

## **Chapter 0: Alignment with College**

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*How is your unit aligned with the college's goals?*

*Answer this question by describing how your program/unit supports the following:*

➤ Core Values (6)

- Learning
  - Skills-based courses – being able to do! Not just know
  - Students performances, classes
  - Offer students a “starting point” in formal music training as well as quality classroom/rehearsal ops
- Diversity
  - Play Season-Montana and Six Degrees
  - Many different age groups in music theory classes
  - Perform repertoire honoring many walks of life
- Innovation
  - Unique, high demand courses in Music Technology
  - Creating original performances
  - Lots of creative energy goes into projects
  - Commercial Music Program
- Collaboration and Partnership
  - Incorporating Reading Together Project into Improvisation Class and Dance Co.
  - We have events that bring colleagues and community together (concerts, fest.)
  - Collaboration performances
  - Reading Project (Shaffer Grant)
  - Bring Community Arts groups – H.S., M.S., U.O. via performances and festivals
  - Collaboration MD&TA within
- Integrity
  - Strives to keep communication honest, open and ongoing
- Accessibility
  - Accessibility – new restroom for wheelchair audiences
  - Improved access for students to faculty (office space) and on-site classrooms
  - Program offers a broad range of classes for beginners or non-dancers
  - We have entry level courses

**Additional Comments on Values**

- Highly student-based
- Strong collaboration/connection with community
- Assume integrity inherent in all
- Pretty equal
- Would be possible to have two in each category without tremendous overlap
- Interested in accessibility – can mean different things
- Very busy-doing a lot of different things
- All these are part of Arts

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- Need funding and resources to improve in any of these areas
- A lot gets done in addition to performances outside of school

➤ Strategic Directions (4)

▪ Achieve Financial Stability

- Many full classes
- Reduce budget
- Public Relations (Positive)!
- Consistent high demand for course offerings
- Brings in scholarship \$
- Performances create \$ and scholarships
- All staff put in much more time and energy than paid for by college
- Offer tuition based classes
- Charge nominal fee for departmental performances – could charge more
- We're cheap compared to hi-tech program
- Bring funds to department through event revenue

▪ Enhance College Climate

- Give all students the potential for artistic expression and psych. decomp.
- Enhances climate with outdoor/center bldg performances
- We offer challenging, stimulating classes
- Arts invite all – inclusive
- Adds to vitality of campus through concerts/plays
- The Performing Arts are visible to the community college and beyond
- Keep arts alive in our community – part of social structure
- Serve on cross campus committees
- Dance by its nature brings people together in positive ways

▪ Build Organizational Infrastructure

- Communication/efficiency

ADDITIONAL COMMENTS ON STRATEGIC DIRECTIONS

- BWEL-how would we even fit in—at least the way it is set up now
- We don't retrain –train folks who began college careers later in life
- Organizational Infrastructure: admin function? Social, physical, systems in some ways college and climate and org infra structure blur together
- College climate brings together the college as a whole instead of individual departments
- Public performances in some ways extended learning
- Lots of audit options – extended learning
- How do we have a role on the non-credit side – accreditation will push issue
- Initiatives how do we work closer with Continuing Ed

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- Workforce Training
  - Extended learning/enrichment
  - Do we need \$ to create Continuing Ed classes? Would we have to supervise it?
  - If added on, who oversees (takes time) control over who is hired – huge response
  - Constantly revising/restructuring curriculum. All part of strategic direction-- normal part of what we do
  - Music meets once a week to strategically plan what was done, how to change
- 
- Implement Business, Workforce Development and Extended Learning Reorganization

➤ Learning Centered Principles (6)

- The Learning College creates substantive change in individual learners.
- The Learning College engages learners in the learning process as full partners who must assume primary responsibility for their own choices.
- The Learning College creates and offers as many options for learning as possible.
- The Learning College Assists learners to form and participate in collaborative learning activities.
- The Learning College defines the roles of learning facilitators in response to the needs of the learners.
- The Learning College and its learning facilitators succeed only when improved and expanded learning can be documented for learners.

How does our department create substantive change in individual learners?

