

## **Part I. Alignment with College**

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### **Chapter 0: Unit Alignment**

#### **1) Core Values**

**Learning:** MDTA supports learning by offering high quality, coherent programs of instruction in music, theatre and dance. We help students achieve their goals in career preparation, skill advancement, college transfer, personal development and enrichment. The annual season of plays and concerts is an integral part of these instructional programs, as well as a cultural resource for the larger community.

The department brings both a theoretical knowledge and personal experience as practicing artists to the classroom, thereby functioning as role models for students regarding the importance of life long learning. Performance opportunities provide students with experiential learning, which solidifies and enhances comprehension.

Students are provided with opportunities to perform in various venues: e.g. the main Performance Hall, Blue Door Theatre, dance studio, recording studio, choir room, as well as multiple other community venues.

#### **Diversity:**

MDTA encompasses a diversity of disciplines, as well as encouraging students to find their own voice. The performing arts naturally embrace a diversity of styles and genres from multiple cultures throughout history from ancient to modern. Students have the opportunity to work with faculty who has experience living and working in other cultures, both in this country and abroad.

Because the process of performing requires students to access their individuality, MDTA by its very nature is inclusive and embracing, honoring and encouraging of all individual diversity.

#### **Innovation:**

MDTA continues to be leaders in innovation by using guest artists, master classes, student-initiated performances. Collaborations of unique elements have resulted in new learning communities. Examples include "Total Performer," a class aimed to integrate theatre, dance and music for musical theatre students, and "Go for Baroque," which was a collaboration of art, music, history, and literature in the Baroque era. Collaborative concerts are a common occurrence in dance and music. "Amazing Grace" involved all our disciplines in a concert about breast cancer. In addition, the dance program has integrated somatic practices to support dance.

MDTA encourages annual revision and updates of all curriculum. In addition, faculty continue to develop new classes such as African Dance, Continuum, and Audio Engineering. In music there is a new program which trains students in Music Technology to articulate with Northwest Christian College.

MDTA encourages student creativity in all disciplines. The dance and theatre programs consistently create original performances using student choreographers, play-writes and directors. In music students write and perform original compositions in the classroom as well as in Student Showcases.

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**Collaboration & partnership:**

MDTA is collaborative by nature. Interdepartmental collaborations happen all the time: faculty play on dance concerts, dancers in faculty concerts, Collaborations with the community at large include events that bring community to the college: to name a few Fall Dance Collage, Faculty Concerts, UO/Lane Jazz Festival, High School Solo/Ensemble Festivals; Vocal Jazz Invitational; and Summer Musical Theater.

**Integrity:**

MDTA strives to keep communication honest, open and ongoing. Commitment, discipline, work ethic and integrity required by students to be successful in any of our programs is constantly demonstrated by faculty who remain current and active in their respected fields; therefore, integrity is inherent in the curriculum. Integrity of the programs rely on keeping our programs current with other institutions, and being honest with them about giving the necessary feedback for growth in their discipline. This comes during rehearsal the process of rehearsals, in performance classes, in any student performances.

**Accessibility:**

While some classes on campus have a selective process, we have entry-level classes that are first come first serve basis. Program offers a broad range of classes for entry-level students.

Talent grants are offered within each discipline providing exceptional students with 12 credits. Students are selected by audition. Individual Lessons are required in music at additional expense. Thus scholarships are offered to help. MDTA provide preparation of students to advance to a 4-yr school.

Wheel chair accessibility to performances has been improved with a new restroom upstairs.

Continued improved physical access for students to teachers and classrooms and accommodations for sight-impaired students in the music lab with Braille mixing board.

2) **Strategic Directions**

**Transforming Student Lives**

MDTA allows students to connect to the deep thread of the unfolding of our existence as human beings. Since the beginning of time, people were moving, creating rhythms, and phonating as a means of communicating, making crops grow, making it rain, fertility, and healing. The way students lives are transformed is by gaining a sense of the importance of performing activities to human experience. Students come to us because of the opportunity for spiritual, personal, intellectual, physical transformation. By virtue of the process that occurs through the transformation of learning, self-esteem blossoms and development of cultural competence. The inherent nature of the creative process encourages students to embark on an inner journey of themselves as individuals. Psychologically-challenged students find a place to heal and learn how to heal in the Performing Arts classes. Leads to grasping concepts through both linear and non-linear thinking, and encourages students to work in a gray area and outside the box. Organizational skills, planning ahead, preparation is all part of the process. Encouraging for self-awareness and self-reflection: journals in classes, concert reviews, etc.

**Transforming the Learning Environment**

MDTA through course offerings, performance opportunities and student projects, is organically inclusive of multiple cultures and interests reflected in our community. MDTA makes every effort to create a welcoming atmosphere, in spite of continuing lack of resources. Faculty abide by safety regulations as laid out by the college and relevant to our discipline needs.

### **Transforming the College Organization**

MDTA provides resources for student scholarship through ticket revenues from student productions and faculty performances, advocate for our programs in the business community. The department exercises fiscal responsibility. MDTA faculty are constantly seeking professional advancement and development through professional performance and study. College funding has not kept pace with the enrollment of our programs.

### **3) Learning Centered Principles**

Active student learning is central to what we do. Our students must completely embody their learning experience through performance and/or creativity in music, dance, and theatre.

See Chapter 0 #1) Core Values.

Specific examples:

- Music students in bands, orchestra and choirs learn by playing next to experienced performers.
- Dance, by its very nature, requires that each student actively participates with the body, mind and spirit.
- The performing arts require that students take responsibility for their learning. Becoming an artist demands personal discipline and dedication to the art form, expressed through practicing outside of class time individually and with others. Instructors in MDTA model this through staying current and practiced in their respective fields.
- The dance program offers a wide range of courses that address the needs of diverse learners. Dance courses such Looking at Dance and Anatomy and Body Fundamentals allow students to explore concepts and ideas in both a lecture format, through movement, and discussion groups. Studio technique classes in Modern, Ballet, Jazz, and African dance allow students to explore and perfect concepts of movement and specific skills. The choreography students learn to develop and produce their work on the Main Stage in The Works Student Dance Concert. The Lane Dance Company offers dancers the opportunity to learn responsibility, dedication, and commitment through being members of the company where original work is created and performed. Somatic Courses offer students of diverse backgrounds and skill levels to develop greater awareness of themselves and their bodies.
- The dance faculty engage in an ongoing informal assessment of their program at faculty in-service, at the beginning and throughout the term in program meetings, and on a daily basis. Intellectual freedom is explored through the expertise of each faculty members approach and content to material, and students are encouraged to become clear independent thinkers through the process of becoming creative artists and performers. Input from students regarding course offerings are encouraged and shared among faculty.
- The dance faculty at Lane share the belief that each and every person/body is different, and what makes them different is their own life's history and circumstance. In order for us to be successful in meeting the needs of our students, our view of diversity must go beyond racial, gender, and socio-economic class, to a deeper wider definition that accepts that each individual carries in them a lifetime of experience that affects how they will respond in any given situation. In a Improvisational Dance class, if the task given was to express the idea of "sorrow", each dancers interpretation with reflect something unique and different. There may be some common threads of shape and texture, but no tow will be exactly the same. A more practical example would be...every foot is different. Some point and stretch beautifully, some are short, some flat, some wide. A foot is a foot, regardless of whether it belongs to a person who is Jewish, black, wealthy, or homosexual. Students from diverse cultural and social contexts take dance classes at Lane, and the program is known for its inviting and supportive atmosphere.

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- Students embark on individual pursuits of excellence in various technique classes, and also have the opportunity for experiencing organizational learning through participating in performances such as Open Show at the end of each term, Collaborations Dance Concert, The Works Student Dance Concert, and The Faculty Spring Dance Concert. Students participate in the creative process either as dancers, technical support crew in lighting, stage and costume design, or assist with publicity and hospitality. Students have also assisted in organizing events such as National Dance Week, a week-long series of master classes and dance events.
- The faculty and staff of MDTA are exceptional people who are committed to their own growth and transformation through learning. Each faculty continues to grow and expand their understanding in their fields through regular practice, performance, and producing original creative works. Our faculty and staff take advantage of courses offered at Lane, enrolling in and participating in classes offered in MDTA; Barbara and Debi in ballet, James in music, Myrna in dancing the fluid body, Bonnie in individual singing lessons.
- Open communication is expressed

## **Part II. Unit Description**

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### **Chapter 1: Unit Description**

#### **1) Unit Mission/Vision**

##### **Mission:**

We provide high quality, coherent programs of instruction in music, theater, and dance, serving student goals in career preparation, skill upgrading, college transfer, and personal development and enrichment. The annual season of plays and concerts is an integral part of these instructional programs, as well as a cultural resource for the larger community.

##### **Philosophy:**

Like the natural sciences and the humanities, the arts are a way of knowing and a kind of knowledge. The performing arts develop the natural, primitive communion of our minds and bodies into complex skills that create patterns of sound and movement we call music, acting, or dance. These arts are enhanced by the arts and crafts practiced by scenic and lighting designers, carpenters, electricians, sound engineers, costumers, and makeup artists. The performing arts are at once personal and social, lonely and collaborative. They generate community and depend upon it. Teaching these arts (and learning them) involves individuals exploring and shaping their whole selves into art for their own and their audiences' growth and entertainment. To teach, practice and promote the performing arts is the calling of our faculty, in which they are supported by the department's staff and administrator.

### **MUSIC VISION**

We provide and maintain a high quality program for students who are:

- Planning to transfer in music to colleges and universities
- Seeking training in Music Technology and Commercial Music production
- Desiring enrichment opportunities

### **DANCE VISION**

Lane Dance Program promotes the development of the student dance artist physically, emotionally and academically. The program is geared toward both the transfer student and the student seeking personal enrichment.

Lane Dance Program provides:

- health-conscious training in technique that is developmentally sound, stylistically versatile and professionally focused.
- an emphasis on individual creative potential through a variety of choreographic and performance venues as well as courses such as improvisation, composition and choreography.

