5%	1.3%	1.2%	1.0%	--	--	--	--	--
	Asian	1.2%	1.3%	--	1.0%	1.0%	0.8%	2.1%	3.5%	2.5%
	African American	66.7%	65.4%	70.2%	66.0%	65.7%	64.4%	60.4%	60.2%	63.0%
	Hispanic	7.4%	9.0%	4.8%	3.0%	3.8%	4.2%	4.2%	4.4%	3.7%
	White Non-Hisp.	17.3%	15.4%	15.5%	22.0%	20.0%	18.6%	20.8%	21.2%	21.0%
	Other	2.5%	--	1.2%	1.0%	2.9%	2.5%	4.2%	3.5%	2.5%
	Unknown	2.5%	7.7%	7.1%	6.0%	6.7%	9.3%	8.3%	7.1%	7.4%
Liberal Studies Division	Native American	0.5%	0.5%	0.4%	0.3%	0.4%	0.3%	0.5%	0.6%	0.6%
	Asian	6.6%	6.0%	5.9%	5.8%	5.5%	5.1%	5.1%	4.8%	5.0%
	African American	46.4%	47.5%	45.7%	46.9%	47.4%	48.0%	48.3%	50.1%	50.3%
	Hispanic	6.7%	6.7%	7.5%	7.1%	7.3%	7.8%	7.0%	6.4%	5.3%
	White Non-Hisp.	27.4%	26.9%	27.2%	26.5%	26.1%	25.2%	25.4%	24.5%	25.3%
	Other	4.4%	4.4%	3.9%	3.8%	4.1%	4.4%	4.0%	3.9%	3.2%
	Unknown	8.1%	8.0%	9.3%	9.5%	9.2%	9.1%	9.7%	9.8%	10.3%
College	Native American	0.5%	0.4%	0.4%	0.4%	0.4%	0.3%	0.5%	0.5%	0.5%
	Asian	8.3%	7.9%	7.2%	7.1%	6.9%	6.8%	7.2%	6.9%	7.0%
	African American	47.1%	48.0%	46.8%	47.4%	47.2%	48.0%	47.7%	49.1%	49.2%
	Hispanic	6.5%	6.4%	7.0%	6.6%	7.0%	7.2%	6.6%	6.1%	5.2%
	White Non-Hisp.	26.1%	25.5%	26.1%	25.4%	25.4%	24.4%	24.8%	24.4%	24.9%
	Other	4.2%	4.3%	4.1%	3.9%	4.2%	4.3%	4.0%	3.8%	3.2%
	Unknown	7.4%	7.5%	8.4%	9.2%	9.1%	8.8%	9.2%	9.1%	9.9%

Table 4. Age Distribution

		Fall 2007	Spring 2008	Fall 2008	Spring 2009	Fall 2009	Spring 2010	Fall 2010	Spring 2011	Fall 2011
Theater	16 - 21	49.4%	39.7%	46.4%	40.0%	49.5%	43.2%	43.8%	38.1%	46.9%
	22 - 29	34.6%	46.2%	39.3%	38.0%	31.4%	39.0%	40.6%	42.5%	33.3%
	30 - 39	9.9%	11.5%	10.7%	14.0%	12.4%	11.0%	9.4%	12.4%	9.9%
	40 +	3.7%	2.6%	3.6%	7.0%	6.7%	6.8%	6.3%	7.1%	9.9%
	Unknown	2.5%	--	--	1.0%	--	--	--	--	--
Liberal Studies Division	16 - 21	35.8%	29.1%	35.4%	28.4%	35.6%	29.6%	35.6%	29.0%	36.5%
	22 - 29	29.2%	34.6%	29.4%	35.0%	31.1%	36.1%	32.4%	36.9%	32.4%
	30 - 39	15.2%	16.1%	15.5%	16.7%	15.7%	16.4%	15.0%	15.9%	14.6%
	40 +	16.6%	17.2%	17.1%	17.6%	16.0%	16.6%	15.6%	17.0%	15.5%
	Unknown	3.3%	3.0%	2.5%	2.3%	1.6%	1.3%	1.4%	1.1%	0.9%
College	16 - 21	36.9%	30.7%	36.7%	29.7%	35.5%	29.6%	36.0%	29.4%	35.8%
	22 - 29	30.4%	35.1%	30.8%	36.2%	33.0%	37.3%	33.6%	38.1%	34.3%
	30 - 39	15.9%	16.8%	15.9%	17.4%	16.2%	17.8%	16.5%	17.7%	16.2%
	40 +	13.8%	14.6%	14.3%	14.6%	13.7%	14.0%	12.6%	13.7%	12.7%
	Unknown	3.0%	2.7%	2.4%	2.2%	1.5%	1.3%	1.3%	1.1%	0.9%

Table 5. Enrollment Status

		Fall 2007	Spring 2008	Fall 2008	Spring 2009	Fall 2009	Spring 2010	Fall 2010	Spring 2011	Fall 2011
Theater	Full Time	51.9%	48.7%	48.8%	44.0%	53.3%	44.1%	42.7%	53.1%	40.7%
	Part Time	48.1%	51.3%	51.2%	56.0%	46.7%	55.9%	57.3%	46.9%	59.3%
Liberal Studies Division	Full Time	33.3%	30.3%	34.0%	31.3%	38.2%	34.9%	36.7%	33.6%	34.1%
	Part Time	66.7%	69.7%	66.0%	68.7%	61.8%	65.1%	63.3%	66.4%	65.9%
College	Full Time	32.8%	29.2%	32.7%	30.0%	35.3%	32.2%	34.2%	30.5%	31.2%
	Part Time	67.2%	70.8%	67.3%	70.0%	64.7%	67.8%	65.8%	69.5%	68.8%

Table 6. Course Enrollments

		Fall 2007	Spring 2008	Fall 2008	Spring 2009	Fall 2009	Spring 2010	Fall 2010	Spring 2011	Fall 2011	Spring 2012
Theater ¹	Courses	14	15	14	16	18	18	18	19	21	20
	Avg Enrollment	17.1	19.1	17.4	21.9	20.6	24.4	20.9	22.3	19.0	20.9
	Percent Filled	91%	92%	92%	87%	85%	96%	88%	91%	80%	86%
Liberal Studies Division	Courses	1426	1411	1441	1520	1551	1674	1711	1721	1581	1577
	Avg Enrollment	20.3	20.7	20.2	20.6	21.5	21.3	20.9	21.3	20.4	20.2
	Percent Filled	81%	82%	81%	82%	86%	86%	83%	84%	81%	81%
College	Courses	2620	2664	2694	2829	2881	3096	3023	2941	2939	3007
	Avg Enrollment	21.2	21.1	21.2	21.2	22.3	22.0	21.9	22.1	21.8	21.6
	Percent Filled	83%	83%	83%	83%	87%	86%	85%	85%	84%	83%

¹Included as Theater courses are: ENGL 131, ENGL 132, ENGL 135, ENGL 137, ENGL 141, ENGL 142, ENGL 232 – The required courses for the program.

B. Student Outcomes

Students succeed at a slightly higher rate across the board in the Theater Curriculum than the College as a whole. They are about as likely to return (to the same or different program) after one semester (74%) or one year (44%) than students in other programs at the College (72%, 46%) (Tables 8, 9).

Students in the Theater program achieve good academic standing and course completion rates about the same as students in other programs (Tables 10, 11). Graduation rates and GPA, too, are similar (Tables 10, 12). Transfer rates are higher than the College’s by about 10 percentage points (Table 13).

The number of degrees awarded (Table 7) seems quite low given the number of FTE students enrolled in the program each semester (averaging 9 students a year graduating for 74 FTE students/semester over the past 4 years). The program graduates about 4% fewer of its students than the College at large and 6% fewer than the Division. The curriculum coordinator feels these numbers may not accurately reflect the actual number of students graduating.

Table 7. Degrees Awarded

	2008	2009	2010	2011
Theater	6	8	7	16
Liberal Studies	1080	1158	957	1184
College	1984	2126	1908	2277

Table 8. Fall to Spring Persistence

		Fall 2007	Fall 2008	Fall 2009	Fall 2010
Theater	Returned Same Program	61.7%	64.3%	67.6%	69.8%
	Returned Different Program	6.2%	4.8%	6.7%	4.2%
	Graduated Fall	1.2%	1.2%	1.9%	4.2%
	Did not Return Spring	30.9%	29.8%	23.8%	21.9%
Liberal Studies Division	Returned Same Program	62.3%	63.0%	65.1%	66.3%
	Returned Different Program	6.6%	6.2%	6.1%	5.8%
	Graduated Fall	2.0%	2.1%	2.1%	2.7%
	Did not Return Spring	29.0%	28.7%	26.7%	25.3%
College	Returned Same Program	64.2%	64.6%	66.8%	66.9%
	Returned Different Program	5.2%	5.1%	4.8%	4.9%
	Graduated Fall	2.1%	1.8%	2.0%	2.2%
	Did not Return Spring	28.6%	28.5%	26.4%	25.9%

Table 9. Fall to Fall Persistence

		Fall 2007	Fall 2008	Fall 2009	Fall 2010
Theater	Returned Same Program	30.9%	41.7%	39.0%	35.4%
	Returned Different Program	12.3%	7.1%	7.6%	8.3%
	Graduated	2.5%	9.5%	6.7%	13.5%
	Did not Return Fall	54.3%	41.7%	46.7%	42.7%
Liberal Studies Division	Returned Same Program	33.9%	35.9%	38.4%	36.1%
	Returned Different Program	9.6%	9.8%	8.4%	10.2%
	Graduated	7.4%	8.1%	7.4%	9.1%
	Did not Return Fall	49.1%	46.2%	45.8%	44.6%
College	Returned Same Program	35.0%	37.1%	38.5%	37.0%
	Returned Different Program	8.2%	8.5%	7.6%	9.1%
	Graduated	8.1%	8.3%	8.1%	8.5%
	Did not Return Fall	48.8%	46.1%	45.8%	45.3%

