



REVIEW REPORT

on the

THEATRE PROGRAM

JUNE, 2000

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EXECUTIVE SUMMARY

Although Theatre courses have been offered at UCC for 17 years, and a minor in Theatre was created in 1997, the program has always been hamstrung by under-funding, lack of appropriate facilities and an overworked faculty. In the face of these odds, the program has mounted ambitious theatrical productions year after year, has provided service courses in Speech to other programs, and has seen its graduates go on to graduate school or professional and amateur theatre work across the country. It is a well-received and highly respected program, given the limitations imposed on it.

The Theatre Program, however, is at a crossroads. Its faculty cannot continue the struggle to survive without institutional support, either in the form of a new hiring or provision of a designated theatrical facility. The principal recommendations of this report, therefore, urge the speedy retrofit of the theatre shell in C Block into a properly equipped theatrical facility, and curtailment of the current overloads that both faculty are carrying, either in section enrolments or course load. The Theatre faculty should also construct a strategic plan which lays out the options for moving towards a Theatre major and the resources required to achieve such a goal. As a first step, the Review Committee recommends that the supplies budget be increased in line with those of other post-secondary theatre programs in the province. It also suggests some course re-design and fine-tuning, but emphasizes that the biggest impediments to be addressed are facilities, funding and staffing.

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THEATRE PROGRAM REVIEW
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PROGRAM BACKGROUND

The UCC Theatre Program was founded in 1983 by David Edwards, who taught first and second-year acting and theatre history courses. He also staged play productions on a shoestring budget in a variety of spaces on and off campus — since until 1987 there was not even the Clocktower “theatre”. With the construction of the Clocktower Building in 1987, there was a 200-seat lecture hall that, far from a regular theatre, was at least a facility with seating and a stage; with the gradual addition of theatre lighting, the hall became the Theatre Program’s “theatre” — although it was shared with other programs.

In 1991, Jim Hoffman was hired, thereby doubling the faculty and making an increased range of course offerings possible. Since Hoffman’s arrival, however, there have been no additional course offerings beyond the regular foundational courses offered for minor students, and the few upper level courses offered in rotation year by year. Initially with the granting of University College status in 1989, the program offerings at the upper level were modelled on the UBC Theatre Department. Although this is beginning to change, the program is still very much locked into the UBC model because, due to shortage of faculty, there is little room to be flexible.

CHRONOLOGY OF THEATRE PROGRAM REVIEW

The review of the Theatre Program was initiated on December 14, 1999, and January 7, 2000, with preliminary meetings with the Theatre faculty to discuss the focus and mechanics of the review, the parameters of the survey samples, and the design of the questionnaires.

Stakeholders in the Theatre Program were surveyed on the following dates:

Former Students (1995-99):	January 25, 2000
Faculty:	January 25, 2000
Current Students (2 nd Year):	February 22, 2000
Current Students (Yrs.3,4):	February 7, 21, 22, 2000

All four faculty members had responded by February 7, 2000. Reminders were mailed to non-responding former students on February 15, and telephonic follow-up with them was undertaken between March 2 and 6.

The cut-off date for all responses was April 4, 2000. Information binders were sent to the Theatre Program Review Committee on April 11, and the Committee met to discuss and analyze the data and formulate its recommendations on May 8 and 9, 2000.

TABULAR SUMMARY OF QUESTIONNAIRE RESPONSES **THEATRE PROGRAM REVIEW**

<u>Recipient</u>	<u># Sent</u>	<u># Completed & Returned</u>	<u>% Returned</u>
Faculty	4	4	100%
Students:			
Current— Year 2	20	20	100%
Current — Years 3/4	24	24	100%
Former	35	14	40%
<hr/>			
TOTAL	83	62	75%

SUMMARY OF QUESTIONNAIRE RESPONSES

1. Former Students

Of the 14 students who responded 10 were employed full time or part time and six were still studying, either part or full time. Of these, two were students in theatre graduate programs.

The occupations of those employed varied from theatre arts to forestry and teaching.

When asked to evaluate the extent to which Theatre courses developed certain skills and behaviour, with 5.0 meaning "to a great extent" and 1.0 meaning "minimal", the respondents gave high ratings to the following categories: the ability to understand theatrical theory and practice (4.29), critical play reading skills (4.36), listening skills (4.50), oral presentation skills (4.79), independent work skills (4.57), teamwork skills (4.71), creativity (4.79) and performance skills (4.50). These same categories were highly ranked as useful in the workplace or in further studies.

The former students gave lower ratings to items dealing with selection of courses (3.00) and theatre facilities for acting classes (3.36), for technical classes (3.15) and for public performance (3.21).

In written comments a number of students applauded the proficiency and dedication of the instructors. With the exception of the physical facilities, the need for a broader range of courses and more instructors, the former students were generally very positive regarding their experiences in the program.