- Preparation
- Organization
- Diagnose and prescribe
- Suggest activities to aid in grasping concepts
- Students “become” dancers and choreographers
- Constant feedback to musicians re: their product and how to improve it!
- They can do things that they couldn't when they started
- Develop memory skills
- Self-esteem
- Learners gain confidence in their art and self
- Confidence
- Develop cultural competence
- Practical, hands-on learning exercises

How does our department show when improved and expanded learning is documented for the learners?

- Student talks about shifts and transformation taking place in their lives
- Presentation of creative projects (evaluation)
- Student dance concerts and students become teachers!

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- Improved music making
- There is a tangible before and after re: student performance
- They sound better – perform at a higher level
- They create own group, or successfully transfer
- Able to perform 10 min. or more scenes
- Students demonstrate skill/knowledge development
- Success stories
- Test results

ADDITIONAL COMMENTS ON LEARNING PRINCIPLES

- Observe effective teaching, structure and indicate parts/frame. Nothing new that haven't been doing all along. This isn't a need to change to align
- Art area has already done because performance is part of it – more impact in lecture based classes
- Inherent in our business; hands on
- Exposed to ideas/seeds planted, not capture in these learning principles

## **Chapter 1: Unit Description**

### **Music, Dance and Theatre Arts**

#### **Goals and Objectives**

The Music, Dance and Theatre Arts Department serves community needs by providing educational opportunities in music, theater, and dance. The department prepares students for success in work and further education with courses that develop creativity, self-confidence and discipline. The department collaborates with local schools and arts organizations to ensure the continuing vitality of performing arts in the community. In pursuit of this mission, the department's faculty and staff have identified several goals and objectives.

Goal I: Maintain high standards of achievement in academics and performance, and motivate students to meet those standards.

Objective 1: Successful transfer of students to baccalaureate programs.

Objective 2: High-quality courses and performances that challenge and stimulate Students.

Objective 3: Optimal numbers of faculty who stay current in subjects and pedagogy.

Goal II: Maintain program vitality and diversity through collaborative ventures and cooperative learning.

Objective 1: With faculty from other departments and schools, design and implement cross-discipline courses and performances that employ cooperative learning strategies.

Objective 2: Engage guest artists and lecturers for short and extended residencies, sharing them and their costs with other departments and schools.

Objective 3: Present performing ensembles at other community venues, sponsor festivals and conferences, recruit students actively, and cooperate with colleagues throughout the community to provide new learning experiences.

Goal III: Continually identify and develop program options that respond to emerging community needs.

Objective 1: Participate in local school planning for curricula that meet new state requirements.

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Objective 2: Research demand for instructional programs in areas such as arts management, technical theater, and commercial music, and if warranted, develop and implement such programs.

The department's aims are consistent with college values, current learning theory and state education mandates. The challenge is to identify specific activities and deadlines that will take the department forward—notwithstanding heavy workloads, organizational changes and tight finances.

## **Educational Program**

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.

The college moved the dance program from the Health and Physical Education Department to the Performing Arts Department in 1988. Dance aerobics made the same move in 1989 but was returned to the Health and Physical Educational Department in 1991. The dance and theater programs have articulation agreements with their counterparts at the University of Oregon, and theater also has one with Portland State University. The department has long enjoyed a close working relationship with the University of Oregon School of Music and Northwest Christian College and has negotiated articulation agreements in this area.

Another kind of curricular integration designed to meet student needs more efficiently is called cooperative or collaborative learning. Learning theorists, as well as classroom teachers and students, increasingly favor this model. Performing Arts students and faculty have participated in two such instructional programs at Lane, and will use this model further.

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

The department has decided to add a second-year course in sight reading, a new course in music notation software, and a special studies “umbrella” course in music. A curriculum in Music Technology has been expanded to meet student demand.

The department currently offers 100 courses not including individual music lessons and cooperative education. We have added some courses and deactivated others over the years.

Music Technology Lab and Recording Studio was added to the main building two years ago and the curriculum has been rewritten and expanded with over 110 student in the Music Technology Program each term.

Theatre Arts program was cut in 2002. One year after begin completely cut, Theatre Arts has rebounded with full classes and a series of hit shows starting with University – a show where our students worked with ten of the best directors in Eugene – and culminating with a Student Production of our fifteenth year of An Evening of One Acts, which give the student an opportunity to

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act and direct plays they have written. We are entering the fourteenth year of our collaboration with the English department producing a Shakespeare recital at the end of each term. No rebound would have been possible without a tremendous influx of student energy.