Table 10. Course Completion and GPA

		Fall 2007	Spring 2008	Fall 2008	Spring 2009	Fall 2009	Spring 2010	Fall 2010	Spring 2011	Fall 2011
Theater	Completion	88.6%	88.0%	93.6%	90.3%	87.2%	86.2%	86.4%	85.7%	92.9%
	GPA	2.73	2.76	2.69	2.74	2.71	2.59	2.67	2.62	2.66
Liberal Studies Division	Completion	88.6%	87.4%	89.7%	88.8%	87.6%	86.8%	87.7%	87.0%	85.2%
	GPA	2.68	2.64	2.71	2.71	2.67	2.64	2.65	2.63	2.55
College	Completion	88.8%	87.8%	89.9%	89.0%	88.5%	87.7%	88.8%	87.7%	85.8%
	GPA	2.65	2.63	2.69	2.68	2.66	2.64	2.67	2.63	2.54

Table 11. Academic Standing

		Fall 2007	Spring 2008	Fall 2008	Spring 2009	Fall 2009	Spring 2010	Fall 2010	Spring 2011	Fall 2011
Theater	Good Standing	81.5%	82.1%	91.7%	81.0%	87.6%	84.7%	85.4%	81.4%	80.2%
	Dropped	5.0%	3.9%	2.4%	7.0%	0.0%	1.6%	0.0%	1.8%	1.2%
	Probation	13.5%	14.1%	6.0%	12.0%	12.4%	13.5%	14.6%	16.8%	18.5%
Liberal Studies Division	Good Standing	83.2%	81.8%	84.1%	82.5%	84.7%	82.4%	83.0%	83.0%	82.5%
	Dropped	3.6%	5.6%	3.9%	5.9%	1.2%	1.6%	1.9%	1.9%	2.3%
	Probation	13.3%	12.6%	12.0%	11.7%	14.1%	15.9%	15.0%	15.1%	15.2%
College	Good Standing	83.8%	82.2%	85.0%	83.0%	85.6%	83.6%	84.4%	84.1%	83.8%
	Dropped	3.4%	5.5%	3.7%	5.5%	1.2%	1.7%	1.9%	1.9%	2.1%
	Probation	12.7%	12.2%	11.2%	11.5%	13.3%	14.8%	13.7%	14.0%	14.1%

Table 12. Success at Departure

		Fall 2007	Spring 2008	Fall 2008	Spring 2009	Fall 2009
Theater	Graduated	5.0%	2.8%	--	14.6%	8.7%
	Long Term Success	30.0%	58.3%	50.0%	36.6%	34.8%
	Short Term Success	20.0%	11.1%	15.0%	14.6%	26.1%
	Unsuccessful	45.0%	27.8%	35.0%	34.1%	30.4%
Liberal Studies Division	Graduated	6.2%	12.6%	6.7%	13.0%	7.1%
	Long Term Success	36.3%	37.5%	35.2%	36.5%	38.2%
	Short Term Success	16.9%	15.8%	17.9%	16.7%	15.1%
	Unsuccessful	40.6%	34.0%	40.1%	33.8%	39.6%
College	Graduated	6.5%	13.7%	6.0%	14.4%	7.2%
	Long Term Success	34.2%	36.1%	35.9%	35.5%	36.9%
	Short Term Success	18.8%	17.2%	18.4%	17.3%	18.2%
	Unsuccessful	40.5%	33.0%	39.8%	32.8%	37.7%

Table 13. Transfer by Departure Status

	Theater		Liberal Studies		College	
	Count	Percent	Count	Percent	Count	Percent
Graduated	13	72.2%	842	62.7%	1,697	61.1%
Earned 45 or more credits	3	30.0%	491	54.9%	1,024	56.0%
Earned 24 to 44 credits	16	64.0%	782	43.9%	1,551	42.9%
Earned 12 to 23 credits	10	41.7%	598	33.4%	1,303	34.9%
Earned less than 12 credits	28	23.5%	2,578	22.3%	5,906	24.8%
Grand Total	70	35.7%	5,291	30.5%	11,481	32.1%

C. Student Surveys

Surveys were sent out to current students via SurveyMonkey®. Three current students responded to the survey. With this small number, it is difficult to draw out generalizations. Students were pleased with the program, were full time, and were hoping to transfer to further their education. (Appendix A)

Paper surveys were sent to students who left prior to graduation (Appendix B) and those who graduated (Appendix C). Five students in each category replied to the surveys. Although this is not an appropriate number for complex analysis, some information from their responses can be gleaned. Most students indicated that they left for some combination of financial, family, and personal issues. One indicated dissatisfaction with the program's course offerings. One transferred to another institution and almost all of those that did not (3), expressed a desire to return to the program when their various life situations allowed. Three of the graduated students transferred to 4 year programs. Of those, two have completed their Bachelor's degree.

Students mentioned most frequently that the faculty are the program's best asset. Some indicated that they would like to see additional coursework in some of the practical side of Theater Arts: stagecraft, technical work, or even the practical details of auditioning for roles. Mentioned in this was more exposure to working professionals in the field.

Each year the Office of Institutional Research conducts a graduation survey; in the past 5 years, 8 students from the Theater Program have completed the survey. Because the numbers are small, there are few significant differences between responses from Theater students and those of the Division or College (Table 14), and the bar for significance was set low at $p < 0.1$.

Theater students reported higher outcomes in some areas that would be expected in terms of their personal growth in their time at CCP. These include expressing oneself artistically (in which they were significantly higher than the College at large), self discipline, and understanding others. They were lower than their peers in computing and internet technology, acquiring a broad general education, and developing interpersonal skills (in which they were significantly lower than students from the Liberal Studies Division). This last finding is interesting in that acting, in particular would seem to require an ability to interact and relate to other effectively.

Again, the numbers are small, and the differences do not rise to a traditional level of significance², but shed some light on a trend worth investigating over the next few years of internal assessments.

D. Assessment

The Communications Theater program has an assessment plan in place that covers both programmatic and course level outcomes assessment (see Appendix D for schedule). As it is still early in the process there is little evidence that has been presented. Also included in the annual assessment process is the Quality/Viability Inventory (see Appendix E for the most recent version). Assessment data for the course

² A normal significance level for social science or educational research would be $p < .05$, but given the small numbers, a lower bar is worth examining as well to uncover possible trends.

and program level has been integrated into course assignments and data has been collected for ENGL 131, ENGL 132, and ENGL 135 and include common exam/quiz questions and performance evaluation rubrics. Some additional work needs to be completed on “closing the loop,” or using this collected data for course and program improvement.

Table 14: Student Self Reported Growth at Graduation

Please indicate the level of progress you made at CCP in the following areas of knowledge, skills, and personal development	Program		Division		College	
	Mean	N	Mean	Sig.	Mean	Sig.
Enhanced Ability to Express Myself Artistically	2.75	8	2.25		2.17	*
Developed Meaningful Career Goals	2.75	8	2.47		2.51	
Developed into a more Informed Citizen	2.75	8	2.57		2.51	
Improved Preparation for Active Participation in Community Activities	2.50	8	2.22		2.20	
Using Computing and Internet Technology	2.25	8	2.44		2.44	
Enhanced Self-Confidence	2.75	8	2.50		2.46	
Enhanced Understanding of My Own and Different Cultures	2.38	8	2.49		2.45	
Improved Self-Discipline	2.75	8	2.52		2.51	
Acquiring a Broad General Education	2.38	8	2.60		2.55	
Developed Interpersonal Skills and the Ability to Relate to Others	2.13	8	2.55	*	2.50	
Improved Leadership Abilities	2.38	8	2.42		2.38	
Solving Numerical Problems	2.13	8	2.16		2.31	
Working Effectively with Others	2.50	8	2.54		2.49	
Preparation for Continued Personal and Intellectual Growth after College	2.88	8	2.62		2.57	
Understanding People of Other Racial and Ethnic Heritage	2.75	8	2.52		2.48	
Improved Self-Reliance	2.75	8	2.53		2.50	
Speaking Clearly and Effectively	2.75	8	2.53		2.46	
Thinking Critically and Analytically	2.88	8	2.58		2.57	
Contributing to the Welfare of my Community	2.13	8	2.21		2.18	
Writing Clearly and Effectively	2.75	8	2.59		2.55	

* p < .1, ** p < .05, *** p < .01

V. Resources

Facilities and Equipment

1. The Main Campus

With the completion of the new theater space scheduled for the Spring of 2013, Theater Program courses will be primarily located on the ground floor the Bonnell Building in two newly constructed classrooms. Additionally, there will be a new black box theater space adjacent to the classrooms.

The acting classroom will be a large open space with portable, stackable furniture allowing students to move freely in the space for multiple types of acting exercises. It will be equipped with a smart podium.

The dance classroom will be also a large open space. It will be equipped with a smart podium, but will not, by design, have furniture. The space will be equipped with a sprung dance floor. This floor allows for safe movement and also has a dance floor surface, further contributing to the safe movement of students. Also, there will be a barre installed on one wall and a mirrored wall opposite allowing student dancers the opportunity to work on barre warm-up exercises and to see their movements.

The Black Box Theater will be a performance space approximately 25' by 53' feet with 13' ceilings. It will include a light boards and grid, sound board, projector and a control room for lighting and audio technicians. The room will be painted entirely black. This allows for flexibility in staging multiple types of performances because there is no set performance area. There is flexible and portable seating planned for this space.

The adjacent and dedicated classrooms will likely be a major asset for the Theater Program. The flow of students among the classroom should create friendship and community among the students and increased access to faculty. Additionally, it will promote openness and sharing of assignments, teaching methods and projects among faculty.

2. Regional Centers

The Theater Program currently offers English 131, Acting I classes at both the Northeast Regional Center (NERC) and the Northwest Regional Center (NWRC). Program faculty are aware of students selecting these courses as elective coursework. Several students have chosen to enroll in the Theater Program and completed their course requirements at the Main Campus. It is possible to take all the general education courses at NERC, including many of the Directed Electives. At this time, students must complete 20 of the required credits at the Main Campus.