2. Current Students

Second year students and upper level (3rd and 4th year) students responded very differently to the questionnaires. The upper level students were significantly more positive in their ratings in most categories.

For example, in the rankings regarding skill development only teamwork (4.40), creativity (4.20), performance (4.35), and oral presentation skills (4.35) received ratings above 4 out of 5 from second year students. The third and fourth year students included these as well as appreciation of theatrical form (4.17) and listening skills (4.04) in their highest rankings.

The lowest second year rankings were given to enhanced understanding of culture (2.05), writing skills (2.15), research (2.20) and information access skills (1.45). These last two areas were also the lowest for upper level students, with rankings of (2.83) and (2.33) respectively.

In the section dealing with transferability of skills, the second year students ranked oral presentation skills (4.63), independent work skills (4.32), creativity (4.32) and teamwork skills (4.16) highest. Rated low were understanding of

culture (2.68), understanding of theatrical theory (2.58), and information access skills (2.68).

The upper level students gave no rankings below 3.0 in the transferability section; the same items as in the acquisition section ranked high, with oral presentation skills (4.67) and critical reading skills (4.42) rated highest.

Regarding the structure and practices of the Theatre program, second year students ranked access to instructors (4.20) highly while upper level students ranked adequacy of preparation for subsequent courses (4.27), explanation of objectives (4.13) and quality of course outlines (4.42) highly as well.

Both groups of students assigned low rankings to "opportunity to evaluate courses regularly" (1.74) for 2nd year, (2.42) for upper level, and "sufficiency of full time theatre faculty" (2.41) and (2.40). "Adequacy of theatre facilities" (2.38) was also ranked low by the upper level students.

Twenty-seven of the 44 current student respondents (61%) said they would take a Theatre major if it were offered.

In written comments the two groups mentioned similar things: the need for more faculty to offer a wider variety of courses, the poor quality of the theatre for a university program, and the instructors' abilities and their dedication to the program. The second year students indicated dissatisfaction with class sizes and the availability of one-to-one time with the instructors.

3. Faculty Survey

Due to the small size of the faculty and the fact that of the four, one is part time and the other a leave replacement, the survey response numbers are somewhat misleading. Nevertheless the Committee noted many areas of agreement between faculty responses and student responses. Particularly, all response groups agreed a new theatre facility is badly needed. Moreover, all groups indicated problems with large class sizes and shortage of course selection options.

The Theatre faculty ranked availability of equipment and supplies low, (2.0 out of 5.0). The instructors are generally satisfied with admission requirements and procedures. They tend to agree with the placement of topics in the curriculum. They are not unhappy with the opportunities afforded them for scholarly activity.

There is some indication that the philosophy, goals and objectives of the program do not exist, or are not as well defined or as well known as they should be.

In written comments, the faculty underscore their feeling that without better facilities, more staff, and adequate funding, the program will be unable to maintain a reasonable level of quality.

STRENGTHS OF THE PROGRAM

1. Dedicated Faculty:

Both full time faculty members are strongly committed to the program. One of the full time faculty received a UCC Master Teacher Award recently while the other is a recognized theatre scholar. Both instructors received high ratings on student evaluations. In addition, the part time person devotes much more time and effort to the program than she is compensated for.

2. Successful Graduates:

Even though a student can receive only a minor in Theatre at UCC, a considerable number of graduates have gone on to graduate work in theatre at other institutions and/or participation in professional and amateur theatre across the country. One interviewee commented that at least six former students he knew of had done work in television on such programs as "Dawson's Creek", "Stargate", and "X-Files".

3. Contribution to Kamloops' Cultural Community:

Due to the special nature of the program at UCC, it is able to offer a unique type of theatre inaccessible to other groups in the city. The Review Committee also notes that students from the program are regularly called by the Western Canada Theatre Company to assist in its performances. Students and staff are also often involved in high school productions. Graduates and present students have formed the very active and successful 3 Men of Sin Theatre Company in Kamloops.

4. The Only Interior Theatre Program:

The UCC Theatre Program is the only such program in B.C. north and east of Chilliwack. As such, it is a valuable cultural and teaching resource for the Interior of the province.

5. Interdisciplinary Courses:

The Theatre Program supports other programs in the institution through courses such as Speech 250. Additionally, Theatre faculty have produced special projects for the Social Work and Nursing programs.

6. Summer Institute:

Planning is in the advanced stages for a Summer Institute of Performance, Film and Video to be offered first in 2001. This will provide an opportunity for the program to enhance its image in the province and also to explore different areas such as film and television acting.

7. Active Local Theatre:

In Kamloops, we are fortunate to have a locally based professional theatre company-- the Western Canada Theatre Company --as well as a number of amateur groups. These provide both resources for the program and educational experiences for the students.