- a supportive community which enhances self-confidence, student alliances and faculty -student interaction.

## THEATRE VISION

Lane Community College's Theater Arts program is dedicated to providing a high-quality education in theatre within a safe and supportive center for artistic development. The diverse curriculum emphasizes the discipline of teamwork and prepares students for academic and professional transfer. In support of these goals, the program provides:

- Development of fundamental performance and production skills for the theater and other emerging media
- Encouragement of self-esteem and personal growth through a sequential curriculum and personalized student advising
- Structured assessment processes that engage students, faculty and staff, ensuring high values and personal and professional ethics for curriculum and production.

### 1) Catalog Description

The Music, Dance and Theatre Arts Department offers students a full range of lower-division courses and abundant performance opportunities in music, theater and dance. These curricula meet the needs of students pursuing a baccalaureate degree, recreation and personal growth, and/or a career in these fields.

Curricula are under constant review as each class schedule/catalog is written. Curricula also are addressed at discipline meetings and, usually, at fall inservice.

Every year, the administrative assistant for MDTA distributed to the faculty to review and revise the catalog and description. The revision then input in the catalog by the administrative assistant.

## Dance

Suggested Course of Study: Major in Dance

For students also planning to complete the requirements for a two-year associate of arts Oregon transfer degree.

Offered by Music, Dance and Theatre Arts

This curriculum is designed for the student who intends to transfer to a four-year college or university as a major in dance. To prepare for transfer, students work toward the goal of achieving technical proficiency in dance equivalent to that of a third-year (junior) student, while completing the requirements for an AAOT degree. Though the following course of study is a general curriculum designed for the full-time student, part-time students may also use it as a guide. Individual technical progress will vary, but it is recommended that a student take a full year of Modern and Ballet at an appropriate level before moving up to a higher level. Group requirements vary with degree goals and college. Students interested in pursuing an associate's or bachelor's degree should see Music, Dance and Theatre Arts advisor Tim Blood as well as dance program director Bonnie Simoa, for information and advice.

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## Music

### Suggested Course of Study

Offered by Music, Dance and Theatre Arts

Lane's Music, Dance and Theatre Arts Department offers a complete range of lower-division (freshman and sophomore) courses in music—everything needed by students intending to transfer to a four-year college or university and major in music, and by students intending to meet their needs entirely at Lane, with or without a degree. Whatever the goal of music studies, one of the courses of study suggested below—or some modification of it—will be appropriate. Before registering, however, each student is urged to meet with the Music, Dance and Theatre Arts Department counselor, Tim Blood, Bldg. 1, Rm. 110, or music instructor Barbara Myrick, Bldg. 6, Rm. 138 for advice.

Students can ease their credit-load by taking general requirements during summer term. For B.A. in Music: Arts and Letters should be History of Western Art (Art 204, 205, 206) or World Literature (Eng 107, 108, 109). See current U of O catalog.

For students pursuing B.A. or B.S. degree in Music at the University of Oregon there is an eight-term plan at Lane, including the Associate of Arts Oregon Transfer (AAOT) degree.

## Theatre Acting

### Suggested Course of Study

Offered by Music, Dance and Theatre Arts

For students pursuing a bachelor's degree with a major in theatre arts. For information and advice about other courses required for transfer to specific Oregon colleges and universities, and about other degree and non-degree options, see department advisor Tim Blood, Bldg. 1, Rm. 110.

For advice about career choices other than transfer study it is strongly recommended that each student meet with a member of the Theatre Arts faculty.

This is a suggested course of study for students interested in acting. A suggested course of study is not the same as a state-approved vocational program in which a student earns a degree or certificate issued by the Lane Board of Education, nor is it an associate of arts degree. See department advisor Tim Blood for further information.

This "fast track" first-year curriculum is designed to help students get a B.A. degree in four years. Individual needs and desires may require a different approach. Interested students should seek advice from Theatre Arts instructor Patrick Torelle, Bldg. 6, Rm 132.

## 2) History/Significant Program Events

The MDTA maintains a general archives of information about the happenings of the unit, annual workloads, copies of documents generated by unit staff and photographs of faculty and staff who are currently employed by the department. The history of the unit is carried forward by oral tradition with the documentation being stored in a filing cabinet in the office of the division chair. The administrative assistant maintains the documentation and is able to access any piece of it on request.

## 3) Degrees and Certificates

Only AAOT is offered through the MDTA department.

5) **Organizational Structure**

A single division chair serves both the Art and Applied Design Department and the Music, Dance and Theatre Arts Department. Each department is further served by an administrative assistant residing in the department while providing support for the faculty and the division chair. In addition, a technical director, a publicist, a music technology lab coordination and a costumer provide support for the various activities offered as a part of student learning.

6) **Staff/Faculty**

**Bertucci, Ronald**

FTE: 1.0

Educational credentials: M.M. University of Oregon; B.A. University of Oregon

Primary area of expertise: Band Director, Sight Reading/Ear Training

**Greenwood, James**

FTE: 1.0

Educational credentials: M.M. Kansas State University, B.A. University of Nevada, Las Vegas

Primary area of expertise: Music Theory, Music Literature, Sight Reading/Ear Training, Piano

**McConnell, Kimberly**

FTE: 1.0

Educational credentials: M.M. University of Oregon; B.M.E. University of Oregon

Primary area of expertise: Voice, Choir Director

**McManus, Edward**

FTE: 1.0

Educational credentials: M.M. Ed. University of Oregon; B.M. University of Oregon

Primary area of expertise: Music Technology

**Myrick, Barbara**

FTE: 1.0

Educational credentials: D.M.A. University of Oregon; M.A. Eastman School of Music; M.M. University of Oregon; B.M.E. Montana State University

Primary area of expertise: Music Theory, Music History, Piano

**Noel, Debi**

FTE: 1.0 (temporary)

Educational credentials: M.E. Oregon State University, B.A. Oregon State University

Primary area of expertise: Voice, Piano, Music Fundamentals

**Simoa, Bonnie**

FTE: 1.0

Educational credentials: M.F.A. Mills College; B.A. California State University, Chico

Primary area of expertise: Dance



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**Torelle, Patrick**

FTE: 1.0

Educational credentials: M.A, Portland State University; B.S. Portland State University

Primary area of expertise: Acting

**Vetter, Kim**

FTE: 1.0

Educational credentials: B.F.A Rutgers University; M.A. SUNY Brockport; M.F.A University of California, Los Angeles

Primary area of expertise: Dance

**Clabby, Lawrence**

FTE: .067

Educational credentials: M.M. University of Oregon; B.M. Boise State University

Primary area of expertise: Piano

**Denny, Michael**

FTE: 0.40

Educational credentials: M.A. University of Oregon; B.A. City College of New York

Primary area of expertise: Guitar, Music Fundamentals, Jazz History, Jazz Theory

**Lemmer, Cheryl**

FTE: 0.36

Educational credentials: B.S. Ramapo College

Primary area of expertise: Hip Hop, Jazz Dance

**Mitchell, Raymond**

FTE: 0.18

Educational credentials: Ph.D. University of Oregon, M.P.A. University of Missouri, Kansas City; B.B.A. University of Missouri, Kansas City

Primary area of expertise: Guitar

**Moses, Florabelle**

FTE: 0.36

Educational credentials: M.A. University of Oregon; B.A. Rubin Academy of Music and Dance

Primary area of expertise: Ballet

**Parker, Mary**

FTE: 0.18

Educational credentials: D.M.A. University of Texas at Austin; M.M. University of Texas at Austin, B.A. Trinity College

Primary area of expertise: Piano

**Roberts, Judith**

FTE: 0.49

Educational credentials: M.F.A Brandeis University; B.A. Brandeis University

Primary area of expertise: Improvisational Theatre, Acting Shakespeare

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**Sandford, Anita**

FTE: 0.18

Educational credentials:

Primary area of expertise: Hip Hop Dance

**Stark, Melissa**

FTE: 0.23

Educational credentials: M.M. University of Oregon; B.M. University of the Pacific

Primary area of expertise: Audio Engineering

**Waddell, Nathan**

FTE: 0.38

Educational credentials: M.M. University of Oregon; B.M. University of Oregon; A.A. Lane Community College

Primary area of expertise: Rock History

**Kampanatsanyakorn, Buranee "Bimb"**

Administrative Specialist

FTE: 1.0

**McConkey, James**

Technical Director

FTE: 0.833

**Redondo, Alberto**

Music Technology Lab Coordinator

FTE: 0.833

**Seifert, Myrna**

Publicist

FTE: 0.800

7) **Student Profile**

Ethnicity

2 Asian/Pacific Islander

9 African-American

198 Caucasian

12 Hispanic

7 American Indian/Native Alaskan

44 Unknown

Gender

117 Female

159 Male

8) **Facilities and Equipment**

The Music, Dance and Theatre Arts facility is among the best of the state's colleges. It includes two performance spaces—the Performance Hall, which seats 550, and the Blue Door Theatre, which seats 125. The larger room has a new, state-of-the-art lighting control system and a recently improved sound system. Stage drapes have been replaced recently and additional lighting instruments provided. The smaller theater has been remodeled and appropriate lighting and sound systems installed in recent years. It needs new seats and carpeting. These performance spaces are supported by a well-equipped scene shop, men's and women's dressing rooms, and a costume studio. The main lobby needs new furniture and carpeting, as well as new door hardware. The facility is not completely accessible for wheelchairs.

Recently, additional 12 new offices, 2 classrooms, Music Technology Lab, Recording Studio, Resource Center, Study Hall, improved Blue Door Entrance, remodeled Department office, workroom, conference room, upstairs restroom, music library, AV closet, newly installed electronics in classrooms and newly installed sound system in theatre had been added. In the last decade the department has purchased essential new equipment such as acoustic and electronic pianos, other musical instruments, musician chairs, sound equipment, and computers for almost all faculty and staff. Funds from course fees have enabled some instructors to purchase a variety of services, equipment and materials for direct instructional use. Such fees have become essential to instructional departments as general fund allocations fail to keep up with instructional costs.