VI. Demand and Need for the Program

The Theater curriculum actively attempts to align itself with the College's Mission and goals. This is accomplished mainly through close working relationships with students and through the opportunities for practical applications of their craft.

The predicted job outlook for individuals with a Theater background is slightly worse than that job market as a whole. (Table 14) Within the region, however, there are a number of Bachelor's degree programs in the area for students to transfer into and CCP is only one of two Theater AA degree-granting colleges locally.

A. Relationship to College Mission and Strategic Plan

The Theater Program seeks to support the College mission because it provides a coherent foundation for college transfer, employment and lifelong learning. The curriculum has four transfer agreements with area colleges and universities. The Theater Program also encourages all students to achieve:

1. greater insight into their strengths, needs and aspirations. This is accomplished through repeated assessment of their work in performance. Students develop responsibility for and ownership of their creative endeavors.
2. self-fulfillment based on their ability to work with others, preparation for future work, study and enjoyment of present challenges and accomplishments. This is accomplished by a demanding curriculum and expectations for student learning. Students prepare multiple performances enabling them to evaluate their progress and to explore new directions.

The Theater Program helps support accomplishment of the following priorities outlined in the College’s Strategic Plan 2008-2012³:

1. *It provides a more student-centered culture.* The learning environment created by the faculty is very supportive. Students have multiple opportunities to interact with faculty outside of class such as trips to the Theater and participation in performance opportunities.
2. *It identifies and implements improved strategies to support course and program assessment and renewal.* Since the inception of the Program, Faculty have reviewed individual courses and the curriculum to ensure a coherent strategy for students to develop specific performance skills and general knowledge of theater as an art.
3. *It develops and implements assessment of student learning at the classroom level.* Faculty meet monthly and routinely share strategies for achieving specific outcomes on both the course and program levels.

The program also endeavors to enhance and create new systemic support structures designed to encourage student enrollment and student academic success and persistence at the College until their educational goals are achieved. The Theater faculty are very accessible to students and all students have the opportunity to work closely with at least one faculty member. Faculty also provide performance opportunities and participation in events outside of classroom activities. Having an engaged faculty and staff ensures the College’s effectiveness over the coming decades. As detailed later in this document, faculty of the Theater curriculum are active members of the College and professional community.

B. Demand for the Program

There is limited job growth for fields associated with this discipline (see Table 15, below). However, there are a number of local colleges that have 4 year degrees in the theatrical arts, and CCP is only one of two regional colleges that offer a two year degree in Theater. According to the Bureau of Labor Statistics, fields associated with theater arts will have slower growth than average over the period from 2010 through 2020.⁴

Table 15: Projected Job Growth

Occupation	Growth:
------------	---------

³https://my.ccp.edu/render.UserLayoutRootNode.uP?uP_tparam=utf&utf=%2fcp%2fip%2flogin%3fsys%3dsctsb%26url%3dhttp://www.ccp.edu/VPFIN-PL/sp/2008-2012/

⁴ <http://www.bls.gov/ooh/entertainment-and-sports/actors.htm>

	2010-20
Actors	4%
Producers and Directors	11%
Set and Exhibit Designers	10%
High School Teachers	7%
Writers and Authors	6%
All Occupations	14%

However, within the Philadelphia, under the direction of the Office of Arts, Culture and the Creative Economy; there has been growth in the artistic sectors that have outpaced national trends.⁵

Twenty colleges and universities in the area offer 4 year degrees in one or more of the following disciplines:

- Drama and Dramatics/Theatre Arts, General
- Dramatic/Theatre Arts and Stagecraft, Other
- Technical Theatre/Theatre Design and Technology
- Theatre/Theatre Arts Management⁶

Bucks County Community College is the only other college in the region that offers a two year degree in Theater Arts.⁷

The program's courses are filled to a capacity greater than that of the institution or the Division in most semesters. (Table 6)

VII. Operating Costs

The Communications-Theater curriculum has realized modest savings in the cost for each full time equivalent (FTE) student, with the credit cost decreasing by just under \$100 over the past few years (Table 16). The program remains just above the median cost/FTE for the College (\$3243). Although the faculty from this program are within the English Department, there are costs associated with facilities and equipment incurred by the program.

The costs for mounting Theater productions are heavily subsidized by Student Affairs (about \$13,000 a year for production costs), and these numbers are not included in the calculations below.

Table 16: Direct Costs and Cost per Full Time Equivalent Student

Theater Program

⁵ http://www.phila.gov/OACCE/pdfs/phl_cvi.pdf

⁶ <http://nces.ed.gov/collegenavigator/?s=all&zc=19122&zd=50&of=3&p=50.0501+50.0599+50.0502+50.1004&l=5>

⁷ <http://nces.ed.gov/collegenavigator/?s=all&zc=19122&zd=50&of=3&p=50.0501+50.0599+50.0502+50.1004&l=3>

	'07-'08	'08-'09	'09-'10	'10-'11
Direct Cost	\$ 246,011	\$ 280,041	\$ 321,687	\$ 307,551
#FTEs	71.75	80.80	95.80	92.20
Cost/FTE	\$ 3,429	\$ 3,466	\$ 3,358	\$ 3,336

IIX. Findings and Recommendations

The Theater Program is one that is on slow growing and stable. The academic performance of students is at, or slightly above, that of the Division and the College—of particular note is high transfer rates. The program has a consistent number of students choosing to major in the program, and the offered courses are filling well. The faculty are actively involved on and off campus with their students. The recommendations, therefore, focus on working to improve the options for students within the program.

1. The program should develop a structure (set of guidelines or talking points, internship possibilities, classroom time, out of class assignments, etc) for students regarding their future careers and what plans they have after completion of the program.

Because the outlook for students in this field is not spectacular, the program should better ensure that students are aware of additional job options upon graduation or transfer. How might they transfer their skills to other professions? How can they articulate their skill sets to those outside the field of Theater Arts? How can they maximize their opportunities for employment within the field? While there may not be space for such material in the context of the curriculum, this is a critical part of the advising process for students. While not directly addressing retention directly, these kinds of long term planning have been shown to assist with student success as well.⁸ To this end, the Program should continue and expand its role in the Creative Philadelphia project sponsored by the Mayor's Office.

Who: Curriculum Coordinator with faculty who teach and advise within the program.

Timeline: Implemented by Fall 2013

2. The program should pursue additional articulation agreements with local Colleges and Universities as well as update current agreements as the upcoming program changes are implemented.

The program's focus is on preparing students for transfer. The program currently has 4 articulation agreements (Temple, Arcadia, Neumann, and Cabrini). These have not been updated recently and will need to be reviewed given the planned changes to the program. There are many more institutions in the area with Theater Programs (e.g. U of the Arts, Rutgers Camden, Drexel, U Penn, Bryn Mawr, Swarthmore, Rowan, Ursinus, West Chester, U of Delaware, DeSales, Lehigh, Cedar Crest, Muhlenberg, Alvernia, and Albright). Additional articulation agreements would provide a number of new options for CCP students hoping to further their studies.

⁸ For a summary of work on this see: Sedlacek, W. (2004) *Beyond the Big Test: Noncognitive Assessment in Higher Education*. Indianapolis: Jossey-Bass.

Who: Curriculum Coordinator, Department Head, Assistant Dean for Liberal Studies

Timeline: Ongoing

3. The program should collect more data (both qualitative and quantitative) as part of its assessment process.

There are some interesting notes in the student surveys, but the numbers are so small that it is difficult to determine whether the responding students are at all representative. The mixed feedback, for example, on the quality of (or need for) courses on the technical aspects of theater or on the need for additional advising are two examples. Further exploration into the graduates' survey feedback on lower self-reports development of interpersonal skills is another area for further exploration. For a program with such close and ongoing contact with students, this should not prove too problematic.

Secondly, there is little information on current or graduated students in the program. As a part of the course assessment process, the department should work with the Director of Academic Assessment to develop short surveys for current students. They should also uncover information about graduated students' current employment and success.

Additionally, it would be particularly valuable to test the premise that English 131: Acting I, English 132: Acting II, English 135: Movement and Dance for Actors, and English 141: Introduction to Technical Theater courses provide opportunities for success that developmental students build on later. These courses are taken by students prior to English 101 readiness and their assessment could serve as an important resource for programs wishing to expand their offerings to students in developmental courses. Assessments from these courses should focus on subsequent success of developmental students who enroll in these courses.

Who: Curriculum Coordinator with Director of Academic Assessment and Evaluation

Timeline: Data Collected and Analyzed by end of Spring 2014 or as scheduled in Assessment Plan.

4. Develop clear goals for enrollment management.

While each of the above recommendations will have some bearing on the program faculty's understanding of enrollment management, there remains a need to develop specific outcomes for enrollment, retention, graduation and transfer goals. Part of this process will entail clarifying an apparent discrepancy between Institutional Research and Departmental records of graduates.

Who: Curriculum Coordinator with appropriate departmental faculty.

Timeline: Plan in place by Fall 2013. Goals of plan to be monitored through annual QVIs.

Appendix A: Current Student Survey

Communications-Theater		Current Students		Responses = 3	
Question	Answer(s)	#	%	Comments	
1	When did you enter the Communications-Theater Program at CCP?	Fall 2008	1	33%	
		Fall 2011	1	33%	
		No Answer	1	33%	
2	Are you attending CCP Full or Part Time?	Full Time	3	100%	
		Part Time	0	0%	
		No Answer	0	0%	
3	The following are reasons that students may list as important to them when they initially enrolled in the Communications-Theater program at CCP. Please number them in order of importance to you.	To earn a certificate	2	3.5	Values represent the average of responses.
		To earn an Associate degree	3	2.7	
		To prepare for transfer to a four year college/university	3	3.0	
		To learn skills needed to enter the job market immediately after CCP	3	3.3	
		To improve my skills for the job that I now have	2	3.5	
		To take courses that interested me	3	3.7	
		Other	0	n/a	
4	What are your current educational goals?	I would love to get a Masters degree in Writing.			
		My current educational goal is to earn an Associate degree in Theatre.			
		I am planning to graduate May 2012. I do plan to continue my education in Fall 2012.			
5	What do you think were the strengths of the CCP Communications-Theater Program?	The Faculty are very informed, helpful and supportive			
		Since I am still fairly new to the program I have not experienced everything that is offered.			
		The Acting Teachers are and have been a great source of information and inspiration. The class schedules are great and the flexibility of them is great for those who have 9 to 5 work schedules. The courses that are required are great choices because they prepare you for what you NEED to know.			