8. Access to Non-Theatre Majors:

Since no theatre major is offered, students in the Theatre Program have varying majors. Many reported benefits in their major disciplines from participation in Theatre courses. Two such comments follow:

"I am entering elementary ed. and I find having my history in theatre is largely beneficial... Helping students express themselves through drama is rewarding".

"I am a better employee because of the skills I learned at the UCC program".

AREAS OF THEATRE WHICH CAN BE IMPROVED
(WITH RECOMMENDATIONS)

The Review Committee identified the following aspects of the Theatre Program as being in need of improvement.

1. Facilities:

Data extracted from both the student and faculty survey indicate that the lack of a proper theatre with dedicated offices and technical, rehearsal and production facilities is a serious problem for the program. Moreover, discussion with the Student Society Entertainment Co-ordinator revealed that numerous activities that could enrich student and community cultural life have had to be declined due to lack of an appropriate venue on campus. The Committee was encouraged to learn of the recent UCC fact-finding mission regarding theatres and feels that this harbings well for early completion of the new facility. It was further encouraged by the announcement that next year's Capital Plan submission (2001-02) will contain a request for funds to retrofit the theatre shell in Old Main.

The Review Committee therefore recommends:

- a) that planning and construction of the theatre shell in the Old Main Building be given the highest possible priority, with an eye to completion by Fall, 2002.

ACTION: VPs Administration and Finance, and Instruction and Student Services

2. Workload Issues:

The Committee was made aware of a number of problems related to the workload of Theatre Department faculty:

- i) One faculty member has carried an overload for the past nine years.
- ii) Lower level classes are always filled far beyond capacity (see Appendix B).
- iii) The part time technical instructor continuously spends much more time at her job than she is compensated for.
- iv) In the student survey responses, dissatisfaction was expressed, particularly by second year students, about the large size of classes.

The Review Committee therefore recommends:

- a) **that the hiring of another full time faculty member, with qualifications as determined by the Theatre faculty, be made a high priority of the Visual and Performing Arts Department.**

ACTION: Chair, Department of Visual and Performing Arts

- b) **that Theatre faculty not carry course loads in excess of that mandated by the UCC/UCCFA contract.**

ACTION: Theatre Faculty

- c) **that class sizes be maintained within the prescribed limits of 24 for the acting courses, THTR 111 and 121; 20 for THTR 211 and 221; 31 for the theory courses and 20 for the technical courses THTR 212 and 222.**

ACTION: Theatre Faculty

- d) **that, as far as possible, the number of preparations assigned to a faculty member be kept within the contract guidelines of three per semester for 12-hour faculty.**

ACTION: Theatre Faculty

- e) **that the Theatre faculty obtain a student work study position to assist with productions.**

ACTION: Theatre Faculty

In anticipation of the opening of the new theatre facility, the Review Committee recommends:

- f) **that provision be made for the hiring of a Technical Co-ordinator to oversee the new facility when it becomes operational.**

ACTION: Chair, Department of Visual and Performing Arts

3. Program Plan:

The Committee noted uncertainty among faculty regarding the philosophy, goals and objectives of the Theatre program. Items regarding objectives were responded to as follows:

- i) The Theatre Program has an explicit philosophy, written goals and objectives.
 - ranked 3.50 out of 5.0 with two of four not responding
- ii) I am fully aware of the program's philosophy, goals and objectives.
 - ranked 2.67 with one of four not responding
- iii) The goals and objectives of this program are being achieved.
 - ranked 2.50 with two of four not responding

The Review Committee therefore recommends:

- a) **that the members of the Theatre faculty prepare a long term strategic plan, perhaps with a five-year horizon, with agreed upon philosophy, goals and specified objectives.**

ACTION: Theatre Faculty

- b) **that, in the long-term plan, a serious attempt be made to achieve a balance between the acting and the technical sides of the program.**

ACTION: Theatre Faculty

- c) **that an effort be made to ensure that all faculty associated with the program are aware of the contents of the long-term plan.**

ACTION: Theatre Faculty

4. Curriculum:

Data extracted from the surveys indicate dissatisfaction with the selection of courses available at the upper levels of the program.

The Review Committee recommends:

- a) **that in conjunction with the long term plan and subject to the limitations suggested by earlier recommendations regarding workload and staffing increase, the possibility of developing more courses, for example, in stagecraft and film /TV acting be explored.**

ACTION: Theatre Faculty

- b) **that the Theatre faculty consider allowing some component of the Theatre minor (and major, when offered), to consist of courses already existing in other areas, such as English 219, 365, 366, and 413. Courses in areas such as EDDT, Carpentry, Fine Arts, History, and Journalism might also be considered.**

ACTION: Theatre Faculty

Data from the surveys revealed some perceived weakness in student understanding of course expectations, specifically appreciation and understanding of the historical and cultural aspects of Theatre and information retrieval skills. Textbook usage or assigned readings at first year level would, in the opinion of the Committee, reinforce the academic underpinnings of acting.