The performance program, as distinguished from class work, serves two major purposes: It gives students opportunities to use and sharpen skills learned in class and offers community people opportunities to perform and enjoy live entertainment at reasonable cost.

The performance hall is the site of one or two dance concerts, and 10-12 music concerts annually. The Blue Door Theatre is the site of two or three faculty recitals and three all-student productions every season. Blue Door Theatre productions require full student responsibility with minimal faculty oversight to mount productions for the public. This practice has proven to be educationally powerful and financially viable. Theatre Arts students with the help of the Lane Student Body Government, created the Student Production Club which supplied essential support to our program.

The performing arts production season has always been financially self-sustaining. All direct production expenses have been covered by ticketed revenues. This is a rare achievement in educational theater.

## **Instructional Staff**

In the past ten years, we added one full-time faculty position in Dance and one Instructional Support position in Music. The college also went through several budget crisis in which, we have lost 2 faculty positions in Theatre Arts, the Technical Director position was reduced from 1.0 FTE to 0.833 FTE, and the Publicist position was reduced from 1.0 FTE to 0.800 FTE. There are now 9 full-time faculty and 5 classified staff in the Music, Dance and Theatre Arts Department: Six faculty in music, one in theater arts, two in dance, an administrative assistant, a technical director, a publicist, a costumer, and a music lab coordinator. The department employs several adjunct instructors, most of whom have been with the department several years. A number of adjunct faculty teach individual lessons in music, most in private studios. All these people are very well qualified for their work in terms of education and experience—three hold doctorate's degrees and most others hold master's degrees. Full-time faculty are hired in a national search by a committee composed mostly of department faculty. It's a peer process from start to finish with a clear emphasis on the candidates' teaching ability and experience. In fact, a teaching demonstration is a key part of the selection process.

Most of our faculty are professionally active apart from teaching, particularly as performers, but in other ways as well. High-quality teaching is the department norm. The faculty expect and require it of one another. They determine what qualifications one must have to teach each course in the curriculum. They discuss teaching methods and course content with one another, especially where their courses directly relate. They consult with one another about the needs of particular students. They collaborate on performance work. Naturally, this collegiality is strongest within each discipline, but the department is small enough and morale good enough that it's a potent factor across the disciplines. The chair formally evaluates new faculty annually during the three-year probation period.

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The Music, Dance and Theatre Arts Department faculty and staff are excellent, but there aren't quite enough of them. The half-time classified costumer should be moved to full-time. The technical director's contract should be extended from 10 months to 12 months, and a half-time position in stage hand should be added. The Publicist position should increase from 0.80 FTE to 1.0 FTE.

## **Financial Support**

The annual budget requests and the request for capital equipment funds are prepared with input from all staff. The department is funded adequately in most areas but to maintain high quality throughout the operation more funds are needed for sheet music, musical instrument repair and replacement, piano maintenance, and computer hardware and software. New or increased class fees are needed for certain courses.

## **Physical Facilities, Materials 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 box office needs to be computerized. 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.

The main problem in the department's finances is that some funds—notably those for capital outlay and for maintenance and replacement of capital equipment—are unpredictable and inadequate. From adding a Dance Studio to the building rehearsal spaces to portable choral risers, CD players, and camcorders, the department has its wish list. But beyond that, as computerized technology assumes a central role in teaching and learning, the department looks forward to the day when college policy and funds will truly support the exploration and use of these new tools.



## **Library and Learning Resources**

Department faculty, staff and students take full advantage of services offered by the college library, as well as the university, city libraries, and the internet. They use these resources for research projects in costuming, music history, and theater history, for example, as well as for accessing videotapes and sound recordings. As stated elsewhere, the Music Resource Center houses various electronic learning tools, video and audio, that increasing numbers of faculty and students are using. Faculty require students to attend and report on community performance events, making learning resources of many theaters and concert halls in the area.