Appendix A: Current Student Survey

6	<p>What do you think needs to be changed or added to the Communications-Theater Program in order to improve the program?</p>	<p>Remove the administration. They are god awful people who don't know their [...] from a hole in the ground as it regards to running a community university. They seem to be preoccupied only with appeasing the school's coffers and striving to make this school more of a university than it should be. This is a community college. It needs to support the community by playing the role of a two-year, preparatory university. People are hurting for money. We literally cannot afford to have this university become another four year institution that drives tuition prices up while lowering the quality of education. The way the administration tries to peddle themselves as a future four year institution is crappy to the community. If Community College of Philadelphia stops being affordable, then the people will have nothing to help them launch above their miserable existences.</p> <p>Since I am still fairly new to the program I have not experienced everything that is offered.</p> <p>There should be more structure during theatre performance communication between the departments involved. There were times when access was needed and not available. Rehearsals were not honored by some faculty when it comes to students participation. Some core classes should be offered in evening for people who have jobs.</p>
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Appendix B: Former Student Survey

Communications-Theater		Former Students		Responses = 5	
Question		Answer(s)	#	%	Comments
1	When did you enter the Communications-Theater Program at CCP?	Fall 2001	1	20%	
		Spring 2010	3	60%	
		No Answer	1	20%	
1a	Did you transfer credits into CCP from another college/university?	Yes	0	0%	
		No	4	80%	
		No Answer	1	20%	
1b	If yes, how many credits?				
2	When did you leave the Communications-Theater program at CCP?	Spring 2007	1	20%	
		Spring 2010	2	40%	
		Fall 2010	1	20%	
		No Answer	1	20%	
3	The following are reasons that students may list as important to them when they initially enrolled in the Communications-Theater program at CCP. Please number them in order of importance to you.	To earn a certificate	3	2.7	Values represent the average of responses; when items were not ranked, all were given a score of 1.
		To earn an Associate degree	2	2.5	
		To prepare for transfer to a four year college/university	1	3.0	
		To learn skills needed to enter the job market immediately after CCP	1	2.0	
		To improve my skills for the job that I now have	1	1.0	
		To take courses that interested me	3	1.3	
		Other	0	n/a	

Appendix B: Former Student Survey

4	What factors led you to leave the Communications-Theater Program before completing it?	I learned skills that I wanted to know	0	0%	<ul style="list-style-type: none"> • I will like to get assistance on returning and learning the changes since I've left CCP. • Transferred to Delaware State University to get the on-campus experience. Now transferring back to CCP but of financial aid issues. (Del State too costly). • Overall, CCP has good facilities with good staff and a good curriculum.
		Conflict with work schedule	1	20%	
		Conflict with family responsibilities	1	20%	
		Transferred to another college	1	20%	
		Financial Reasons	0	0%	
		Problems with Financial Aid	0	0%	
		Personal reasons/Illness	1	20%	
		Academic Difficulties	0	0%	
		Courses that I needed were not offered when I needed them	1	20%	
		Courses were not required at transfer institution	0	0%	
		Did not like the program	0	0%	
		No longer interested in the field	0	0%	
		Changed major	1	20%	
		Other	0	0%	
5	Do you plan to return to CCP?	Yes	3	60%	
		No	2	40%	
5a	If yes, to what program?	Communications- Theater 3			
5b	What will enable you to return to CCP?	<p>“Motivation.” It is overwhelming being out for a while; a lot has changed since I left Community College of Philadelphia.</p> <hr/> <p>Submitting all paper work on time. Lower cost for school. Not far from home.</p>			

Appendix B: Former Student Survey

6	Which of the following describe what you have done since leaving CCP?	<table border="0"> <tr> <td>Secured employment</td> <td>2</td> <td>40%</td> </tr> <tr> <td>Secured part-time employment</td> <td>2</td> <td>40%</td> </tr> <tr> <td>Attended another 2-year college part time</td> <td>0</td> <td>0%</td> </tr> <tr> <td>Attended another 2-year college full time</td> <td>0</td> <td>0%</td> </tr> <tr> <td>Graduated from another 2-year college</td> <td>0</td> <td>0%</td> </tr> <tr> <td>Attended a 4 year college full time</td> <td>1</td> <td>20%</td> </tr> <tr> <td>Attended a 4-year college part time</td> <td>0</td> <td>0%</td> </tr> <tr> <td>Graduated from a 4-year college</td> <td>0</td> <td>0%</td> </tr> <tr> <td>Attended a graduate school</td> <td>0</td> <td>0%</td> </tr> <tr> <td>Other</td> <td>2</td> <td>40%</td> </tr> </table> <ul style="list-style-type: none"> • Attended technical school • Not much at this time. 	Secured employment	2	40%	Secured part-time employment	2	40%	Attended another 2-year college part time	0	0%	Attended another 2-year college full time	0	0%	Graduated from another 2-year college	0	0%	Attended a 4 year college full time	1	20%	Attended a 4-year college part time	0	0%	Graduated from a 4-year college	0	0%	Attended a graduate school	0	0%	Other	2	40%	
Secured employment	2	40%																															
Secured part-time employment	2	40%																															
Attended another 2-year college part time	0	0%																															
Attended another 2-year college full time	0	0%																															
Graduated from another 2-year college	0	0%																															
Attended a 4 year college full time	1	20%																															
Attended a 4-year college part time	0	0%																															
Graduated from a 4-year college	0	0%																															
Attended a graduate school	0	0%																															
Other	2	40%																															
7	What do you think were the strengths of the CCP Communications-Theater Program?	<p>I miss and loved all of my professors I learned a lot and will love to come back. The strengths of the program are the caring understanding professors.</p> <p>I don't know because I never got to attend a class Community- Communication Arts Theater Program.</p> <p>Very good classes. Teachers were great for the most part.</p> <p>No opinion</p>																															
8	What do you think needs to be changed or added to the Communications-Theater Program in order to improve the program?	<p>Assistance in finding jobs in our field. Another thing can be internships and prepared and readiness in the work field.</p> <p>Again, I don't know.</p> <p>More help supplied and offered to the student choosing classes. Knowing which classes are the right classes and which should be take per semester.</p> <p>No opinion</p>																															

Appendix C: Graduated Student Survey

Communications-Theater		Graduated Students		Responses = 5	
Question		Answer(s)	#	%	Comments
1	When did you enter the Communications-Theater Program at CCP?	Summer 2005	1	20%	
		2005-2006?	1	20%	
		Summer 2006	1	20%	
		Summer 2008	1	20%	
		No Answer	1	20%	
1a	Did you transfer credits into CCP from another college/university?	Yes	1	20%	
		No	4	80%	
		No Answer	0	0%	
1b	If yes, how many credits?				
2	When did you graduate from the Communications-Theater program at CCP?	Spring 2006	2	40%	
		Spring 2009	1	20%	
		Spring 2011	1	20%	
		Summer 2011	1	20%	
		No Answer	0	0%	
3	The following are reasons that students may list as important to them when they initially enrolled in the Communications-Theater program at CCP. Please number them in order of importance to you.	To earn a certificate	1	7	Values represent the average of responses; when items were not ranked, all were given a score of 1. *To explore what other careers I might be interested in and not put my education on hold.
		To earn an Associate degree	4	1.0	
		To prepare for transfer to a four year college/university	3	2.7	
		To learn skills needed to enter the job market immediately after CCP	1	4.0	
		To improve my skills for the job that I now have	2	1.5	
		To take courses that interested me	3	2.7	
		Other*	1	6.0	

Appendix C: Graduated Student Survey

4	Which of the following describe what you have done since leaving CCP?	Attended a four-year college/university fulltime	3	60%	
		Attended a four-year college/university part time	0	0%	
		Graduated from a four-year college/university	2	40%	
		Attended a graduate school	0	0%	
		Secured full time employment	1	20%	
		Secured part time employment	1	20%	
		Other	0	0%	
		5	After graduating from CCP, did you attend another academic institution?	Yes	
		No	2	40%	
5a	If yes, provide the name of the institution, date started, and major	Temple University	Fall 2011	Theater	
		Temple University	Fall 2006	Film and Media	
		Temple University	Spring 2010	Theater	
5b	Present enrollment status at the college of institution listed above	Still attending full time	1	20%	FMA, 2008 Theater (BA), Spring 2011
		Still attending part time	0	0%	
		Stopped before graduating	0	0%	
		Graduated	2	40%	
6	If you transferred to another college/institution, how well did the CCP Communications- Theater Program prepare you for the academic demands at the college to which you transferred?	Preparation was excellent	1	20%	There, are hardly any Theater classes that span more than just acting. [...] I didn't learn much of anything in [the technical theater] class! The acting classes could have been more stringent.
		Preparation was good	1	20%	
		Preparation was fair	1	20%	
		Preparation was not helpful	0	0%	
		No Answer	2	40%	
7	What do you think were the strengths of the CCP Communications-Theater Program?	Welcoming, friendly, not much pressure			
		The strengths are very high. I made a lot of friends, met and learned from great professors.			
		The hands on experience- - being a part of a play, going to plays, building the set. . . etc.			