The Review Committee, after discussions with faculty and students and upon suggestions from its External Representative, recommends:

- c) **that Theatre course outlines follow UCC course outline format and contain a section dealing with learning outcomes in all courses.**

ACTION: Theatre Faculty

- d) **that the Theatre faculty continue to improve library holdings and actively promote the use of the Library for their students, especially from 2nd year onwards.**

ACTION: Theatre Faculty

- e) **that, where possible, textbooks be used in first year acting classes to promote appreciation of the theory and structure underlying acting.**

ACTION: Theatre Faculty

- f) **that, where textbooks are not appropriate, the faculty seriously consider making assigned readings part of their courses.**

ACTION: Theatre Faculty

It was noted that six Theatre courses (THTR 310, 320, 325, 360, 400 and 460) are organized as year-long courses. The Committee feels that this format harks back to an earlier time when UCC followed UBC practices. The arguments for semesterizing year-long courses are increased flexibility of student access and greater flexibility of scheduling.

The Committee accordingly recommends:

- g) **that THTR 310, 320 and 325, 360, 400 and 460 each be separated into two semester-length courses.**

ACTION: Theatre Faculty

- h) **that the semesterized successors to History of Theatre 310, 320 and 325 be made accessible to second year students of the program and that Introduction to Theatre 110 be made a prerequisite for these courses.**

ACTION: Theatre Faculty

The Review Committee heard from both faculty and students of difficulties caused by trying to cover too much material in a limited amount of time. Moreover, both groups lamented the impossibility of there being more than a minimum of interaction between students and instructors. Some of the interaction problems may be solved by implementing earlier recommendations with regard to class size; however, the Committee felt more was needed.

Therefore, the Review Committee recommends:

- i) **that the process required to change the vectoring of the acting classes from three hours/week to the more standard four hours/week for first and second acting courses be initiated immediately.**

ACTION: Theatre Faculty

5. Institutional Support:

The Review Committee ascertained that supply budgets for Theatre programs at post-secondary B.C. institutions such as the University College of the Fraser Valley, Malaspina University College and Capilano College range upward from a low of \$6,000, while at UCC the program is allotted \$1,400 per year.

The Review Committee therefore recommends:

- a) **that the supplies budget for the Theatre Program be increased to bring it in line with similar programs in the province.**

ACTION: Dean, Arts ; VP Instruction and Student Services

6. Instructional Practices:

The surveys indicated that students do not feel they are given a regular opportunity to evaluate courses. This item was ranked 2.42 out of 5.0 by upper level students and 1.74 out of 5.0 by the second year group.

The Review Committee therefore recommends:

- a) that the instructors in the Theatre Program examine formal and informal course evaluation procedures in use in other areas and adopt or adapt a system which will afford their students regular opportunities to participate in evaluations.**

ACTION: Theatre Faculty

Students interviewed expressed some dissatisfaction with the dedication and aptitudes of some people enrolled in upper year acting courses. In addition, the Committee heard that, in order to complete the minor in Theatre, students are required to take acting courses even though their interests are in the technical area of the program.

With the above in mind, the Review Committee recommends:

- b) that the Theatre Program give serious consideration to the use of auditions as entrance requirements to upper level acting courses.**

ACTION: Theatre Faculty

- c) that the course description for THTR 150, Play Production, be amended so that students involved in the technical side of the production may receive credit for this course.**

ACTION: Theatre Faculty

The Committee noted that the distribution of letter grades in the technical courses THTR 212 and 222 was considerably out of line with the Divisional guidelines. It was subsequently learned that the instructor, with the assistance of the Chair, Department of Visual and Performing Arts, is working to correct this problem. Suggestions to assist this process were given to the instructor by the Review Committee.

The Committee commends the instructor and the chair for their initiative and recommends that:

- d) with the continued assistance of the Chair and Theatre faculty, the instructor bring her grade distributions in line with the Divisional policy.**

ACTION: Theatre Faculty and Chair, Department of Visual and Performing Arts

7. Liaison and External Relations:

The Committee notes that there is a considerable involvement of the Theatre Program in the Kamloops and area theatre community. The Committee commends this involvement and hopes it will continue and be expanded in coming years. As an aspect of this, the Review Committee recommends:

- a) that the Theatre Program faculty consider the development of a community theatre support group such as the University College of the Fraser Valley's "Friends of the Theatre".**

ACTION: Theatre Faculty

The Review Committee notes that upper level course enrolments are normally somewhat lower than capacity and that reducing first year class sizes may aggravate this situation. The Committee feels a concentrated effort aimed at attracting serious Theatre students should be made.