We continue to work within the college's initiative request process and the TACT process to update and replace equipment within the department.

9) **Budget Profile**

Operational Supplies	\$47,912
Staff Travel	\$550
Maintenance & Repair	\$1,557
Outside Services	\$1,220
Utilities & Communications	\$3,013
Personal	\$657,427

### Part III. Performance 2003-2004

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#### Chapter 2: Program Outcomes Data, 2003-2004

1) **Enrollment Data**

*Please provide the following enrollment data for 2003-2004:*

- Unit Level: Student FTE <sup>1</sup>  
346.31 FTE
- Course Level: Student FTE <sup>1</sup>  
Dance 88.61 FTE  
Music 224 FTE  
Theatre Arts 33.70 FTE
- Student FTE/Faculty FTE ratios <sup>2</sup>  
 $346.31/11.856 = 29.21$

2) **Student Success Data**

N/A

3) **Budget**

	General Fund Allocation	Actual
M&S	\$47,912	\$45,545
Staff Travel	\$550	\$3,246
Maintenance & Repair	\$1,557	\$2,640
Outside Services	\$1,220	\$6,370
Utilities & Communications	\$3,013	\$2,678
Personal	\$657,427	\$633,055
ICP		\$21,982
Cost per student FTE $\$693,534/346.31 = \$2,003$		

<sup>1</sup>Enrollment Report provided by IRAP.

<sup>2</sup>Student/Faculty Ratios should be constructed from Enrollment Report and FT:PT Faculty Ratio Report.

<sup>3</sup>Budget information provided by Budget Office.

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**Program Outcomes Data, 2003-2004**

	<i><b>Expected Outcomes for 2003-04</b></i>	<i><b>Actual Outcomes For 2003-04</b></i>	<i><b>Analysis of Comparison (Link to 2004-2005 Goals)</b></i>
<b><u>Enrollment Data</u></b>			
Unit Level: Student FTE			
Course Level: Student FTE*			
Unit Faculty/Student FTE ratio			
<b><u>Student Success Data (PT Programs Only)</u></b>			
Degrees/Certificates Awarded			
<b><u>General Fund Budget</u></b>			
General Fund Allocation			
Costs of Unit Operation			
Revenues Generated by Your Unit			
Cost per Student FTE			

*\* Please attach a Course Enrollment report for summer 2003 through Spring 2004. In this table, you only need to address any anomalies in course enrollment that may have occurred in 2003-2004. If you need additional rows, just add them to the template.*

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**Chapter 3: Program Outcomes Analysis, 2003-2004**

*Key Question: Please provide a summary analysis of your projected program outcomes for 2003-2004. Please include assessment of program outcomes as defined in your 2003-2004 Unit Plan.*

***Approaches you might take include:***

1. *Needs Assessment*
2. *Satisfaction Assessment*
3. *Assessing Learning Outcomes*
4. *Environmental Assessment*
5. *Assessing Cost Effectiveness*
6. *Dropouts Assessment (program or college)*
7. *Post-Completion Follow-up Assessment*

***Methods of assessment you might use***

1. *Qualitative Assessment*
2. *Quantitative Assessment*
3. *Pre tests/post tests*
4. *Portfolio assessment*

**1) How effectively did you fulfill your unit's mission?**

MDTA's mission:

We provide high quality, coherent programs of instruction in music, theater and dance, serving student goals in career preparation, skill upgrading, college transfer, and personal development and enrichment. The annual season of plays and concerts is an integral part of these instructional programs, as well as a cultural resource for the larger community.

Course information sheets--

While we have anecdotal information and compare our outcomes with other institutions, we plan to formalize this process over the next five years.

**2) How well did students meet your learning outcomes at both the Program Level and Course Level?**

Learning outcomes for students are identified by course and by program level. A systematic method for reviewing learning outcomes at the program level, while not in place at this time within the Unit MDTA is planned. A schedule is being established in which, over the course of five years, all program level objectives and the presence of the College's Core Abilities will be assessed and modified as required. The systematic method for reviewing learning outcomes at the course level is done by the instructor. The review process allow the instructor to apply a qualitative assessment to the students work and determine whether the work achieves the specific learning outcomes set forth in the assigned problem or in the syllabi or both. Most student work is graded on a qualitative scale based on subjective review by experts (faculty) in the field. The course objectives themselves are not currently subjected to a systematic method of assessment to determine whether they are current and valid within each particular discipline. A five-year rotation schedule is being established in which, over the course of five years, all course level objectives will be assessed and modified as required.

**3) How well did students meet Core Ability outcomes?**

Programs, courses and curriculum in MDTA challenge students at the highest levels, therefore outcomes for different students vary widely. However, through performance, course work, creative

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projects, etc. all aspects of the core ability outcomes are met, evaluated and discussed with students & among staff on a daily basis.

Performing arts naturally align with the college core abilities from the most beginning level classes to professional levels.

### **Communicate Effectively**

Communication, whether through attainment of vocabulary and essential elements, or the act of performing itself, is basic to the disciplines of music, dance and theatre. Students have to be able to talk about the performing arts, be able to do it, critically evaluate their performance and others.

Music: Each term students are evaluated in a variety of ways: performance exams, oral exams, and written exams. In each case, a student's ability to communicate his/her understanding and feeling regarding subject matter and attainment of knowledge is made apparent to instructors and students alike through immediate feedback and discussion. Students' communication skills via performance are evaluated using criteria spelled out in the jury form below:

### **Individual Lessons Jury Form**

Comments from faculty at jury:

*On a scale of 1-5 (1=weakness; 5=strength,) rate student's performance in the following areas:*

#### **Quality of Sound:**

Tone Production:

Intonation:

Posture:

Breathing:

Embouchure:

#### **Technique:**

Articulation (bowing, sticking, tonguing):

Fingerings/mallets:

Scales:

Hand position:

#### **Musicianship:**

Rhythm:

Musicality:

Dynamics:

Phrasing/Breathing:

Stylistic interpretation:

Professional Presentation:

Sight-Reading:

**Think critically and solve problems effectively**

Critical thinking and problem solving are skills required in the implementation of all the performing arts. The performer, whether professional or student, must deal with the elements of space, lighting, sound and the coordination of these elements along with one or more individuals. The student learns basic underlying principles related to these elements and learns to adapt them to a variety of individual situations.

**Increase understanding of the relationship between self and community, including self-awareness, personal responsibility, and the development of cultural competence**

Of their very nature, performing arts are interactive and relationship-oriented activities. The term "performing" implies an audience, and the term "audience" implies an interaction between one or more performers and a group of individuals observing a performance. Self awareness, including the identification of emotional states and their effect on human behavior is required for an individual to project those emotional states in the theater arts. In addition to understanding technical aspects of music and dance, the performer needs to be able to relate to the emotional effect of sound and movement in order to be able to make a personal interpretation in singing, playing an instrument or in creative movement. Music, Dance and Theater allow the student opportunities to participate in a variety of cultural experiences and Music, Dance and Theater Arts arise from and relate to a particular cultural experience.

**Explore academic disciplines**

Each of the programs in the Performing Arts represents a discipline in itself. Any student enrolled in that particular program will explore that discipline in each of the courses contained therein. Students who take courses in the performing arts as electives within other courses of study are offered the opportunity "sample" one or more of the disciplines of the performing arts thereby enriching their lives.

4) **How efficiently did you use the resources you were given?**

The resources we are given are Human Resources, facilities, and operation budget. Faculty in MDTA teach within their expertise. Our performing venues are used to capacity with student, faculty and community groups. Our classrooms, studios, and practice rooms are filled to capacity as well. In a sense we are victims of our efficiency, since we work so well with our resources. We could greatly benefit from more space, human resources, and a larger operation budget. As far as we can know, we are doing okay financially, yet having access to current and complete budget information would greatly enhance our operations and effectiveness.

The earlier scope of performances is now severely limited, with no funding for Mainstage productions. Theatre Faculty is reduced to two: one full-time and one part-time member, who are always seeking new inputs, and continue to act and direct in the larger community.

Though our number of majors is down proportionally, we have the same level of work and output, based on graded papers and performances.



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5) How well are you utilizing current technology?

The dance program continues to keep up with the bio-technology of applying somatic practices to the development of the dancer. In addition to the dance technique courses, students are encouraged to augment their training with a variety of somatic offerings including Body/Mind Stretch, Pilates, and Continuum.

The design focus of the Music Technology Center is centered, first and foremost, on our students. Every aspect of this facility is designed to create a quality learning environment for both music majors and general student populations. For the past 22 years, Lane's popular Music Technology classes have been regularly over subscribed by eager students. Students have repeatedly asked for more course offerings and increased access to the tools of the trade.

In response to this, and other needs, Lane recently completed its new Music Technology Center, which includes a Resource Center, a Music Technology Lab and a Recording Studio.

The Music Resource Center features 7 listening stations (CD's, cassettes, video tape and turntables). Students in music history, jazz history, rock history, and various ensemble classes satisfy regular listening and score-reading assignments in this area. In addition, band, choir and orchestra students may listen to concert recordings and part tapes in this area. It also provides a library of recordings and 8 computer/MIDI workstations for lab work in music fundamentals, music theory, sight reading, notation, and jazz improvisation classes. Advanced student tutors are also available throughout the day and work with students in comfortable and appropriate spaces.

The Music Technology Lab serves as a teaching lab, complete with 20 custom-designed student MIDI/Audio workstations and an instructor's teaching workstation. For the first time in twenty two years, our students are "turning the knobs" right along with the instructor during music technology classes (rather than observing a demonstration on Monday, and perhaps having to wait until their assigned Friday afternoon "lab time" to experience the techniques for themselves). Further, students no longer have manage their schedules around a single workstation. With 20 workstations, students have full and appropriate access to advanced music technology hardware and software, which has become the basis for much recorded music.