Appendix C: Graduated Student Survey

8	What do you think needs to be changed or added to the Communications-Theater Program in order to improve the program?	Better facilities than the basement, more working professionals from Philly on staff I think more classes in other areas of theater should be considered for the curriculum. [...] You need to ... [find more faculty] that bring professional theater experience to the program.
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Appendix D: Assessment Plan

(Insert Document Here)

Appendix E: Quality/Viability Indicators for Communications: Theater

Community College of Philadelphia
Academic Affairs
PROGRAM PERFORMANCE INDICATORS

Program: Communication Arts – Theatre Option Date June 28, 2011

Quality Indicators	SCORE						Comments
	4	3	2	1	0	NA	
Student Learning Outcomes		X					Recently approved curriculum revision includes documentation of expected program and course learning outcomes. A five-year plan to assess program and course outcomes has been laid out and will commence in Fall 2011.
Professional Development-Full Time Faculty		X					Full time theatre faculty participate in curricular, departmental and College meetings and events and are engaged with theatre practitioners and organizations outside the College.
Faculty Evaluation			X				All part-time acting faculty were observed Spring 2011. New criteria for faculty were developed in Spring 2008 and implemented in Fall 2009.
Faculty Engagement	X						Full-time theatre faculty belong to professional theatre organizations, organization events and workshops with professional theatre artists and provide performance opportunities for students outside class activities.
Accreditation						X	
Facility Oversight							New space is under constructions for the Theatre Program.
Program Alliances			X				Articulation agreements currently exist with six area institutions.
Academic Program Innovation			X				Faculty developed and implemented student film festival Spring 2011. Festival will be major curricular event for showcasing student work each Fall semester.
Strategic Planning			X				Program is identifying and prioritizing new articulation partners.

Appendix E: Quality/Viability Indicators for Communications: Theater

Community College of Philadelphia
Academic Affairs
PROGRAM PERFORMANCE INDICATORS

Viability Indicators	SCORE						Comments
	4	3	2	1	0	NA	
Documented Need						X	Transfer program
Enrollment							Spring 2010 increase 11% over Fall 2009; 18% decrease Spring 2010 to Fall 2010. Overall decline 9.4%. Program enrollment consistently fluctuates. Do not have to use capacity data use only percent data unless you have capacity data.
Cost to Operate			X				Slightly above the median
Benefit			X				The Program supports the goals and objectives of the major plans of the College and offers courses open to all students, providing developmental students with the opportunity for college-level work concurrent with developmental coursework.
Fall to Fall Retention					X		Slight decline Fall 2008 to Fall 2009. Less than 60% but consistent with College-wide rate. Do not use quartiles for 2010-2100. Use only percent data.
Fall to Spring Retention				X			Slight improvement Fall 2008 to Spring 2009 and slightly higher than College-wide rate. Do not use quartiles for 2010-2011. Use only percent data.
Graduation Rates							Omit for Fall 2010 unless you have accurate data.
Transfer Rates							Omit for Fall 2010.
Employment							Omit for Fall 2010.
Degrees Awarded				X			Numbers are small and reasonably consistent (6-8), with 2-year increase of 17%

Theater Program - Assessment of Student Learning Outcomes

Responsible person(s) Peggy Mecham

Date: April 29, 2011

Outcome	Timeline	Assessment tool(s)	Expected Benchmark
Use the body as a performance instrument and understand and perform the basic principles, techniques and styles of body movement and dance	Begin assessment cycle Fall 2011	Assessment will be performed by grading from a standard rubric Assessment will be performed through embedded test questions Assessment will be performed with written faculty critiques	70% of Program students will be able to demonstrate proficiency
Create characters, perform scenes and monologues, and improvise in performance	Begin assessment cycle Fall 2012	Assessment will be performed by grading from a standard rubric Assessment will be performed through embedded test questions Assessment will be performed with written faculty critiques	70% of Program students will be able to demonstrate proficiency
Build, design, paint and light stage scenery	Begin assessment cycle 2013	Assessment will be performed by grading from a standard rubric Assessment will be performed through embedded test questions Assessment will be performed with written faculty critiques	70% of Program students will be able to demonstrate proficiency

Theater Program - Assessment of Student Learning Outcomes

Responsible person(s) Peggy Mecham

Date: April 29, 2011

Outcome	Timeline	Assessment tool(s)	Expected Benchmark
Understand and write about performance and theater with the vocabulary of the field	Begin assessment cycle Fall 2011	Assessment will be performed by grading from a standard rubric Assessment will be performed through embedded test questions Assessment will be performed with written faculty critiques	70% of Program students will be able to demonstrate proficiency
Read and write about significant dramatic literature, with particular emphasis on an understanding and appreciation of both theatrical and literary techniques	Begin assessment cycle Fall 2012	Assessment will be performed by grading from a standard rubric Assessment will be performed through embedded test questions Assessment will be performed with written faculty critiques	70% of Program students will be able to demonstrate proficiency
Participate in every aspect of the rehearsal process and the presentation of a play	Begin assessment cycle 2013	Assessment will be performed by grading from a standard rubric Assessment will be performed through embedded test questions Assessment will be performed with written faculty critiques	70% of Program students will be able to demonstrate proficiency

English 131 - Assessment of Student Learning Outcomes

Responsible person(s) _Peggy Meacham, Curriculum Coordinator

Date: April 29, 2011

Outcome	Timeline	Assessment tool(s)	Expected Benchmark
Discover the use of his/her body and voice as acting tools	Begin assessment cycle Fall 2011	Students will be assessed through written faculty critique	70% of students will meet the specified proficiency
Develop an awareness of imagination as an acting skill	Begin assessment cycle Fall 2012	Students will be assessed through written faculty critique	70% of students will meet the specified proficiency
Identify the foundations and principles of acting, including basic theatre/stage terminology	Begin assessment cycle 2013	Students will be assessed through written faculty critique	70% of students will meet the specified proficiency
Appreciate the collaborative nature of the art of theatre	Begin assessment cycle 2014	Students will be assessed through written faculty critique	70% of students will meet the specified proficiency
Create characters	Begin assessment cycle 2015	Students will be assessed through written faculty critique	70% of students will meet the specified proficiency
Recognize the importance of observation, concentration and listening in the art of acting	Begin assessment cycle 2015	Students will be assessed through written faculty critique	70% of students will meet the specified proficiency

English 132 - Assessment of Student Learning Outcomes

Responsible person(s) _Peggy Mecham, Curriculum Coordinator

Date: April 29, 2011

Outcome	Timeline	Assessment tool(s)	Expected Benchmark
Employ knowledge of the body and voice as instruments	Begin assessment cycle Fall 2011	Students will be assessed through written faculty critique	70% of students will meet the specified proficiency
Expand on the work in Acting 1, specifically creating increasingly complex characterizations	Begin assessment cycle Fall 2012	Students will be assessed through written faculty critique	70% of students will meet the specified proficiency
Write in the vocabulary of performance	Begin assessment cycle 2013	Students will be assessed through written faculty critique	70% of students will meet the specified proficiency

English 135 - Assessment of Student Learning Outcomes

Responsible person(s) _Peggy Mecham, Curriculum Coordinator

Date: April 29, 2011

Outcome	Timeline	Assessment tool(s)	Expected Benchmark
Create movement to communication specific ideas	Begin assessment cycle Fall 2011	Students will be assessed through written faculty critique	70% of students will meet the specified proficiency
Develop an awareness of the body in motion	Begin assessment cycle Fall 2012	Students will be assessed through written faculty critique	70% of students will meet the specified proficiency
Differentiate various elements in movement, effort/shape	Begin assessment cycle 2013	Students will be assessed through written faculty critique	70% of students will meet the specified proficiency
Identify styles of dance	Begin assessment cycle 2014	Students will be assessed through written faculty critique	70% of students will meet the specified proficiency
Relate specific movements to actor's intentions	Begin assessment cycle 2015	Students will be assessed through written faculty critique	70% of students will meet the specified proficiency

English 137 - Assessment of Student Learning Outcomes

Responsible person(s) _Peggy Mecham, Curriculum Coordinator

Date: April 29, 2011

Outcome	Timeline	Assessment tool(s)	Expected Benchmark
Analyze plays in performance	Begin assessment cycle Fall 2011	Students will be assessed by a standard rubric	70% of students will meet the specified proficiency
Recognize the human performance instinct found worldwide, including the importance of ritual and myth	Begin assessment cycle Fall 2012	Students will be assessed by a standard rubric	70% of students will meet the specified proficiency
Explain major theatrical movements in history, for example, Classical, Naturalism and the Avant Garde	Begin assessment cycle 2013	Students will be assessed by a standard rubric	70% of students will meet the specified proficiency
Explain major global theatrical styles and functions	Begin assessment cycle 2014	Students will be assessed by a standard rubric	70% of students will meet the specified proficiency
Define the literary language of scripts	Begin assessment cycle 2014	Students will be assessed by a standard rubric	70% of students will meet the specified proficiency
Identify the structure of theatre organizations and possible careers in theatre	Begin assessment cycle 2015	Students will be assessed by a standard rubric	70% of students will meet the specified proficiency

English 141 - Assessment of Student Learning Outcomes

Responsible person(s) _Peggy Mecham, Curriculum Coordinator

Date: April 29, 2011

Outcome	Timeline	Assessment tool(s)	Expected Benchmark
Build and paint set elements	Begin assessment cycle Fall 2011	Students will be assessed through written faculty critique	70% of students will meet the specified proficiency
Analyze scripts for design	Begin assessment cycle Fall 2012	Students will be assessed through written faculty critique	70% of students will meet the specified proficiency
Employ safe and team building work practices	Begin assessment cycle 2013	Students will be assessed through written faculty critique	70% of students will meet the specified proficiency
Create a stage model or design	Begin assessment cycle 2014	Students will be assessed by a standard rubric	70% of students will meet the specified proficiency
Critique the set	Begin assessment cycle 2015	Students will be assessed by a standard rubric	70% of students will meet the specified proficiency