The Review Committee recommends:

- b) that the Theatre faculty continue, and where possible, intensify the scouting of high school programs and the recruitment of promising students.**

ACTION: Theatre Faculty

- c) that the Theatre program brochure be updated and that the faculty approach the DAAD program to explore the possible production of a Theatre advertising poster.**

ACTION: Theatre Faculty

APPENDIX A **METHODOLOGY**

The data were collected in the following ways:

- 1) Consultation took place with the Theatre Program faculty on the focus and process of the review and on the design of the survey questionnaires.
- 2) Questionnaires were administered to Theatre program faculty, current students and former students. All data were processed using SPSS to achieve frequency rates and mean responses. Subjective comments for each group were recorded separately and anonymously. Additional former student data from 1995-1999 BC Colleges and Institutes Student Outcomes surveys were extracted from the Student Outcomes Reporting System (SORS).
- 3) "Descriptive Data" on the Theatre Program's objectives, course outlines, etc., were solicited from Dr. David Edwards and Dr. James Hoffman.
- 4) Data on annual seat utilization rates, graduation rates, gender and grade distributions were provided by the Office of Institutional Research and Planning.
- 5) The following people associated with the program participated in the review process or were interviewed:
 - Theresia Beattie, 3rd year student
 - Cheryl Mayhood, Part-time Theatre Instructor
 - Dominic Walton, former Theatre student and Entertainment Coordinator, Cariboo Student Society.

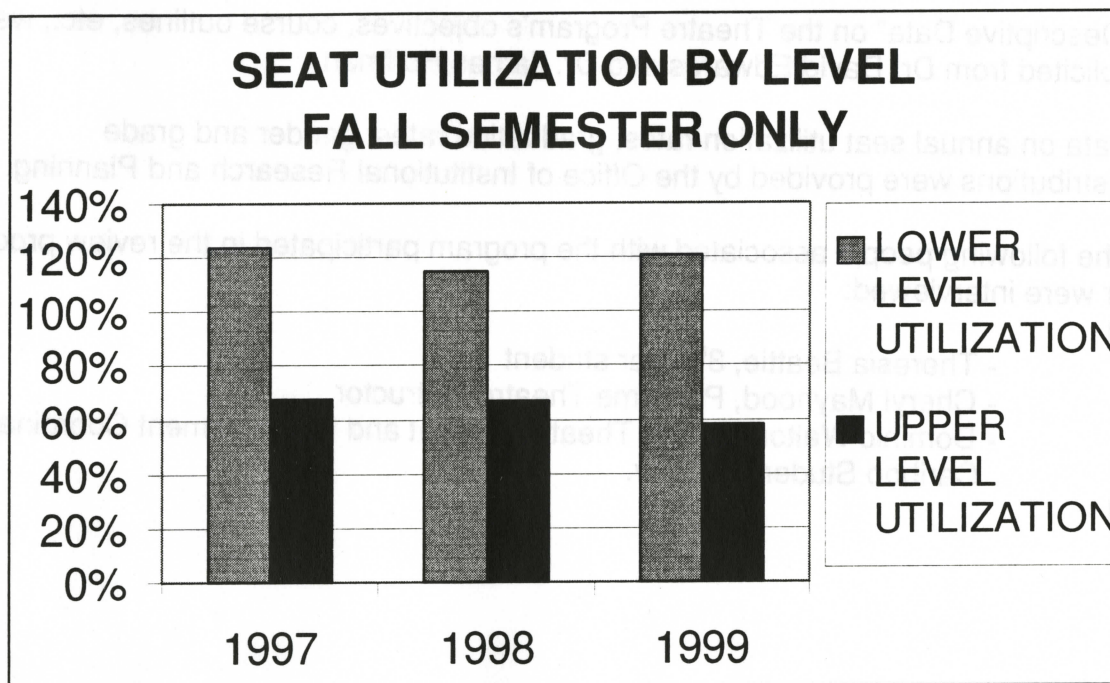
APPENDIX B
SEAT UTILIZATION

SEAT UTILIZATION – FALL SEMESTER ONLY

The following takes into account the stable enrollment and capacity for the following semesters:
fall 1997, fall 1998 and fall 1999.

THEATRE

Year	Lower level enrollment	Lower level capacity (#of seats)	Lower level % utilization	Upper level enrollment	Upper level capacity (# of seats)	Upper level % utilization	Total enrollment	Total capacity (# of seats)	Total % utilization
1997	139	112	124%	45	66	68%	184	178	103%
1998	164	142	115%	44	66	67%	208	208	100%
1999	172	142	121%	38	66	58%	210	208	101%



Comparison with other similar sized programs for the same period:

Fall 1997

Discipline	Lower level enrollment	Lower level capacity (# of seats)	Lower level % utilization	Upper level enrollment	Upper level capacity (# of seats)	Upper level % utilization	Total enrollment	Total capacity (# of seats)	Total % utilization
THTR	139	112	124%	45	66	68%	184	178	103%
FINA	444	455	98%	9	36	25%	453	491	92%
CHEM	481	526	91%	102	133	77%	583	659	88%
PHYS	361	393	92%	34	47	72%	395	440	90%