## **Administration**

During the last ten years our department has changed its name to Department of Music, Dance & Theatre Arts, which we felt was a more accurate representation of who we are. In addition, our administration has undergone dramatic changes. Dick Reid, our Department Chair in 1994, expanded his duties to include administrating the departments of Mass Communication and Art and Applied Design. During that time, we instituted a Faculty Lead for each discipline to attend to details specific to that discipline. After Dick retired, we had no chair. Vice President Mary Spilde helped us out, but basically we were governed by the three Lead Faculty. Then we had Ron Johnson for one year as an interim Department Chair. After him, the administration to institute an Arts Division, for which Nanci LaVelle was chosen. After a rocky four years, the MDTA was taken out of the Arts Division and assigned to Patrick Lanning, who was currently the Health/PE and Athletics Division Chair. This year, 2003-04, The Art & Applied Design Department, which now includes Media Arts & Technology (formerly known as Mass Communications) have also been assigned to Patrick Lanning as their interim Chair. Currently, with Patrick as our interim Division Chair, we are in the process of re-integrating with the rest of the Arts Division and preparing a search for a permanent Arts Division Chair. To assist Patrick in his overload of two full divisions, faculty leads and administrative assistants are currently doing as much as possible. MDTA appreciates Patrick's sensitive leadership, integrity, energy and passion in this important time of transition. We'd love to keep him as our leader.

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## **Students**

Enrollments by FTE in the department are up 73 percent in the last decade:

1992-93: 215  
1993-94: 217  
1994-95: 204  
1995-96: 341  
1996-97: 340  
1997-98: 363  
1998-99: 350  
1999-00: 291  
2000-01: 319  
2001-02: 345  
2002-03: 368

“Major” is an elusive category in community college transfer programs, but the numbers of students who have indicated on their admission form that they intend to study music, theater arts, or dance are as follows:

	2002-03	1992-93	1990-91
Music	235	140	133
Dance	92	24	21
Theatre	38	73	55

Music, Dance and Theatre Arts enrollments are strong and faculty find most students are better prepared for college work than students were 10 years ago. Students are older on average, better educated, better learners, more mature, more pragmatic, and less idealistic. While at Lane the best students receive some two-dozen scholarships annually. Faculty also find today's students more willing and able to work with their classmates, in small learning groups for example, and also in terms of the whole class. The old paradigm of the student as an individual isolated from the other students in the class and relating one-to-one with the lecturing instructor has broken down. In its place is the new and more effective paradigm of cooperative learning. Information about the educational and career activities of former students is scarce and anecdotal but it does indicate that some of them further their education at such distinguished schools as Cornish in Seattle, Julliard in New York, Berklee College in Boston, DePaul, Smith, The Academy of Dramatic Arts, UCLA, ACT and Mills. Others pursue a bachelor's degree in their discipline at state colleges and universities. Several have become teachers in the public schools and some have returned to teach at Lane. Some teach privately in their own studios. Many are visible in the community as performers, sometimes alongside their former instructors at Lane. All of them, whatever they're doing, are more effective human beings for their education in the performing arts, enriching their families and communities. There is no dearth of studies in recent years empirically verifying the positive impact of arts education on the intellectual and psychological development of children and adults.

As community and educational leaders are aware, Lane's Music, Dance and Theatre Arts Department makes a substantial contribution to the community by helping build its cultural and economic base.

## **Special Services and Activities**

In other service to the community, Music, Dance and Theatre Arts faculty visit district high schools to rehearse and adjudicate their music ensembles; host high school concerts, joint high school and college music festivals, and children's piano recitals here at Lane; direct, design, or act in plays produced by other community organizations; choreograph and perform in dance concerts produced by others; and perform in music ensembles, both paid and unpaid, such as the Oregon Mozart Players, Bach Festival, the Eugene Symphony Orchestra, and the Eugene Concert Choir. Staff also serve on the boards of those ensembles and organizations such as the Eugene Youth Orchestra, and HIV/AIDS Resources—to name a few. The Music, Dance and Theatre Arts Department is a good citizen of this community.

## **Scholarship and Research**

The main responsibility of our faculty is to assist students to acquire knowledge and skills in theater, dance and music. Hence, one value of other professional activities is to make them more effective teachers. Most importantly, instructor public performance work enhances their knowledge of their discipline, their art, and their credibility in the classroom. It shows students that the instructor can “walk the talk.” It models for many students the very goal of their studies. It inspires and encourages them. Needless to say, our instructors are performing artists before they're teachers of their art, and therefore they perform primarily for creative and esthetic satisfaction. But they know that while not all artists are effective teachers, effective art teachers must be credible artists. All of Lane's Music, Dance and Theatre Arts faculty pass this test. Scholarship and research as commonly understood in academia is something else. In the community colleges, it's not encouraged and time spent on it is justified only if it contributes directly to the instructor's teaching effectiveness.