The Recording Studio, was designed with our students in mind. Its Control Room is large enough to seat 18 students during recording sessions and demonstrations, and its Tracking Room is large enough for a typical "big band." A Sound Isolation Booth provides sonic flexibility during recording sessions. The entrance to the studio as well as the main storage closet feature double doors that will accommodate grand pianos and other large instruments. The Control Room is separated from the Tracking Room with five windows of specially engineered multi-paned glass and a special heavy duty window frame which work together to provide a high level of acoustic isolation, yet also allow for full viewing of all recording activities during classes and sessions. The Tracking Room features many angled surfaces for proper sound reflection and specially designed sound absorption panels and bass traps.

The Control Room has signal feeds from the Tracking Room, the Isolation Booth, the Music Technology Lab.

Students increasingly use the internet to find information for reports, scenes from plays, and methods of literary analysis. Teachers see the results in students' auditions, creative home videos, and plays.

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*Unit Planning: MDTA*

- 6) **If your program works with an Advisory Committee, how effective was that relationship in helping you meet your program goals?**

N/A

- 7) **How well did you meet faculty and staff goals ?**

While individual faculty and staff identify personal and professional goals in the process of their personnel evaluations, there is not currently a mechanism for the annual generation and evaluation of faculty and staff goals on a Unit basis. Therefore, there is no data available for the 2003-04 academic year. A dialogue among faculty and staff is required in order to accomplish this. An annual unit meeting devoted to the discussion of goals is planning to be initiated in the spring term of 2004-05 and then repeated on an annual basis. The proceedings of this meeting will be documented and made available to all members of the unit. Each successive year, the goals of the preceding year will be evaluated. Goals which require more than one year for accomplishment can be renewed for the following year.

- 8) **Review your initiatives from 2003-2004.**

2003-04 Initiatives

- Music Technology Lab Update  
Because this initiative was funded, the goal of teaching of music relative to recording using current method is being met.
- Increase Support Staff
- Acoustic Ceiling Panels.
- Music Equipment & Maintenance Needs
- Replacement of Carpet
- New Dance Studio

- 9) **Overall, what strengths do you believe your unit demonstrated in 2003-2004?**

Flexibility and the ability to focus on our students when we still do not have a permanent division chair.

Our connection with our students is stronger than ever, with both faculty members keeping open doors for communicating with students on all levels. There is a thorough integration of age levels in the participatory framework of classes.

- 10) **Overall, what challenges do you believe your unit faced in 2003-2004?**

Current limits on faculty (FTE) both full time and part time, impose limits on curriculum development and related courses required to stay current with national trends and meet student needs.

Unacceptable acoustics in the Performance Hall creates a negative experience for our student performers.

Inadequate studio space for dance.

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Inadequate instrument inventory, and replacement/maintenance budget.

Inadequate piano tuning budget.

Dance has no part-time budget.

Dance has no budget for dance class accompanist.

Music has no sheet music budget.

Need for more staffing in publicity and technical director.

Financial limitations

Mainstage removed as a training facility for theatre

11) What conclusions do you draw from this analysis about needed improvements or changes in 2004-2005?\*

### **Support Staff**

Learning outcomes for students in all of the performing arts are directly related to the availability of adequate opportunities for students to perform. Currently, performance opportunities for Theater Arts students are limited and, thus significantly impact their learning. The positions of publicist and technical director have been cut to 0.8 FTE and 0.83 FTE respectively. Because of the decreased availability of the individuals in these two positions, students in the Theater Arts program have not been able to plan for and participate in performances on the main stage in the performance hall. A primary improvement relative to the Theater Arts program for 2004-2005 is the increase in FTE of the technical director and the publicist in order to allow for the reinstatement of the use of the mains stage by students.

### **Installation of acoustic panels in the performance hall**

In any course of study students need feedback regarding their performance, whether that performance be oral, written or behavioral. Students enrolled in the performing arts programs are no exception. Currently the feedback system available to students whose coursework requires performance on the main stage of the performance hall is inadequate, providing inadequate feedback. Sound made on the stage is lost in the cloth drapes and the empty overhead space. Student orchestras, choirs, bands and vocalists cannot hear themselves and, in addition, the audience is losing some of the sound projected.

### **Musical Instrument purchase and annual maintenance budget**

Effective equipment is required for the accomplishment of any objective. Musical instruments are the equipment involved for students in group piano classes, instrumental bands, jazz ensembles and orchestra classes. Some of the instruments currently available to students are no longer able to be repaired (average age of instruments is 32 years). These instruments need to be replaced in order to allow students to meet course objectives. Instruments which continue to be able to be repaired need to be on a schedule of evaluation and repair prior to the beginning of each academic year.

### **New dance studio to the performing arts building**

Currently one dance studio at Lane provides space for all of the dance classes scheduled each term. An additional studio is needed. Because all of the dance classes which are scheduled from term to term on a daily basis need to be scheduled in a specially-equipped dance studio in which a dance mat floor has been installed, only one dance class can be scheduled at a time. Dance classes currently scheduled in inappropriate spaces on campus place the students at risk because of the orthopedic injuries which can occur when dancing and exercising in unequipped spaces. At the learning objectives of the dance and exercise classes can only be met by actually dancing and exercising, and because dance and exercise classes can only be offered safely in equipped studios, the need for an additional dance studio directly affect the ability of the College to offer these kinds of courses.

### **Part-time dance position**

Ideally, decisions on the assigning of classes to faculty should be made on the basis of which faculty member is the most qualified to teach which course. Currently, due to the administrative directive to offer courses taught by part time faculty on a self-support model, the decision regarding faculty assignments is made on the basis of which courses will fill adequately to be self-support and so can be taught by part time faculty. In some cases, lower enrolled courses would be best taught by part time faculty, allowing full time faculty to teach the courses which happen to fill more adequately. This situation inevitably leads to the need to make assignment decisions based on a financial rationale and can negatively impact the program. By having a part-time dance position, not dependent on the self-support model, we can offer courses based on the rationale of choosing the best instructor for the learning needs of the students.

### **Curriculum development for dance/release time**

Students are most benefited when their programs of study are internally consistent and reflect the "state of the art" in the discipline. New philosophies and theories of dance and movement have been developed and a new full time faculty member has been hired in the dance program. Course outlines in the dance program need to be reviewed relative to these factors. In addition, the students in our dance program who go on to dance schools and universities will benefit from a review of the way in which the Lane dance program interfaces with colleges and universities. The 3 to 4 credit conversion issue needs to be considered in our articulation agreements as well. A curriculum development plan which includes these activities will benefit our students.

### **Quarter Globe**

In the name of innovation, the Theater Arts program and the English Department are linked by means of Lane's Shakespeare Program which has been ongoing for fifteen years. It is the plan of the Theater Arts program to continue with this endeavor and to add a symbol of authenticity by way of "Quarter Globe" which is an historically-evocative stage setting to be erected in Lane's Blue Door Theater. This Shakesperaeen training adds credibility for students pursuing further Theater studies and careers.

### **Technical Survey Course**

As a way of enhancing the students learning outcomes in the Theater Arts, the Theater Arts program has identified the need to offer a course in operational knowledge of theater. This course will cover lighting, sound, set construction, set painting, supplies, design elements, mechanics of stage effects, elements of design and design history. An introduction to costuming and the aesthetics of play production will be included. Any play production, large or small, has the same technical requirements, differing only in magnitude. It is in the best interest of the students enrolled in Theater Arts to be exposed to these elements of production.

**Guest Artist Fund**

In order to compensate for the lack of Theater Arts faculty, a designated "Guest Artist" fund needs to be established. At present the funds are appropriated from class fees, but are inadequate for the purpose. The inclusion of Guest Artists in the classroom has added a valuable dimension to the current, minimal faculty in Theater Arts. Performers, directors and designers, for a small stipend, share generously of their knowledge and experience. This method of supplementing our courses with specialists is valuable to the students learning outcomes.

***\* Please remember that any initiatives proposed for 2004-2005 must be linked to these conclusions.***

## Part IV: Projected Performance 2004-2005

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### Chapter 4: Program Initiatives, 2004-2005

*How do you propose improving future performance? Each initiative should be linked to a need identified in Chapter 3: Program Outcomes Analysis, 2003-2004. Each initiative should also be linked to a goal identified in Chapter 5: Expected Unit/Program Outcomes, 2004-2005. When proposing an initiative(s), use the following structure for each initiative proposed:*

- 1) **Initiative Title** **Division Priority: 1**  
Increase Support Staff in the MDTA Department
  
- 2) **How is the initiative linked to your Program Outcomes Analysis for 2003-2004?**  
Learning outcomes for students in all of the performing arts are directly related to the availability of adequate opportunities for students to perform. Currently, performance opportunities for Theater Arts students are limited and, thus significantly impact their learning. The positions of publicist and technical director have been cut to 0.8 FTE and 0.83 FTE respectively. Because of the decreased availability of the individuals in these two positions, students in the Theater Arts program have not been able to plan for and participate in performances on the main stage in the performance hall. A primary improvement relative to the Theater Arts program for 2004-2005 is the increase in FTE of the technical director and the publicist in order to allow for the reinstatement of the use of the mains stage by students.
  
- 3) **Describe the initiative**  
To increase Technical Director position from 0.833 to 1.0 FTE, increase Publicist position from 0.800 FTE to 1.0 FTE, and \$22,700+OPE for part-time assistants.
  - **Why do it?**  
For safety and quality purpose
  - **What will the product of this initiative be?**  
The ability to meet current student, program, and community needs in the Performing Arts.
  - **What is the need or intended use?**  
To have proper staffing for our programs and community events
  - **Is it feasible?**  
Yes.
  - **What would be the campus location of this request/project?**  
Main campus
  - **How many students (per year) will benefit?**  
200 students, 500 guests (possible future students), 1000 audience members, college staff
  - **How will students benefit?**  
We will be able to provide quality performances to our students, staff and the community.