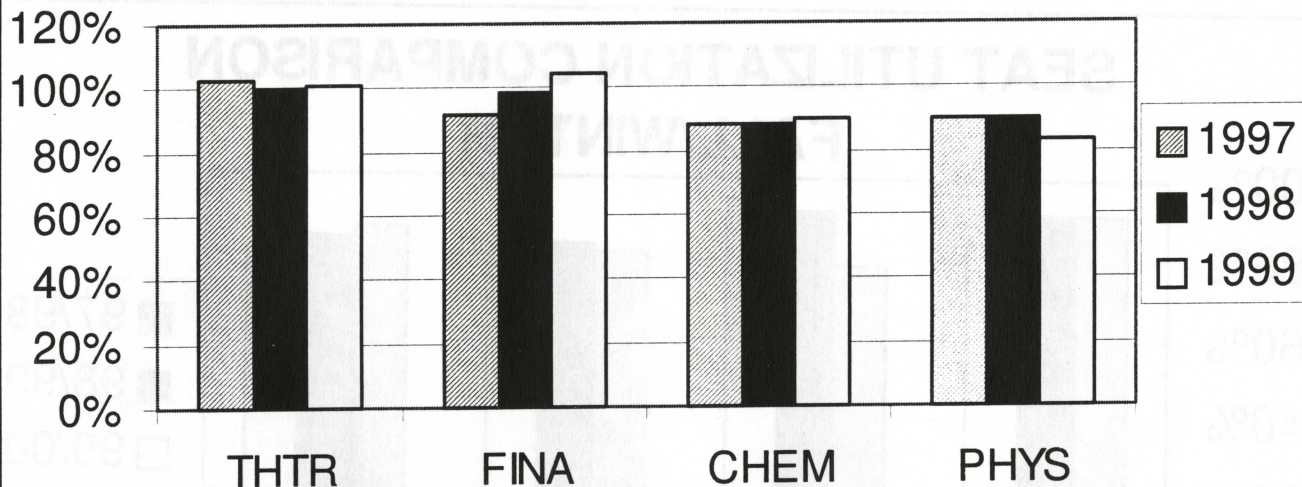
Fall 1998

Discipline	Lower level enrollment	Lower level capacity (# of seats)	Lower level % utilization	Upper level enrollment	Upper level capacity (# of seats)	Upper level % utilization	Total enrollment	Total capacity (# of seats)	Total % utilization
THTR	164	142	115%	44	66	67%	208	208	100%
FINA	535	538	99%	33	36	92%	568	574	99%
CHEM	479	489	98%	93	163	57%	572	652	88%
PHYS	385	413	93%	33	50	66%	418	463	90%

Fall 1999

Discipline	Lower level enrollment	Lower level capacity (#of seats)	Lower level % utilization	Upper level enrollment	Upper level capacity (# of seats)	Upper level % utilization	Total enrollment	Total capacity (#of seats)	Total % utilization
THTR	172	142	121%	38	66	58%	210	208	101%
FINA	538	504	107%	29	36	81%	567	540	105%
CHEM	466	501	93%	109	142	77%	575	643	90%
PHYS	378	431	88%	18	44	41	396	475	83%

SEAT UTILIZATION COMPARISON FALL SEMESTER ONLY



1997/98 (Fall/Winter)