English 142 - Assessment of Student Learning Outcomes

Responsible person(s) _Peggy Mecham, Curriculum Coordinator

Date: April 29, 2011

Outcome	Timeline	Assessment tool(s)	Expected Benchmark
Employ effective physical and vocal techniques	Begin assessment cycle Fall 2011	Students will be assessed through written faculty critique	70% of students will meet the specified proficiency
Analyze scripts	Begin assessment cycle Fall 2012	Students will be assessed through written faculty critique	70% of students will meet the specified proficiency
Create characters	Begin assessment cycle 2013	Students will be assessed through written faculty critique	70% of students will meet the specified proficiency
Learn the role of the actor in the rehearsal and performance process	Begin assessment cycle 2014	Students will be assessed by a standard rubric	70% of students will meet the specified proficiency
Critique their performances	Begin assessment cycle 2015	Students will be assessed by a standard rubric	70% of students will meet the specified proficiency

English 115 - Assessment of Student Learning Outcomes

Responsible person(s) _Peggy Mecham, Curriculum Coordinator

Date: April 29, 2011

Outcome	Timeline	Assessment tool(s)	Expected Benchmark
Employ effective physical and vocal skills in the delivery of speeches	Begin assessment cycle Fall 2011	Students will be assessed through written faculty critique	70% of students will meet the specified proficiency
Identify speaking genres, organization structures, audience and occasion	Begin assessment cycle Fall 2012	Students will be assessed by a standard rubric	70% of students will meet the specified proficiency
Compose purposeful and coherent speeches	Begin assessment cycle 2013	Students will be assessed by a standard rubric	70% of students will meet the specified proficiency
Develop receptive and critical listening skills	Begin assessment cycle 2014	Students will be assessed by a standard rubric	70% of students will meet the specified proficiency
Assess respectful and ethical persuasive techniques	Begin assessment cycle 2015	Students will be assessed by a standard rubric	70% of students will meet the specified proficiency

English 107 - Assessment of Student Learning Outcomes

Responsible person(s) _Peggy Mecham, Curriculum Coordinator

Date: April 29, 2011

Outcome	Timeline	Assessment tool(s)	Expected Benchmark
Explain how mass media both shapes and reflects society	Begin assessment cycle Fall 2011	A cohort of students will be assessed through embedded test questions.	70% of students will meet the specified proficiency
Discuss theories, developments and effects of mass communication	Begin assessment cycle Fall 2012	Students will be assessed through embedded test questions	70% of students will meet the specified proficiency
Discuss the major forms of mass media and explain how they differ from one another	Begin assessment cycle 2013	Students will be assessed through embedded test questions	70% of students will meet the specified proficiency
Explain how technological advances have changed (and continue to change) the form, content and role of mass media	Begin assessment cycle 2014	Students will be assessed through embedded test questions	70% of students will meet the specified proficiency
Demonstrate media literacy skills that will help students become knowledgeable receivers of information delivered through mass communication	Begin assessment cycle 2015	Students will be assessed by a standard rubric	70% of students will meet the specified proficiency

COMMUNITY COLLEGE OF PHILADELPHIA
MATHEMATICS DEPARTMENT

**Response to the Proposal to Form a New
Developmental Mathematics Department**

*From a perspective of attaining mathematical competence,
teaching elementary mathematics does not mean bringing
students merely to the end of arithmetic or to the beginning
of “pre-algebra.” Rather, it means providing them with a
groundwork on which to build future mathematics learning.*

– Liping Ma, 1999

Summary:

On Monday, November 12, 2012, Vice President of Academic Affairs Judith Gay presented to the Mathematics Department a formal proposal to create a new Developmental Mathematics Department.^[1]

The Mathematics Department is firmly against this proposal on the following grounds:

- 1) The proposal does not present a cogent rationale or verifiable evidence that the formation of a new department will have any educationally significant expectation of addressing the issues of concern of the Vice President.
- 2) The Mathematics Department has been addressing these concerns in various ways for many years and approached the Vice President in 2005 with a comprehensive plan grounded firmly in evidence supported by national studies.^[2] This plan has received little continued support from the College administration. The department has been developing strategies grown from this plan in subsequent years and has evidence of improvement within reasonable expectations.
- 3) The potential consequences of the proposal are far-reaching and without careful consideration could lead to profound and highly undesirable repercussions relating to, among other things, the administration of personnel, the articulation of standards between the developmental and the regular departments, as well as how the elementary courses transfer to other institutions.

Introduction

The Mathematics Department has always been concerned about its elementary offerings, typically labeled “developmental” courses, and the learning experiences that students have when taking them. These courses cover topics and concepts that are essentially learned in primary and secondary school. Math 016 Arithmetic contains concepts typically learned in school roughly up to grade 5. Math 017 Elementary Algebra and Math 118 Intermediate Algebra topics are learned in grades 6 through about 10. Collectively the elementary courses cover the development of mathematical knowledge that a student would learn over the course of about 7 to 10 years.

It is plainly clear that student performance in elementary math courses around the country is a problem and CCP is not atypical in that respect. The Mathematics Department, not being content with these lackluster results, has spent much time discussing the underlying issues as well as implementing changes in teaching methods on an individual basis in an attempt to improve performance and understanding. Some have even created their own class notes. Previous collective attempts to address student performance have been tried but have not had the lasting impact desired. Eight years ago, the department created and instituted a comprehensive plan to address the issues of concern in the elementary mathematics arena and has continued to develop these initiatives, frequently with little support from the College. Among the many products of these initiatives is the creation of foundational materials for the elementary math courses developed by departmental faculty as well as comprehensive uniform departmental final exams drawn from banks of over 2000 exercises created with the participation of departmental faculty. These materials have been publicly available since Spring 2010 and currently reside on the departmental website.^[3]

The overarching goal of the department for students in the elementary courses is the acquisition of lasting mastery of the concepts presented. We see the maintenance of standards at all levels and the certification of proficiency to those who demonstrate adequate mastery as integral to meeting our objective. In this way, we wish to avoid setbacks in subsequent student endeavors that call for mastery of the mathematical concepts found in the elementary courses. Our goals are supported by and coincide with current literature, research and reports in developmental mathematics.^[2]

In 2005, the Committee for Elementary Mathematics and its Effects on the Curriculum (CEMEC), consisting of math faculty, developed a comprehensive plan addressing issues they perceived within the elementary courses such as math placement and barriers to success like students’ difficulty (at all levels) with the arithmetic of fractions.^[4] Dr. Gay suggested they create a pilot to study various aspects of the plan they had developed. A report on this pilot was compiled and presented in Fall 2008.^[5]

Results from this report as well as more recent data provide some evidence that the department’s objective of students acquiring lasting mastery is being achieved. The Vice President’s proposal operates from a preoccupation on student pass rates as a global measure of the effectiveness of a course. The department asserts that this is too narrow a metric as it does not measure whether students have truly internalized the concepts. A student’s success throughout his or her mathematical courses is a much more appropriate measure of success than raw pass rates. Many students do not “succeed” in a particular course for reasons beyond the control of the College. What students know and can demonstrate they have learned upon completion of a sequence of courses is the critical test of student performance and the effectiveness of those courses. All curricula that require any mathematical knowledge of their students directly benefit from efforts of the department to enhance long-term learning.

The proposal to create a new developmental mathematics department because “our current approach to developmental mathematics is not working” overlooks the fact that the department is

engaged in comprehensive efforts to address these issues of concern. With little more to go on, the proposal appears to be primarily motivated by dissatisfaction that certain short-term student outcomes (in contrast to lasting mastery) are not being realized.

The Vice President's Proposal

Dr. Gay claims that the creation of a new department to oversee developmental mathematics is “a reasonable approach to organizing our effort.” She cites two studies into the comparative effectiveness of centralized (separate departments) vs. decentralized (single department) models for developmental math and also refers to efforts at area colleges that have had some success in improving developmental math as part of her argument for a new department.

Dr. Gay refers to two articles: *Program Components and Their Relationship to Student Performance*, by H. R. Boylan, L. B. Bliss and B. S. Bonham,^[6] and *The Location of Developmental Education in Community Colleges: A Discussion of the Merits of Mainstreaming vs. Centralization*, by D. Perin.^[7] Dr. Gay states, “one of the advantages of the centralized approach is the focus it brings to working on developmental education.” Both articles discuss the correlation between the organizational model and student performance; however, neither claims that the success that was observed was a consequence of the organization model. Dolores Perrin in her conclusion to the latter article writes:

“Although centralized models have been recommended by experts in the field, Boylan and his colleagues (Boylan et al., 1997; Boylan, 1999) suggest that it is not the centralization itself that might be responsible for superior outcomes but the fact that this structure makes it easier to coordinate services and promote communication among staff. Coordination and communication may come more easily in a centralized model but are, of course, entirely possible in a situation where remedial education is incorporated in a larger department.”^[8]

Based on the available research, centralizing developmental mathematics into its own department is neither necessary nor sufficient for effective developmental mathematics education. In fact there is almost no recent literature about developmental mathematics that recommends a centralized approach. Interestingly, many studies have criticized common U.S. methodologies for focusing “almost entirely on practicing routine procedures, with virtually no emphasis on understanding of core mathematics concepts that might help students forge connections among the numerous mathematical procedures that make up the mathematics curriculum.”^[9] A centralized model may have difficulty forging these connections without a clear understanding of what students will be expected to know once they leave the developmental environment.

Dr. Gay also mentions effective initiatives at area colleges. While there may be something to learn from these efforts, all of these institutions have implemented their changes within a decentralized system. None have separate developmental mathematics departments. We are aware of several of these initiatives and wish to obtain objective comparative statistics on their efficacy in order to better understand what they have achieved. One faculty member from Delaware County Community College commented that being able to teach both developmental and non-developmental courses permits her a clearer understanding of what students will encounter and assists her in her lesson development.^[10] The promising initiatives at these area colleges might not have been as effective coming from a centralized model and perhaps may have never happened without the broader decentralized structure.