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4) **Describe the resources needed**

Technical Director: \$9,575 including OPE

Publicist: \$10,580 including OPE

Part-time: \$31,800 including OPE

4) **List the possible funding sources**

- *Can this project be partially funded? YES*
- *If so, what portion could be funded at what minimum cost? \$20,155*

If you identify Carl Perkins as a possible funding source, please answer the following questions:

1. How does the request meet one or two of the Carl Perkins act goals?
2. How will the use of the funds contribute to the success of Lane's Professional Technical students?
3. Briefly describe your past history of utilizing Carl Perkins funds.

If you identify the Student Technology Fee as a possible funding source:

1. Review the material under STUDENT TECHNOLOGY FEE on the TACT website at <http://www.lanecc.edu/tact/>
2. Attach a copy of the Student Technology Fee request form to the Unit Plan.

If you identify Curriculum Development Funds as a possible funding source, please answer the following questions:

1. How will the initiative improve learning?
2. What specific curricular materials will be created?
4. If the proposal is for a course revision, how does this curriculum development differ from routine course maintenance?

5) **Provide ORG & PROG codes**

622001-111000

7) **How does this project articulate with the college's vision, mission & goals and contribute toward meeting the President's/Board's approved goals?**

The Performance Hall will be known in the community as a high quality performance space. This provides a better draw for future performances, audience members and student recruitment. Also, the students will have a professional environment in which to perform and learn.

## Part IV: Projected Performance 2004-2005

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### Chapter 4: Program Initiatives, 2004-2005

*How do you propose improving future performance? Each initiative should be linked to a need identified in Chapter 3: Program Outcomes Analysis, 2003-2004. Each initiative should also be linked to a goal identified in Chapter 5: Expected Unit/Program Outcomes, 2004-2005. When proposing an initiative(s), use the following structure for each initiative proposed:*

1) **Initiative Title** **Division Priority: 2**

Need of Acoustic Ceiling Panels

2) **How is the initiative linked to your Program Outcomes Analysis for 2003-2004?**

In any course of study students need feedback regarding their performance, whether that performance be oral, written or behavioral. Students enrolled in the performing arts programs are no exception. Currently the feedback system available to students whose coursework requires performance on the main stage of the performance hall is inadequate, providing inadequate feedback. Sound made on the stage is lost in the cloth drapes and the empty overhead space. Student orchestras, choirs, bands and vocalists cannot hear themselves and, in addition, the audience is losing some of the sound projected.

3) **Describe the initiative**

Hard acoustical panels permanently installed in the Performance Hall above the stage. These panels can be flown in for use or flown out of the way when not in use. They project the sound back toward the performers and out into the audience.

- **Why do it?**  
Currently, nearly all sound made on stage is lost into the cloth drapes and empty space above. The student orchestras, choirs, bands or vocalists cannot hear themselves and the audience is losing a great deal of the sound projected.
- **How will students benefit?**  
All performers and audience members will benefit. Performers will get instant feedback on their playing and the audience will benefit greatly from a fully supported, full range sound.
- **What is the need or intended use?**  
Sound support.
- **Is it feasible?** Yes
- **What would be the campus location of this request/project?**
  - Performance Hall Stagehouse
- **How many students (per year) will benefit?**
  - 100 Students, 500 guest (possible future) students, 1000 audience members

4) **Describe the resources needed**

\$78,290



*Lane Community College*  
*Unit Planning: MDTA*

5) **List the possible funding sources**

- *Can this project be partially funded?* **YES**
- *If so, what portion could be funded at what minimum cost?* **\$50,000**

If you identify Carl Perkins as a possible funding source, please answer the following questions:

- How does the request meet one or two of the Carl Perkins act goals?
- How will the use of the funds contribute to the success of Lane's Professional Technical students?
- Briefly describe your past history of utilizing Carl Perkins funds.

If you identify the Student Technology Fee as a possible funding source:

1. Review the material under STUDENT TECHNOLOGY FEE on the TACT website at <http://www.lanecc.edu/tact/>
2. Attach a copy of the Student Technology Fee request form to the Unit Plan.

If you identify Curriculum Development Funds as a possible funding source, please answer the following questions:

1. How will the initiative improve learning?
2. What specific curricular materials will be created?
4. If the proposal is for a course revision, how does this curriculum development differ from routine course maintenance?

6) **Provide ORG & PROG codes**

622280-111000

7) **How does this project articulate with the college's vision, mission & goals and contribute toward meeting the President's/Board's approved goals?**

The college's Performance Hall will be know in the community as a high quality musical performance space. This provides a better draw for future performances, audience members and student recruitment. Also, the students will have a professional environment in which to perform and learn.

## Part IV: Projected Performance 2004-2005

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### Chapter 4: Program Initiatives, 2004-2005

*How do you propose improving future performance? Each initiative should be linked to a need identified in Chapter 3: Program Outcomes Analysis, 2003-2004. Each initiative should also be linked to a goal identified in Chapter 5: Expected Unit/Program Outcomes, 2004-2005. When proposing an initiative(s), use the following structure for each initiative proposed:*

- 1) 

<u><b>Initiative Title</b></u>	<u><b>Division Priority: 3</b></u>
Music Instrument purchase and Annual Maintenance Budget	
  
- 2) **How is the initiative linked to your Program Outcomes Analysis for 2003-2004?**  
Effective equipment is required for the accomplishment of any objective. Musical instruments are the equipment involved for students in group piano classes, instrumental bands, jazz ensembles and orchestra classes. Some of the instruments currently available to students are no longer able to be repaired (average age of instruments is 32 years). These instruments need to be replaced in order to allow students to meet course objectives. Instruments which continue to be able to be repaired need to be on a schedule of evaluation and repair prior to the beginning of each academic year.
  
- 3) **Describe the initiative**  
Replace non-repairable band instruments (average age 32 years old)/establish annual maintenance budget for music instruments and equipment
  - **Why do it?**  
Replace numerous band instruments and maintain pianos, electric pianos, band/orchestra instruments and classroom technology.
  - **What will the product of this initiative be?**  
Safe and effective teaching environment.
  - **What is the need or intended use?**  
Both music majors and non-music majors benefit from our programs. We enroll hundreds of students in group piano classes, instrumental band, jazz ensemble and orchestra classes, music theory, music history, music literature, group voice, and music technology classes that use the above equipment.
  - **Is it feasible?** YES
  - **What would be the campus location of this request/project?** Building 6
  - **How many students (per year) will benefit?**  
Approximately 2,400 enrollments annually
  - **How will the students benefit?**  
Our students will benefit by enrolling in classes with properly working instruments and equipment. These instruments are considered standard equipment for a music program, and to have the resources to maintain them is essential to the program.

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4) **Describe the resources needed**

Annual Maintenance = \$12,000

- Band instruments = \$4,000
- Group Pianos = \$1,000
- Pianos = \$3,000
- Classroom Technology = \$4,000

Purchase Replacement Instruments

- 2 Oboes = \$8,000
- 2 Bassoons = \$8,000
- 2 Euphoniums = \$8,000
- 2 "A" Clarinets = \$4,000
- 1 Concert Marimba = \$5,000
- 1 Trap Set = \$1,000
- 11 Electric Pianos = \$13,200

8) **List the possible funding sources**

- *Can this project be partially funded?* **YES**
- *If so, what portion could be funded at what minimum cost?* **\$12,000**

If you identify Carl Perkins as a possible funding source, please answer the following questions:

- How does the request meet one or two of the Carl Perkins act goals?
- How will the use of the funds contribute to the success of Lane's Professional Technical students?
- Briefly describe your past history of utilizing Carl Perkins funds.

If you identify the Student Technology Fee as a possible funding source:

1. Review the material under STUDENT TECHNOLOGY FEE on the TACT website at <http://www.lanecc.edu/tact/>
2. Attach a copy of the Student Technology Fee request form to the Unit Plan.

If you identify Curriculum Development Funds as a possible funding source, please answer the following questions:

1. How will the initiative improve learning?
2. What specific curricular materials will be created?

If the proposal is for a course revision, how does this curriculum development differ from routine course maintenance?

9) **Provide ORG & PROG codes**

622280-111000

10) **How does this project articulate with the college's vision, mission & goals and contribute toward meeting the President's/Board's approved goals?**

**- Career enhancement, preparation and retraining**

Our music technology classes address the demand by students who desire retraining and career preparation in the field of music. Lane's instrumental program's inventory lacks some quality instruments that would be considered part of a standard college instrument inventory.

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**- Skill upgrading**

Skill building is at the heart of our program—it applies to degree-oriented and non-degree students

**- Lower division transfer**

Our transfer students are highly coveted by the UofO, OSU, PSU, and WOSU. Our new curriculum has been designed and approved to provide newly articulated paths of entry for our students into these university programs. Exceptional students have been accepted into major universities and conservatories throughout the nation.

**- Lifelong personal development and enrichment**

Nearly all music classes serve this need—many students later become music majors.

**- General Comments**

Our students benefit from transfer articulation agreements with the UofO, OSU, NCC and WOSU. Our courses serve students in 2+2, AAOT, AGS, AS, & AAS degree programs seeking music classes for their Arts & Letters requirements. Our Music Tech classes serve students in the Multimedia program. Further, our students benefit from formal and informal partnerships with organizations such as NCC and 4J.

We serve a diverse community of students seeking to:

- transfer to 4-year music programs
- acquire skills for personal enrichment
- pursue professional development

Without this initiative, Lane's music students would lose many standard learning opportunities, including the ability to gain training on functioning pianos and band instruments.

The music program is a very visible, public program. Our students perform over 50 public concerts per year and our faculty maintain professional associations with the major music organizations in the community, and are called upon, state-wide, to perform, adjudicate and provide workshops. In the process, the faculty recruits new students to the college; a job that is difficult without available, and properly maintained, instruments and equipment.