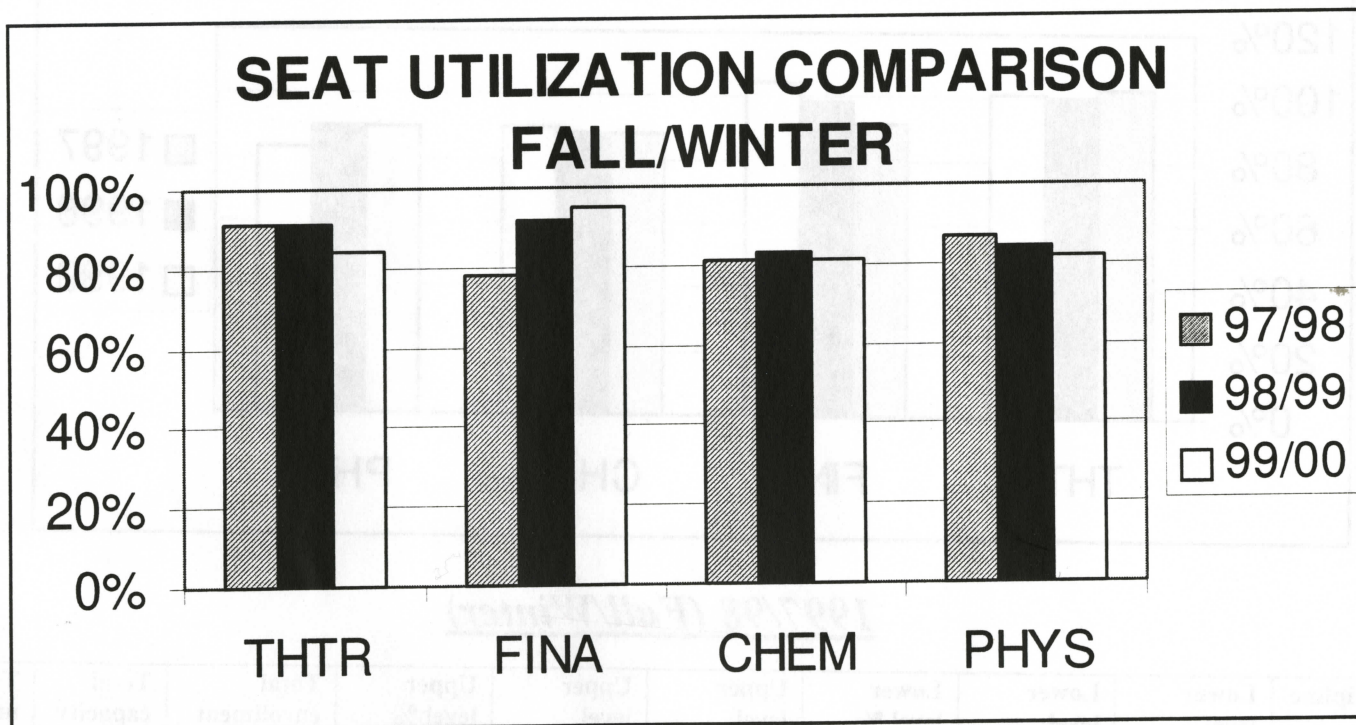
Discipline	Lower level enrollment	Lower level capacity (#of seats)	Lower level % utilization	Upper level enrollment	Upper level capacity (# of seats)	Upper level % utilization	Total enrollment	Total capacity (#of seats)	Total % utilization
THTR	279	254	110%	90	150	60%	369	404	91%
FINA	806	982	82%	18	72	25%	824	1052	78%
CHEM	873	987	88%	192	322	60%	1065	1309	81%
PHYS	702	797	88%	55	73	75%	757	870	87%

1998/1999 (Fall/Winter)

Discipline	Lower level enrollment	Lower level capacity (#of seats)	Lower level % utilization	Upper level enrollment	Upper level capacity (# of seats)	Upper level % utilization	Total enrollment	Total capacity (#of seats)	Total % utilization
THTR	297	284	105%	81	132	61%	378	416	91%
FINA	1000	1092	92%	66	72	92%	1066	1164	92%
CHEM	849	910	93%	158	298	53%	1007	1208	83%
PHYS	642	740	87%	51	82	62%	693	822	84%

1999/2000 (Fall/Winter)

Discipline	Lower level enrollment	Lower level capacity (#of seats)	Lower level % utilization	Upper level enrollment	Upper level capacity (# of seats)	Upper level % utilization	Total enrollment	Total capacity (#of seats)	Total % utilization
THTR	304	314	97%	69	132	52%	373	446	84%
FINA	961	989	97%	96	125	77%	1057	1114	95%
CHEM	828	978	85%	196	288	68%	1024	1266	81%
PHYS	691	819	84%	36	70	51%	727	889	82%