It is misleading to compare developmental math at CCP to the community colleges in Bucks, Delaware and Montgomery counties, whose incoming students are very different than ours with regards to educational background, age and socio-economic status. According to IR Report #230, “developmental math students at CCP were much less successful than students at other PA community colleges.”^[11] Considering that on average CCP students tend to be older than at other community colleges and many are products of the Philadelphia public school system (which has its own problems in mathematics), the lower success rate is not particularly surprising. It is not a stretch to understand that on average a CCP student will have less mathematical ability when entering college than a student entering a suburban community college who has recently graduated high-school. Social characteristics that have been shown to correlate with educational success, such as median family income and unemployment, are significantly worse in Philadelphia, yet we compare favorably in many aspects to our neighbor institutions. CCP’s completion, transfer and goal attainment rates are comparable to nearby community colleges.^[11] Failing to factor the background of our student body into any assessment of developmental education reform brings the validity of the assessment into question.

Dr. Gay argues that the Mathematics Department has not achieved improvement in developmental mathematics. She does not opine whether the department will not or cannot achieve such improvement in outcomes but only that a new direction incorporating new focus and new thinking (perhaps by way of new faculty) is required. We claim that she has not shown sufficient cause for such a change nor enough detail as to why a new department will bring about the outcomes she desires.

Developmental Mathematics at CCP

Developmental mathematics at CCP has always been an area of concern to the Mathematics Department. In 2004, several math faculty formed the Committee for Elementary Mathematics and its Effect on the Curriculum (CEMEC). Over the course of a year it developed a comprehensive plan to address problems in developmental mathematics.^[4] After some modification, a pilot to explore some of the ideas in the plan was approved by the College administration. Features of the pilot were discussed by math faculty at a NADE conference in 2006 and many thought it was a well-formed, carefully considered plan. Although the pilot had some disruptions, it was carried out, concluding in 2007. A report was written and presented to the administration in 2008.^[5] Although the department felt some of the results had promise, the administration chose not to continue support for the initiatives in the pilot. Although the CEMEC initiative enjoyed a very brief time as part of *Achieving the Dream*, it was ultimately discontinued by the College.

As an outgrowth of CEMEC, several of its original members developed the materials used for the pilot into finished texts to be used by interested faculty. These materials are still in use today and are publicly available on the departmental website.^[3] Math 016 Arithmetic and Math 017 Elementary Algebra were eventually revised to better resemble the models proposed by CEMEC. At the same time that these revisions went into effect, uniform departmental final exams were instituted, in Spring 2010.

Current departmental efforts in developmental mathematics include ideas from the original CEMEC proposal: revision of the math placement process, better advising regarding developmental math, improvements to Math 016 and 017, as well as course development designed to give students better pathways to college readiness, and a selection of courses that meet the math General Education requirement that are alternatives to Math 118. These plans have been shared with Dr. Gay. Details of these efforts will be incorporated in a dynamic document called the *MathTree*. It will include descriptions and status of current and completed projects. It will be available on the departmental website soon.

All these efforts stem from the department's objective to provide students the opportunity to learn and acquire lasting mastery of the material. We are not only interested in whether a student passes an elementary course, but also whether that student is able to take the knowledge forward and succeed in subsequent courses (and not only in mathematics course, but also any course that has a mathematical prerequisite). The critical question is whether the student truly knows what he or she needs to know in order to succeed at college.

In the interest of full disclosure, the grade distribution rates for Maths 016, 017 and 118 for Spring 2008 through Spring 2012 are listed below:

Term	Math 016 Arithmetic			Math 017 Elementary Algebra			Math 118 Intermediate Algebra		
	P	MP/F	W	P	MP/F	W	A/B/C	D/F	W
SP 2008	55.0	32.0	13.0	51.0	39.0	10.0	50.0	30.0	19.0
FL 2008	61.3	31.5	7.2	54.9	34.1	11.0	52.4	30.9	16.7
SP 2009	52.5	37.1	10.4	51.9	35.8	12.2	50.8	29.3	19.8
FL 2009	59.5	33.6	7.0	50.5	38.1	11.4	51.4	34.5	14.0
SP 2010	42.6	43.0	14.4	39.9	44.6	15.5	43.2	35.5	21.2
FL 2010	54.3	37.0	8.7	43.0	44.1	12.9	41.8	39.1	19.1
SP 2011	43.7	44.0	12.4	45.1	39.7	15.2	43.1	36.4	20.5
FL 2011	42.6	46.6	10.8	46.7	41.6	11.6	43.2	39.2	17.6
SP 2012	44.9	42.8	12.3	41.7	45.8	12.5	43.4	39.1	17.5

All values are expressed as percentages.

Successful outcomes: P = Pass, A/B/C

Unsuccessful outcomes, MP/F = Making Progress/Fail, D/F, W = Withdrawn

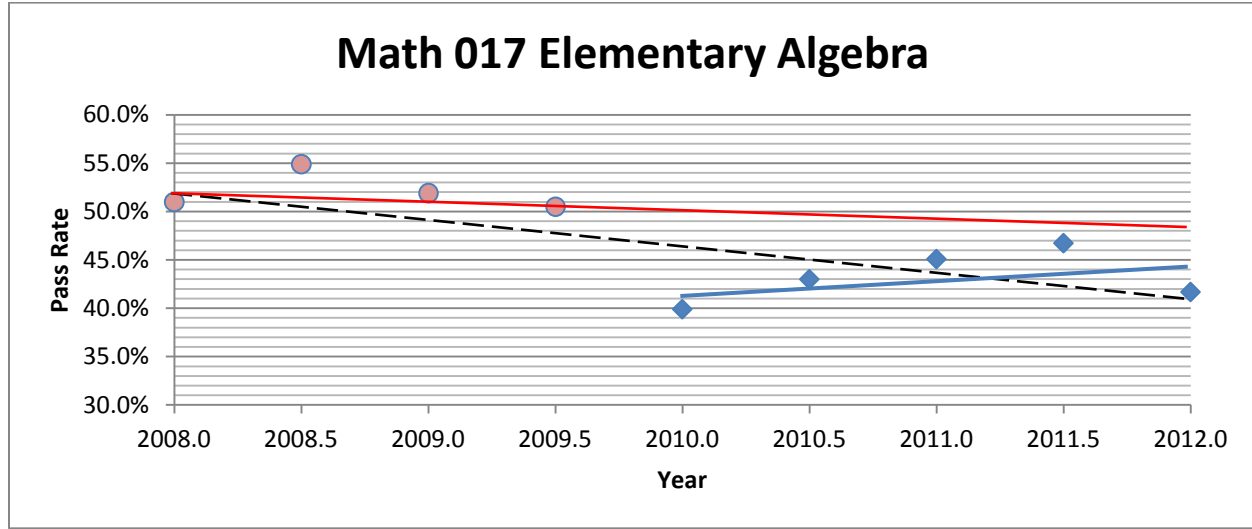
Note: The double underline indicates where the departmental final exam was instituted.

(We are considering a D an unsuccessful outcome for Math 118 as it does not meet prerequisite requirements, however it may meet general elective requirements for success.)

Dr. Gay described this data as not showing improvement. If there had been no change in the composition of the courses over this period, we would agree. As one can see from the chart above the success rates for each of the elementary courses experienced a drop during Spring 2010. This coincides with the implementation of the departmental final exam in all three courses as well as the first use of the revised course content for Maths 016 and 017. The department expected there to be a drop as a uniform standard was established and new revisions were implemented. However, we were disappointed that the decreases were as significant as they were.

If one looks at a trend line (or regression line) for each of the courses over the whole period Spring 2008 to Spring 2012, the lines are clearly going down. However, if you look at the trend lines for the periods Spring 2008 to Fall 2009 and Spring 2010 to Spring 2012 separately, it is interesting to see that the lines in the latter half are increasing while trend lines from the earlier half are relatively flat or slightly decreasing.

As an example, let's examine Math 017:



Spring = 20xx.0, Fall = 20xx.5. Red circles are before the revision. Blue diamonds are after the revision.

It is clear that if the two periods are separated, the trend lines give a clearer picture of what is happening in the course. The red line is the trend line for the previous version of Math 017. It had a slight downward trend, decreasing by about 0.9% per year (this translates into about 12- 15 fewer students passing each year on average). The blue line indicates an upward trend of about 1.5% per year (about 20 – 25 more students passing per year on average). If one continues these trend lines forward, the blue line overtakes the red line in Fall 2013. The dashed line is the trend line for the entire period and does not give an accurate measure of the situation. Data for Math 016 and 118 show mildly positive trend lines in the latter period as well.

All of the previous data assume success is measured against the total number of students enrolled at the 20% census. If one measures the success against the number of students who complete the course (that is, ignoring withdrawals), one will see the relative success rates are 58.6% for developmental math courses as a whole.

It has been observed that while not successfully completing English 101 is a barrier to fully participating in a college education at CCP, it is unsuccessfully completing Math 118 that is the barrier to completing a credential for many students. Students who struggle with Math 118 tend to reach this barrier near the end of their career at CCP and this proximity to graduation casts disproportionate emphasis on the exigency of reforming developmental mathematics. Struggling with English 101, being nearer the beginning of one's studies, creates much less angst in this regard. I have not yet seen an analysis to determine how much of the College's graduation rate is affected by not successfully completing English 101 in contrast to Math 118.

The Mathematics Department is currently working on new revisions of Math 016 and 017, incorporating what the department has learned from the two years that the current version has been used, as well as being aligned with national research and best practices.^[2] Additionally it is developing new courses that meet the math General Education requirement to serve as alternatives to Math 118. Members of the department are exploring new pathways for each student to complete his or her

developmental math education in the most appropriate fashion. We expect this exploration to lead to new curriculum development, much of it adapting and modifying various successful models to the needs of CCP students. Through these efforts we hope to increase the number of developmental math students that reach college-readiness.