## **Summary**

Minor aches and pains aside, as it rolls into mid-life, the Music, Dance and Theatre Arts Department is in vibrant good health. Its strengths are:

1. A highly effective full- and part-time faculty.
2. A strong administrative and performance support team.
3. Comprehensive lower-division curricula, meeting student needs in three disciplines.
4. High enrollments of increasingly well-prepared and well-motivated students.
5. Generally sufficient and high-quality facilities, equipment, and materials.
6. A commitment to collaborate with other educators and advocates to give students and the entire community the best possible return on their investment in the Music, Dance and Theatre Arts.

### **Chapter 3: Program Outcomes Data (Student, Fiscal,.....)**

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*What were the results of providing your program as it relates to student enrollment, student success, and cost efficiencies? Program self study will also include assessment of program outcomes as defined in chapter 2.*

*\*Provide data that describes what you did in the last planning cycle without analysis (that is done in Chapter 4)*

➤ Enrollment data

- Program Level: Student FTE  
Music: 235, Dance: 92, Theatre Arts: 38
- Course Level: Student FTE
- Student FTE/Faculty FTE ratios  
 $365/35.568 = 10.26$
- Capacity Analysis (data from 2001-02)  
Music 91.50%, Dance 119.49%, Theatre Arts 76.29%

➤ Student Success Data

- Student Retention ratios  
42%
- Student Completion ratios  
52%

➤ Demographic profile of students

Male = 41.5%, Female = 58.5%

Students tend to be . . .

- High School graduates from local schools – non-majors-majors
- Little previous experience for the most part
- 28-50 year olds coming back for training and experience
- Students 19-25 year old new to Oregon looking for knowledge
- All ages – transfer bound
- All ages, mostly 20-40
- Ranges from recent high school grads to returning and continuing students
- Large age range
- Majors and non-majors
- Beginning musicians great desire: little experience
- General interest
- Transfer majors
- Music, Dance, or Theatre majors
- Enrichment seeking
- Enthusiastic
- Artistic

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➤ Budget

- General Fund:
  - Actual Costs  
\$1,073,224
  - Revenues (Course Fees,.....)  
ICP \$19,265
  - Cost/Student FTE  
\$2,940
- Restricted Fund: Fund 8 (Grants,.....)
  - Costs
  - Revenues
- Restricted Budget: Fund 9 (Tuition-based sections,.....)
  - Costs
  - Revenues

➤ Facilities/Equipment

- Space Description  
The performance hall seats 550 and uses professional lighting, sound and stage equipment. The Blue Door Theatre is an extremely popular, intimate venue that showcases some of our more daring work. We also have Band Room, Choir Room, 7 practice rooms, 2 classrooms, Piano Lab, Piano Studio, Music Technology Lab, Recording Studio, Scene shop, Costume shop, and Dressing rooms. Our Dance Studio is in Health/PE building.
- Utilization Ratios (actual/available)  
Performance Hall 80%  
Blue Door 90%  
Dance Studio 95%  
Choir Room 90%  
Band Room 89%
- Equipment Inventory  
Division Needs  
ALL
  - New process for meeting electronic needs
  - Expand/remodel foyer/lobby area
  - Regular computer upgrades and maintenance
  - New carpet  
Music
  - Practice room pianos
  - New or add-to choir shell
  - Listening library
  - Drum set
  - Concert hall shell
  - Concert shell

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- More practice rooms
- Replace piano lab
- Additional microphones
- New group piano classroom
- Group piano keyboards
- Double Reeds euphoniums march drum kit-amps, misc.

**Dance**

- Dance studio in PA
- New ballet bars
- Dance video library
- New marley floor
- Lighting system for retrofit
- Black curtains to retrofit existing studio

**Theatre**

- Rehearsal room
- Green room
- Lighting equipment
- Theatre seats replaced
- Replacement Cycles

**Varies**

- Other basic approaches you might take\*:
  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