Our majors spend 2-4 years at Lane and enroll in Lower Division courses in other departments.

## Part IV: Projected Performance 2004-2005

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### Chapter 4: Program Initiatives, 2004-2005

*How do you propose improving future performance? Each initiative should be linked to a need identified in Chapter 3: Program Outcomes Analysis, 2003-2004. Each initiative should also be linked to a goal identified in Chapter 5: Expected Unit/Program Outcomes, 2004-2005. When proposing an initiative(s), use the following structure for each initiative proposed:*

- 1) **Initiative Title** **Division Priority: 4**  
Replace 30 year old carpet
  
- 2) **How is the initiative linked to your Program Outcomes Analysis for 2003-2004?**
  - *What is the challenge you are trying to address?*
  - *How will this initiative address the challenge?*
  
- 3) **Describe the initiative**  
Install new carpet in place of the rotten carpet that was installed with the original building.
  - **Why do it?**  
The original carpet is worn terribly and gives a very poor impression to the 1000s of students, performers, and audience members visiting the building each year.
  - **What is the need or intended use?**  
Blending the new and old portions of the building and enhancing the appearance of the building to match the quality of the education provided.
  - **Is it feasible?**  
YES
  - **What would be the campus location of this request/project?**  
Building 6
  - **How many students (per year) will benefit?**  
2000 students plus 1000s of community members.
  - **How will students benefit?**  
The students will have a building they can be proud of and a comfortable environment in which to learn. The community will have a facility that they will be pleased to visit and help support.
  
- 4) **Describe the resources needed**  
*Attach the Initiative Spreadsheet to this chapter. Please be specific about the actual equipment/resource that you need.*  
\$70,000
  
- 5) **List the possible funding sources**
  - *Can this project be partially funded? NO*
  - *If so, what portion could be funded at what minimum cost?*

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If you identify Carl Perkins as a possible funding source, please answer the following questions:

- How does the request meet one or two of the Carl Perkins act goals?
- How will the use of the funds contribute to the success of Lane's Professional Technical students?
- Briefly describe your past history of utilizing Carl Perkins funds.

If you identify the Student Technology Fee as a possible funding source:

1. Review the material under STUDENT TECHNOLOGY FEE on the TACT website at <http://www.lanecc.edu/tact/>
2. Attach a copy of the Student Technology Fee request form to the Unit Plan.

If you identify Curriculum Development Funds as a possible funding source, please answer the following questions:

1. How will the initiative improve learning?
2. What specific curricular materials will be created?

If the proposal is for a course revision, how does this curriculum development differ from routine course maintenance?

**6) Provide ORG & PROG codes**

622001-111000

**7) How does this project articulate with the college's vision, mission & goals and contribute toward meeting the President's/Board's approved goals?**

The appearance of the building is very important to the college's vision of maintaining a positive view in the eyes of the community. Many more community members visit this building than nearly all others on campus.

## Part IV: Projected Performance 2004-2005

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### Chapter 4: Program Initiatives, 2004-2005

*How do you propose improving future performance? Each initiative should be linked to a need identified in Chapter 3: Program Outcomes Analysis, 2003-2004. Each initiative should also be linked to a goal identified in Chapter 5: Expected Unit/Program Outcomes, 2004-2005. When proposing an initiative(s), use the following structure for each initiative proposed:*

- 1) **Initiative Title** **Division Priority: 5**  
New Dance Studio
  
- 2) **How is the initiative linked to your Program Outcomes Analysis for 2003-2004?**  
Currently one dance studio at Lane provides space for all of the dance classes scheduled each term. An additional studio is needed. Because all of the dance classes which are scheduled from term to term on a daily basis need to be scheduled in a specially-equipped dance studio in which a dance mat floor has been installed, only one dance class can be scheduled at a time. Dance classes currently scheduled in inappropriate spaces on campus place the students at risk because of the orthopedic injuries which can occur when dancing and exercising in unequipped spaces. At the learning objectives of the dance and exercise classes can only be met by actually dancing and exercising, and because dance and exercise classes can only be offered safely in equipped studios, the need for an additional dance studio directly affect the ability of the College to offer these kinds of courses.
  
- 3) **Describe the initiative**
  - *What will the product, innovation, or change of this initiative be? Please be as specific as possible.*  
The product will be a 3500 square foot dance studio addition to the Performing Arts building. The studio would have a sprung floor, mirrors, and sound system.
  
  - *What is the need or intended use? How was that need assessed? What is your evidence of the need?*  
The need for the studio is to provide space for more dance classes and rehearsals. Every term several of our classes are over-enrolled, namely Hip-Hop, Body-Mind Stretch, Pilates, and Jazz. Our evidence is based on each instructors roll sheets. Also, before the banner system, we were able to show large numbers of students who tried to enroll for the course after it was full. In some cases it was upwards of 100. The director of the student dance program and the instructor of the choreography classes receives regular request for studio space for student projects. Faculty also have expressed the need for a space to warm up in and prepare for classes.
  
  - *Given college resources, is it feasible? Is it an efficient use of college resources?*  
Yes. The last bond project originally planned for the studio, and the new addition to the performing arts building provided space for this addition.
  
  - What would be the campus location of this request/project?  
The location would be adjacent to the current new addition on the northwest side of the performing arts building.

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- *How many students (per year) will benefit?*  
1320 students will benefit by having more options for classes. All students will benefit from the teacher's ability to have access to an adequate class preparation facility. The instructors need to prepare their classes by warming up and exploring the concepts in their own bodies before demonstrating to the class. Currently we are preparing either in public spaces (the theater lobby) or in the confines of our small offices.
- *How will students benefit? How specifically will it address Core Abilities or Learning Outcomes of your program?*

The students will benefit by having access to more dance classes. As a department, we strive to meet the emerging needs of the community. Currently we are turning students away.

Dance supports the Core Abilities extremely elegantly.

Dance develops students with an increased understanding of themselves. To study dance, is to study the self. In this process, the students also see themselves in relation to the community. The community of dancers in each class where they watch and support each other's growth and learn to dance in groups with other dancers. This self-awareness is expanded and a personal responsibility to show up for the group emerges. This sense of community expands to the program as a whole during our well attended Open Show at the end of each term where students support and appreciated the learning of students in other classes. The sense of community expands to the larger Eugene dance community where students are exposed to dancers who choreograph and perform as quest artists in our annual concerts. The state-of-the-art somatics program in the dance program at Lane enhances students awareness of themselves-both in their bodies and minds. Also through studying dance, the students develop cultural competence through recognizing the arts and the role they play.

By providing adequate rehearsal space for students to create their own work, the opportunities for effective communication, critical thinking and problem solving abound.

All students will benefit from the teacher's ability to have access to an adequate class preparation facility (when it is not being used for classes). The dance instructors need to prepare their classes by warming up and exploring the concepts in their own bodies before demonstrating to the class. Currently we are preparing either in public spaces (the theater lobby) or in the confines of our small offices.

**4) Describe the resources needed**

*Attach the Initiative Spreadsheet to this chapter. Please be specific about the actual equipment/resource that you need.*  
\$750,000

**5) List the possible funding sources (Bond Funding)**

- *Can this project be partially funded? YES*
- *If so, what portion could be funded at what minimum cost? \$750,000*

If you identify Carl Perkins as a possible funding source, please answer the following questions:

- How does the request meet one or two of the Carl Perkins act goals?
- How will the use of the funds contribute to the success of Lane's Professional Technical students?
- Briefly describe your past history of utilizing Carl Perkins funds.



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If you identify the Student Technology Fee as a possible funding source:

1. Review the material under STUDENT TECHNOLOGY FEE on the TACT website at <http://www.lanecc.edu/tact/>
2. Attach a copy of the Student Technology Fee request form to the Unit Plan.

If you identify Curriculum Development Funds as a possible funding source, please answer the following questions:

1. How will the initiative improve learning?
2. What specific curricular materials will be created?

If the proposal is for a course revision, how does this curriculum development differ from routine course maintenance?

**6) Provide ORG & PROG codes**

622050-111000

**7) How does this project articulate with the college's vision, mission & goals and contribute toward meeting the President's/Board's approved goals?**

As a student begins the study of dance, their lives are transformed. Whether they are taking the class for personal enrichment, or as a serious course of study, transformation occurs. The body changes, and as the body changes, outlooks, perspectives, frames of reference blossom and grow.

The college mission is to provide affordable, quality, lifelong educational opportunities. This initiative will support that mission. It would allow access to more classes, and will most definitely improve the quality of teaching and learning.

## Part IV: Projected Performance 2004-2005

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### Chapter 4: Program Initiatives, 2004-2005

*How do you propose improving future performance? Each initiative should be linked to a need identified in Chapter 3: Program Outcomes Analysis, 2003-2004. Each initiative should also be linked to a goal identified in Chapter 5: Expected Unit/Program Outcomes, 2004-2005. When proposing an initiative(s), use the following structure for each initiative proposed:*

1) Initiative Title Division Priority: 6

Part-time Dance Position

2) How is the initiative linked to your Program Outcomes Analysis for 2003-2004?

- *What is the challenge you are trying to address?*

The challenge we are addressing with this initiative is to secure funding for a part-time dance position.

Currently over one half of our classes are taught by part-time faculty. Our part-time budget was cut during the budget cuts two years ago. All of our part-time classes are currently taught in the self-support model. In order for the program to offer its full curriculum, the classes that tend to be lower enrolled are not offered to part-time faculty because if the course does not have adequate enrollment to support the cost of the teacher, the course is not taught. This negatively impacts the choices made in regards to who teaches what, and could force us into making choice about who to offer the class to based on how inexpensive they are.

- *How will this initiative address the challenge?*

By having a part-time Dance Position, we can offer our courses within our curriculum without the limitations of the self-support model. This allows us to have high quality instructors teaching all levels and genres of dance.