All of this effort is clear evidence of “concerted, focused attention.” More than half of the full-time faculty members teach more elementary courses than higher level courses. On average, the portion of a full-time faculty member’s load that is elementary is 54.5%. Several faculty members teach nothing but elementary courses. The vast majority of the adjunct faculty members teach exclusively elementary courses. The belief that a typical faculty member is aloof to the issues in developmental mathematics would be absurd. Mathematicians discuss mathematics at all levels and see little distinction between elementary mathematics and more advanced topics and understand the deep importance of the foundational knowledge one needs to progress in one’s mathematical studies. Results at higher levels inform the teaching at lower levels. Without a clear perspective of the discipline from the highest and most abstract to the lowest and most simple, it would be very difficult to construct the appropriate scaffolding of knowledge needed on which to build future understanding. Removing the discussion of developmental mathematics from the greater context and relegating it to a separate department is at best short-sighted and at worst, disastrous.

Potential Issues

Creating a new department poses multiple challenges beyond the mere logistics of selecting a new department head, forming hiring and lateral transfer criteria, seeking new faculty, and allocating resources. There are also issues of what impact the separation of a student’s mathematical experience across two departments will have, the coordination between the two mathematics departments, the delicate and potentially problematic decisions about the fate of current faculty and how courses controlled by a developmental department may be viewed by transfer institutions or accrediting organizations.

A significant concern that the Mathematics Department has regarding the formation of a new department is the potential disarticulation of standards between the two departments. There are two great pressures experienced in developmental education – the need to increase successful completion and persistence rates and the desire for high standards. Although ideally these pressures are managed jointly, compromise of the integrity of the program by altering learning outcomes, easing on assessment or inflating grades is an ever present temptation. Even with great vigilance, lowering of standards may occur incrementally and unnoticed when the department is primarily concerned with getting students to the end of their developmental sequence with little thought to more advanced study. This potential decay of integrity is more severely arrested when overseen by a department that sees the elementary courses as steps along a longer path as would be true in a decentralized model.

Although members of the Mathematics Department of Camden County College, which has two departments, have great respect for their colleagues in the Academic Skills Math (ASM) Department, relations between the two have been strained much of the time owing to the dissatisfaction with the

ability of students who come through their developmental math at the college and are concerned with the standards set by the ASM program. There has been some talk of instituting an entrance exam to the upper level courses, but the problem of students passing their last developmental course but not being able to pass the entrance exam has proven to be a sticking point.^[12] This discord of developmental objectives and non-developmental expectations is epitomized by the frequently frustrating gap between high-school exit criteria and college entrance requirements. It is entirely possible that eventually students could pass Math 118 and not have sufficient knowledge to succeed in subsequent courses. The Mathematics Department does not wish for this sort of dysfunction ever to be possible in the mathematics curriculum.

Nationally, there is a trend away from centralized developmental math models. In 1997, Bucks County Community College moved the Basic Algebra course that had been controlled by the developmental education program into the regular math department because it “would allow for continuity in the mathematical curriculum and consequently a smoother transition for students to higher levels of mathematics. In order to best prepare students, it is essential for instructors to have a full view of ‘what comes later.’ By isolating this course into its own sphere, students are often deprived of this wider view since none of the instructors in Developmental Education teach higher level courses and consequently do not have this view of the sequence of math courses.”^[13] The two math departments of Salt Lake Community College recently merged, allowing the combined faculty to address the huge chasm between the developmental and regular math courses as well as break down barriers resulting from the silo effect.^[12]

Working on improving the elementary mathematics experience at CCP is of great interest to the math faculty. Not wishing to lose connection with the full spectrum of math courses, many math faculty members may not laterally transfer into a new developmental mathematics department. Such faculty members will have greater difficulty participating in the developmental math conversation and may be viewed as interlopers. Not long ago, the Biology Department of the University of Pennsylvania chose not to split into separate departments in order to preserve cross-disciplinary interaction and curriculum development. Other biology departments that have split are now facing communication and integration challenges stemming from increasing interconnectedness of the sub-disciplines. Coordinating developmental math efforts across departments is at best inelegant and more likely unnecessarily Byzantine. Forming a new department creates a wasteful impediment to joint curricular innovation.

There has been some discussion in the past of hiring new faculty with credentials in Math Education as a way of introducing new thinking and perspectives into the developmental math conversation. The department has participated in four years’ worth of hiring cycles for such faculty and although some candidates met the mathematical standards of the search committees and were recommended, the experience was disappointing overall. Potential candidates with a thorough understanding of all levels of mathematics may be more likely to apply for a developmental position within a larger math department than for a position within a department devoted to basic skills because they are leery of the downward slide of standards that plagues remedial programs or wish to teach some advanced courses. This aversion can create a self-fulfilling prophecy when such programs are staffed entirely by faculty who are unacquainted with all levels of mathematics. Very few of the candidates

recommended by the hiring committees were approved by the administration and only one accepted a position. Candidates that had experience in curriculum development, expertise in teaching developmental mathematics and what Dr. Liping Ma calls “a profound understanding of fundamental mathematics”^[14] expected by the department were few and far between. The necessary perspective to comprehensively instill lasting mastery through promoting understanding of mathematical principles requires a deep exposure to higher-level mathematics – an exposure that in the experience of the department faculty has been unfortunately rare in the Math Education field. The department would welcome the opportunity to interview such candidates and regrets not having had more opportunity to do so. While we understand that only a few students will become mathematicians, engineers or physicists, we believe students should have a solid foundation in the basic mathematics one needs to be an effective and competent citizen. Creating a department that does not value a deep mathematical perspective would lead to the formation of a curricular community with an incomplete vision of what developmental mathematics students need – a situation that may achieve short-term success but fosters little long-term success.

The department employs roughly 30 full-time, 5 or 6 visiting lecturer and about 100 adjunct faculty. It offers approximately 300 math sections, of which close to 240 are elementary. Assuming all elementary sections are moved to a new developmental department, there would then be 60 or so non-elementary sections remaining in the regular department. This is barely sufficient to support the 30 full-time faculty even providing that half their load is elementary. This sharing of load would of course need the approval of the new department. Some full-time faculty might choose to laterally transfer into the new department, but many would not. Almost all of the adjunct faculty would need to request work in the new department and the fate of visiting lectureships is unclear. Details as to how all of these faculty management issues are to be handled are absent from the proposal and would have to be dealt with carefully as there are sensitive contractual issues involved. Even with some new developmental math faculty, the majority of the course sections would most likely be taught by the same faculty who are teaching them now. If for the most part the same faculty teach the elementary courses and limitations to effective innovation manifest, one might ask what educationally significant difference one expects from creating the new department – a decision that would affect the college experience of up to 12,000 students a year.

Math 118 Intermediate Algebra currently earns students credit toward graduation and is consequently considered a “college” course. Although many colleges do not permit it to transfer and require students to fulfill college level mathematics requirements there, Math 118 is viewed as meeting some college requirement by other institutions and accrediting bodies. Assigning Math 118 to a developmental mathematics department risks losing this last veneer of credibility and it may cease to be viewed as meeting a college requirement elsewhere. This could ultimately lead to Math 118 losing its ability to earn graduation credit, directly threatening many students’ ability to meet a math General Education requirement. It might also have detrimental effects in accredited programs that require a college-level math course. Math 118 losing its “college” level status would add significant barriers to students completing a credential and depress graduation rates.

Even if only a few of these consequences were to occur, they would have a serious negative impact on developmental mathematics at CCP. For many, the “path to possibilities” could become a railway to the educational burial ground.

Conclusion

The Vice President’s proposal seems to imply that the “our current approach...is not working” because the current Mathematics Department is not engaging in the right activities to bring about the desired improvements. We contend that not only are we having some success but that our efforts are in alignment with current research and thinking in the field. The proposal implies that there is a lack of focus within the Mathematics Department. The fact that the department has been working diligently on a greater vision of developmental mathematics based on a comprehensive plan for the better part of eight years shows that we are clearly focused in our efforts. The proposal claims that forming the new department will engender the necessary focus to bring about improvement in student success and that in the absence of any compelling evidence, “reasonable” is somehow a sufficient criterion for implementing such a drastic and difficult to reverse change. It presupposes that the benefits of forming the new department outweigh any negative consequences caused by its formation and will not distract or detract from those efforts currently underway to improve student success. Creating a new department would also involve significant expenditure – funds that maybe be better spent elsewhere.

In light of the reasons described in this document, the CCP Mathematics Department believes that the formation of a new developmental mathematics department is an unwarranted and unwise course of action and strongly recommends that the proposal to form a new developmental mathematics department not be approved.

Respectfully.

Brenton A. Webber
Mathematics Department Head

6 December 2012

End Notes

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- [*Undergraduate Programs and Courses in the Mathematical Sciences: Committee on the Undergraduate Program in Mathematics \(CUPM\) Curriculum Guide*](#), Mathematical Association of America Committee on the Undergraduate Program in Mathematics (2004).
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- [5] [*Report on the Pilot Project Spring and Fall 2007*](#), CEMEC, CCP Mathematics Department (CCP, October 2008)
- [6] [*Program Components and Their Relationship to Student Performance*](#), H.R. Boylan, L.B. Bliss, B.S. Bonham, Journal of Developmental Education, Vol. 20 Issue 3 (Spring 1997)
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- [8] *ibid*, p. 40.
- [9] [*What Community College Developmental Mathematics Students Understand about Mathematics*](#), J.W. Stigler, K.B. Givvin, B.J. Thompson, p. 1. (University of CA, LA, Carnegie Foundation, 2010)
- [10] Personal correspondence (2012).
- [11] [*National Community College Benchmark Project: National and Statewide Comparisons 2012, IR Report #230*](#), CCP Office of Institutional Research (CCP, October 2012)
- [12] Personal correspondence (2012).
- [13] Memo from Bucks County Community College Mathematics Department to Dr. Annette L. Conn, Vice President & Dean of Academic Affairs (BCCC, 1997)
- [14] [*Knowing and Teaching Elementary Mathematics*](#), Liping Ma (Routledge, 1999, 2010)