3) Describe the initiative

- *What will the product, innovation, or change of this initiative be? Please be as specific as possible.*

The product of this initiative will be a part-time dance position.

- *What is the need or intended use? How was that need assessed? What is your evidence of the need?*

Over one half of the dance courses are taught by part-time instructors. The need is assessed by reviewing the catalogue offerings. The self-support model helps to achieve our goals of providing a wide range of quality dance education, but it is extremely limiting in terms of who teaches which course.

- *Given college resources, is it feasible? Is it an efficient use of college resources?*

Yes, it is feasible.

- *What would be the campus location of this request/project?*

N/A

- *How many students (per year) will benefit?*

Over 200 students

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- *How will students benefit? How specifically will it address Core Abilities or Learning Outcomes of your program?*  
The students will benefit by taking courses from the instructors with the greatest expertise in that area.

Dance supports the Core Abilities extremely elegantly.

Dance develops students with an increased understanding of themselves. To study dance, is to study self. In this process, the students also see themselves in relation to the community. Especially with the state-of-the-art somatics program in the dance program at Lane, students are guided into a deeper awareness of themselves. Through learning to dance in groups with other dancers, the self-awareness is expanded and personal responsibility to show up for the group emerges. Also through studying dance, the students develop cultural competence through recognizing the arts and the role they play. By providing adequate rehearsal space for students to create their own work, the opportunities for effective communication, critical thinking and problem solving abound.

Again, all students will benefit from the teacher's ability to have access to an adequate class preparation facility. The instructors need to prepare their classes by warming up and exploring the concepts in their own bodies before demonstrating to the class. Currently we are preparing either in public spaces (the theater lobby) or in the confines of our small offices.

**4) Describe the resources needed**

*Attach the Initiative Spreadsheet to this chapter. Please be specific about the actual equipment/resource that you need.*

**5) List the possible funding sources**

- *Can this project be partially funded? YES*
- *If so, what portion could be funded at what minimum cost?*

If you identify Carl Perkins as a possible funding source, please answer the following questions:

- How does the request meet one or two of the Carl Perkins act goals?
- How will the use of the funds contribute to the success of Lane's Professional Technical students?
- Briefly describe your past history of utilizing Carl Perkins funds.

If you identify the Student Technology Fee as a possible funding source:

1. Review the material under STUDENT TECHNOLOGY FEE on the TACT website at <http://www.lanecc.edu/tact/>
2. Attach a copy of the Student Technology Fee request form to the Unit Plan.

If you identify Curriculum Development Funds as a possible funding source, please answer the following questions:

1. How will the initiative improve learning?
2. What specific curricular materials will be created?

If the proposal is for a course revision, how does this curriculum development differ from routine course maintenance?

**6) Provide ORG & PROG codes**

622050-111000

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7) How does this project articulate with the college's vision, mission & goals and contribute toward meeting the President's/Board's approved goals?

As a student begins the study of dance, their lives are transformed. Whether they are taking the class for personal enrichment, or as a serious course of study, transformation occurs. The body changes, and as the body changes outlooks, perspectives, frames of reference blossom and grow.

The college mission is to provide affordable, quality, lifelong educational opportunities. This initiative will support that mission by improving the quality of teaching and learning.

## Part IV: Projected Performance 2004-2005

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### Chapter 4: Program Initiatives, 2004-2005

*How do you propose improving future performance? Each initiative should be linked to a need identified in Chapter 3: Program Outcomes Analysis, 2003-2004. Each initiative should also be linked to a goal identified in Chapter 5: Expected Unit/Program Outcomes, 2004-2005. When proposing an initiative(s), use the following structure for each initiative proposed:*

1) Initiative Title

Division Priority: 7

Curriculum Development for Dance-Release

2) How is the initiative linked to your Program Outcomes Analysis for 2003-2004?

- *What is the challenge you are trying to address?*  
The challenge we are addressing with this initiative the lack of clarity and consistency in our curriculum. This initiative will be used to review the dance curriculum, re-writing several classes to reflect the updates and changes that have occurred as a result of new faculty and trends. Changes to progressions in certain courses will be made to bring consistency and clarity. This release will include further research on articulation agreements for transfer students to with dance colleges and universities. This initiative will also address the 3-4 credit conversion for Looking at Dance, Dance Composition, and Group Choreography. Dance Improvisation and Dance Composition will be submitted for approval as a Arts and Letters Course.
- *How will this initiative address the challenge?*  
This initiative will address the challenge specifically by providing release time for the work to be done.

3) Describe the initiative

- *What will the product, innovation, or change of this initiative be? Please be as specific as possible.*  
The product will be a streamlined, consistent curriculum, at least three 3-4 credit conversions, 2 classes proposed for approval as Arts and Letters requirements, level division for hip-hop, and a broader base for articulations with four year colleges.
- *What is the need or intended use? How was that need assessed? What is your evidence of the need?*  
The need for this release is to allow time for dance faculty to address the curricular issues. The need is assessed through a thorough review of the current curriculum. The evidence of the need is with inconsistent course progression in Jazz, a level division in Hip-Hop, courses that are appropriate for the 3-4 credit conversion, and course that are appropriate to fulfill Arts and Letters requirements for the AAOT, and articulation agreements with a broader range of colleges.
- *Given college resources, is it feasible? Is it an efficient use of college resources?*  
Yes

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- *What would be the campus location of this request/project?*  
N/A
- *How many students (per year) will benefit?*

All of our students will benefit. Having clear and consistent curriculum allows for sensible progressions for our students in all genres. Converting courses from 3-4 credits and having more courses qualify for Arts and Letters requirements benefits those students who transfer to four year institutions. Having articulation agreements with more colleges supports transfer students also.

- *How will students benefit? How specifically will it address Core Abilities or Learning Outcomes of your program?*  
As stated above, all of our students will benefit. Having clear and consistent curriculum allows for sensible progressions for our students in all genres. Converting courses from 3-4 credits and having more courses qualify for Arts and Letters requirements benefits those students who transfer to four-year institutions. Having articulation agreements with more colleges allows serves the needs of students with goals that are not inline with the University of Oregon dance program, and offers them more options to pursue their goals.

Dance supports the Core Abilities extremely elegantly. Students studying dance gain an increased understanding of themselves. To study dance, is to study the self. In this process, the students also see themselves in relation to the community. This community extends from the class, to the program, to the community at large. The community of dancers in each class is developed as the students watch and support each other's growth and learn to dance in groups. A personal responsibility to show up for the group emerges. This sense of community expands to the program as a whole during Open Show at the end of each term, where students support and appreciated the learning of students in other classes. The sense of community expands to the larger Eugene dance community where students are exposed to dancers teach master classes, and choreograph and perform as quest artists in our annual concerts.

The state-of-the-art somatics program in the dance program at Lane enhances students awareness of themselves-both in their bodies and minds.

Also through studying dance, the students develop cultural competence through recognizing the arts and the role they play.

**4) Describe the resources needed (One class release)**

*Attach the Initiative Spreadsheet to this chapter. Please be specific about the actual equipment/resource that you need.*

**5) List the possible funding sources**

- *Can this project be partially funded? NO*
- *If so, what portion could be funded at what minimum cost?*

If you identify Carl Perkins as a possible funding source, please answer the following questions:

- How does the request meet one or two of the Carl Perkins act goals?
- How will the use of the funds contribute to the success of Lane's Professional Technical students?
- Briefly describe your past history of utilizing Carl Perkins funds.

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If you identify the Student Technology Fee as a possible funding source:

1. Review the material under STUDENT TECHNOLOGY FEE on the TACT website at <http://www.lanecc.edu/tact/>
2. Attach a copy of the Student Technology Fee request form to the Unit Plan.

If you identify Curriculum Development Funds as a possible funding source, please answer the following questions:

1. How will the initiative improve learning?

The initiative will improve learning by offering a consistent progression of levels in Jazz and Hip-Hop. It will also improve learning by offering thoroughly developed Arts and Letters courses and will convert existing 3 credit courses to 4 credit courses.

2. What specific curricular materials will be created?

Hip-Hop will be offered in two levels. Progression through the jazz courses will be adjusted in alignment with progression in Ballet and Modern. Dance Improvisation and Dance Composition will be recommended for acceptance of Arts and Letters requirements, and 3-4 credit conversions will be submitted for Looking at Dance, Dance Composition, and Group Choreography.

3. If the proposal is for a course revision, how does this curriculum development differ from routine course maintenance?

This curriculum review and revision proposal is far beyond the scope of routine course maintenance.

**6) Provide ORG & PROG codes**

622050-111000

**7) How does this project articulate with the college's vision, mission & goals and contribute toward meeting the President's/Board's approved goals?**

As a student begins the study of dance, their lives are transformed. Whether they are taking the class for personal enrichment, or as a serious course of study, transformation occurs. The body changes, and as the body changes, outlooks, perspectives, frames of reference blossom and grow.

The college mission is to provide affordable, quality, lifelong educational opportunities. This initiative will support that mission. It would allow access to more classes that satisfy Arts and Letter requirements, a higher transfer value for classes, and a clearer progression through the curriculum.

## Part IV: Projected Performance 2004-2005

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### Chapter 4: Program Initiatives, 2004-2005

*How do you propose improving future performance? Each initiative should be linked to a need identified in Chapter 3: Program Outcomes Analysis, 2003-2004. Each initiative should also be linked to a goal identified in Chapter 5: Expected Unit/Program Outcomes, 2004-2005. When proposing an initiative(s), use the following structure for each initiative proposed:*

- 1) Initiative Title Division Priority: 8  
Quarter Globe

2) How is the initiative linked to your Program Outcomes Analysis for 2003-2004?

In the name of innovation, the Theater Arts program and the English Department are linked by means of Lane's Shakespeare Program which has been ongoing for fifteen years. It is the plan of the Theater Arts program to continue with this endeavor and to add a symbol of authenticity by way of "Quarter Globe" which is an historically-evocative stage setting to be erected in Lane's Blue Door Theater. This Shakesperaeen training adds credibility for students pursuing further Theater studies and careers.

3) Describe the initiative

The construction of a two-story façade, modeled on the Globe Theatre's London stage, would lend a symbol of authenticity to Lane's State-accredited Shakespeare studies and performance. Designs are being received and evaluated as to cost and practicality.

The creation of this flexible, historically-evocative stage set would distinguish Lane's Blue Door Theatre and signal the Department's commitment to maintaining a thread of Shakespeare (and our link with the English Department) that we have fostered and developed for 15 years. Shakespearean training adds credibility for students pursuing further Theatre studies and careers.

4) Describe the resources needed

*Attach the Initiative Spreadsheet to this chapter. Please be specific about the actual equipment/resource that you need.*

5) List the possible funding sources

- *Can this project be partially funded?*
- *If so, what portion could be funded at what minimum cost?*

If you identify Carl Perkins as a possible funding source, please answer the following questions:

5. How does the request meet one or two of the Carl Perkins act goals?
6. How will the use of the funds contribute to the success of Lane's Professional Technical students?
7. Briefly describe your past history of utilizing Carl Perkins funds.

If you identify the Student Technology Fee as a possible funding source:



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1. Review the material under STUDENT TECHNOLOGY FEE on the TACT website at <http://www.lanecc.edu/tact/>
2. Attach a copy of the Student Technology Fee request form to the Unit Plan.

If you identify Curriculum Development Funds as a possible funding source, please answer the following questions:

1. How will the initiative improve learning?
2. What specific curricular materials will be created?
8. If the proposal is for a course revision, how does this curriculum development differ from routine course maintenance?

**6) Provide ORG & PROG codes**

622150-111000

**7) How does this project articulate with the college's vision, mission & goals and contribute toward meeting the President's/Board's approved goals?**

## Part IV: Projected Performance 2004-2005

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### Chapter 4: Program Initiatives, 2004-2005

*How do you propose improving future performance? Each initiative should be linked to a need identified in Chapter 3: Program Outcomes Analysis, 2003-2004. Each initiative should also be linked to a goal identified in Chapter 5: Expected Unit/Program Outcomes, 2004-2005. When proposing an initiative(s), use the following structure for each initiative proposed:*

1) **Initiative Title** **Division Priority: 9**

Technical Survey Course

2) **How is the initiative linked to your Program Outcomes Analysis for 2003-2004?**

As a way of enhancing the students learning outcomes in the Theater Arts, the Theater Arts program has identified the need to offer a course in operational knowledge of theater. This course will cover lighting, sound, set construction, set painting, supplies, design elements, mechanics of stage effects, elements of design and design history. An introduction to costuming and the aesthetics of play production will be included. Any play production, large or small, has the same technical requirements, differing only in magnitude. It is in the best interest of the students enrolled in Theater Arts to be exposed to these elements of production.

3) **Describe the initiative**

This course will give students an operational knowledge of Lane's theater equipment and the various, necessary functions of production and production management. The course will cover lighting, sound, set construction, set painting, supplies, design elements, mechanics of stage effects, elements of design and design history. There will be an attempt to introduce costuming and the aesthetics of play production.

Any production, small or large, has the same technical requirements, differing only in magnitude, based on the size of the performance facility. At present, we are able to offer no Mainstage production experience - a sore lack in our training program in Theatre as a vocation.

4) **Describe the resources needed**

*Attach the Initiative Spreadsheet to this chapter. Please be specific about the actual equipment/resource that you need.*

5) **List the possible funding sources**

- *Can this project be partially funded?*
- *If so, what portion could be funded at what minimum cost?*

If you identify Carl Perkins as a possible funding source, please answer the following questions:

1. How does the request meet one or two of the Carl Perkins act goals?
2. How will the use of the funds contribute to the success of Lane's Professional Technical students?
3. Briefly describe your past history of utilizing Carl Perkins funds.

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If you identify the Student Technology Fee as a possible funding source:

1. Review the material under STUDENT TECHNOLOGY FEE on the TACT website at <http://www.lanecc.edu/tact/>
2. Attach a copy of the Student Technology Fee request form to the Unit Plan.

If you identify Curriculum Development Funds as a possible funding source, please answer the following questions:

1. How will the initiative improve learning?
2. What specific curricular materials will be created?
4. If the proposal is for a course revision, how does this curriculum development differ from routine course maintenance?

6) **Provide ORG & PROG codes**

622150-111000

7) **How does this project articulate with the college's vision, mission & goals and contribute toward meeting the President's/Board's approved goals?**

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## Part IV: Projected Performance 2004-2005

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### Chapter 4: Program Initiatives, 2004-2005

*How do you propose improving future performance? Each initiative should be linked to a need identified in Chapter 3: Program Outcomes Analysis, 2003-2004. Each initiative should also be linked to a goal identified in Chapter 5: Expected Unit/Program Outcomes, 2004-2005. When proposing an initiative(s), use the following structure for each initiative proposed:*

1) **Initiative Title** **Division Priority: 10**

Guest Artist Fund

2) **How is the initiative linked to your Program Outcomes Analysis for 2003-2004?**

In order to compensate for the lack of Theater Arts faculty, a designated "Guest Artist" fund needs to be established. At present the funds are appropriated from class fees, but are inadequate for the purpose. The inclusion of Guest Artists in the classroom has added a valuable dimension to the current, minimal faculty in Theater Arts. Performers, directors and designers, for a small stipend, share generously of their knowledge and experience. This method of supplementing our courses with specialists is valuable to the students learning outcomes.

3) **Describe the initiative**

A designated Guest Artist fund should be established, until we are able to afford and fill another full-time position. We can extend the initiative already taken by Patrick and Sparky, and fruitfully develop this resource. (At present, the funds are appropriated from class fees.)

The inclusion of Guest Artists in the classroom has added a valuable dimension to the current, minimal faculty in Theatre Arts. Performers, directors and designers, for a modest stipend, share generously of their knowledge and experience. This method of supplementing our courses with specialists has proven viable and flexible, and offers

4) **Describe the resources needed**

*Attach the Initiative Spreadsheet to this chapter. Please be specific about the actual equipment/resource that you need.*

5) **List the possible funding sources**

- *Can this project be partially funded?*
- *If so, what portion could be funded at what minimum cost?*

If you identify Carl Perkins as a possible funding source, please answer the following questions:

1. How does the request meet one or two of the Carl Perkins act goals?
2. How will the use of the funds contribute to the success of Lane's Professional Technical students?

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3. Briefly describe your past history of utilizing Carl Perkins funds.

If you identify the Student Technology Fee as a possible funding source:

1. Review the material under STUDENT TECHNOLOGY FEE on the TACT website at <http://www.lanecc.edu/tact/>
2. Attach a copy of the Student Technology Fee request form to the Unit Plan.

If you identify Curriculum Development Funds as a possible funding source, please answer the following questions:

1. How will the initiative improve learning?
2. What specific curricular materials will be created?
4. If the proposal is for a course revision, how does this curriculum development differ from routine course maintenance?

6) **Provide ORG & PROG codes**

622150-111000

7) **How does this project articulate with the college's vision, mission & goals and contribute toward meeting the President's/Board's approved goals?**

## **Chapter 5: Expected Unit/Program Outcomes for 2004-2005**

*What program outcomes do you expect to achieve in 2004-2005?*

- 1) **What program level outcomes do you expect to achieve?**
  - a. The continued planning, implementation and evaluation of the courses in all of the programs residing in Music, Dance and Theater Arts is the primary outcome at a program level which the faculty and staff of the unit expect to achieve.
  - b. Ongoing review and revision of course syllabi in all of the programs in the unit is one way in which faculty and staff plan to address accreditation standards.
  - c. Curriculum revision of particular courses in the Dance program is planned.
  - d. Plans for re-instituting the Theater program to include main stage performances to ensure that students will meet course in program outcomes are outlines in the initiative chapter of this document.
  
- 2) **How will your program enhance your students' abilities to meet Core Abilities outcomes?**

As a part of the process of course syllabus review and revision, courses will be assessed for the inclusion of core abilities outcomes.
  
- 3) **What course level outcomes do you expect to achieve?**

See the answer to Question 2, above.
  
- 4) **What plans do you have for enhancing your use of current technologies?**

Faculty continue to develop learning strategies and course materials for the electronic music lab and courses related to electronic music.
  
- 5) **What plans do you have for working more effectively with your Advisory Committee?**

N/A
  
- 6) **How will you set faculty and staff goals?**

***How will you ensure the participation of faculty and staff in all phases of Unit Planning?***

At this time goals are set individually by faculty and staff in the context of their individual evaluation conference. This way of goal-setting will continue.
  
- 7) **Enrollment Data**

*Please provide your projected goals for 2004-2005:*

  - Program Level: Student FTE  
352
  - Course Level: Student FTE  
Dance 90, Music 228, Theatre Arts 34
  - Student FTE/Faculty FTE ratios  
352/11.856
  - Capacity Analysis  
95%

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8) **Student Success Data**

*Please provide your projected goals for 2004-2005:*

- Student Completion ratios
- Degrees, Certificates Awarded

N/A

9) **Facilities and Equipment**

*What facilities or equipment goals do you wish to set for 2004-2005?*

Facilities and equipment goals are embedded in the initiatives listed in Chapter 4 of this document.

10) **Budget**

*Please provide projected goals for 2004-2005:*

- General Fund:
  - General Fund Allocation
  - Actual Costs of Unit Operation
  - Revenues (Course Fees, etc.)
  - Cost per Student FTE

General Fund Allocation

Personnel	\$642,708
M&S	\$47,912
Staff Travel	\$550
Maintenance & Repair	\$1,557
Outside Services	\$1,220

Course Fee \$29,000

Cost per FTE  $693,947/352 = 1,971$

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Advisory Committee Chair

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Date

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Division Chair

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Date