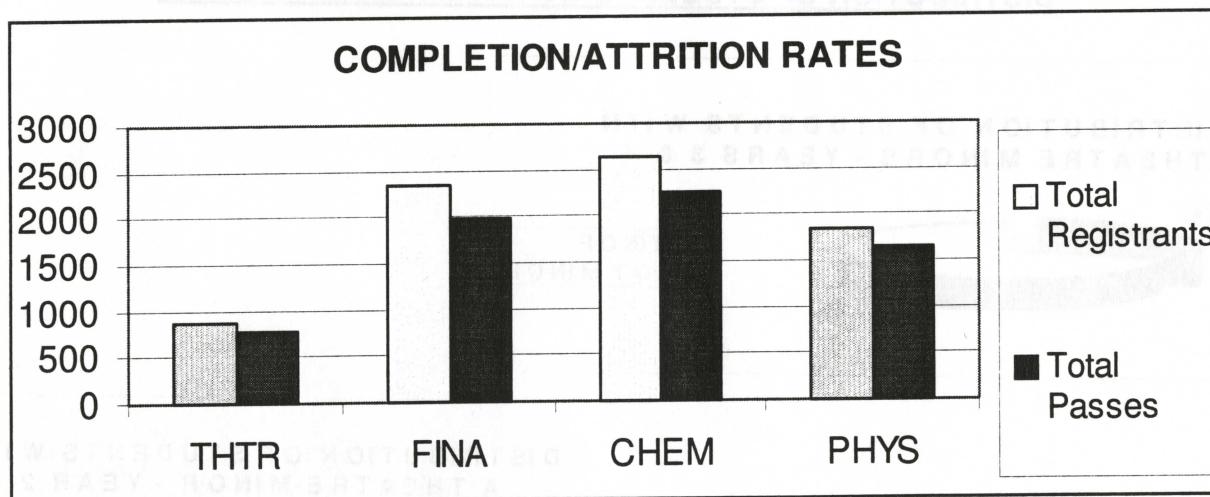
APPENDIX C THEATRE PROGRAM COMPLETION RATES

Completion rates may be determined by subtracting "fail" (F), "did not complete" (DNC), "withdrew" (W), "audit" (AUD) from enrollment numbers. Hence, over the period of Fall 1997, Winter 1998, Fall 1998, Winter 1999 and Fall 1999 the following completion and attrition rates are found:

	Total Registrants	Total Passes	Total Attrition	% Completion	% Attrition
First year courses	650	595	55	92%	8%
2 nd year courses	116	110	6	95%	5%
3 rd year courses	75	56	19	75%	25%
4 th year courses	19	17	2	89%	11%
Total	860	778	82	91%	9%

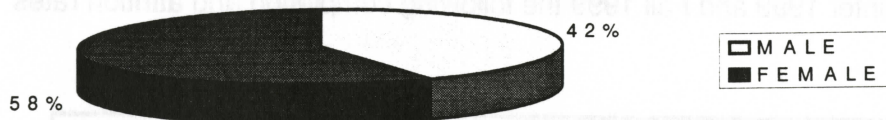
Completion rates compared to comparable sized programs:

Discipline	Total Registrants	Total Passes	Total Attrition	% Completion	% Attrition
THEATRE	860	778	82	91%	9%
Fine Arts	2344	1977	367	84%	16%
CHEMISTRY	2647	2240	407	85%	15%
PHYSICS	1846	1640	206	89%	11%

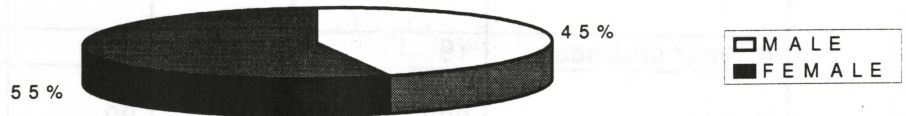


APPENDIX D GENDER DISTRIBUTION

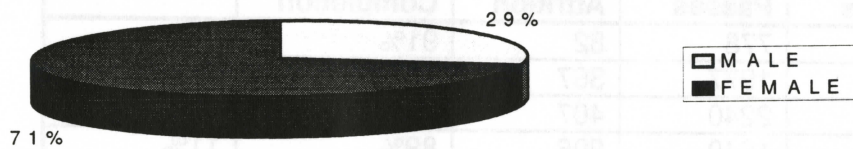
GENDER DISTRIBUTION OF FORMER STUDENTS



GENDER DISTRIBUTION OF CURRENT STUDENTS - YEAR 2

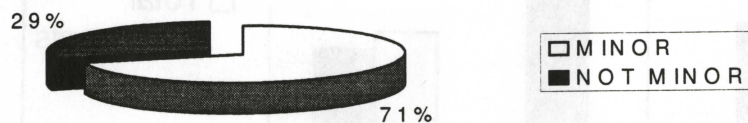


GENDER DISTRIBUTION OF CURRENT STUDENTS - YEARS 3 & 4



APPENDIX E DISTRIBUTION OF STUDENTS WITH A MINOR IN THEATRE

DISTRIBUTION OF STUDENTS WITH THEATRE MINORS - YEARS 3 & 4

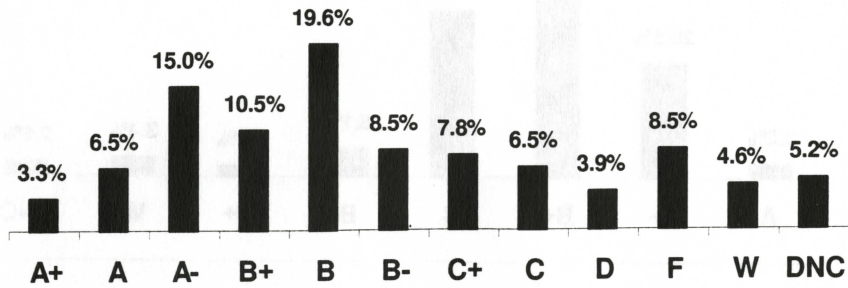


DISTRIBUTION OF STUDENTS WITH A THEATRE MINOR - YEAR 2

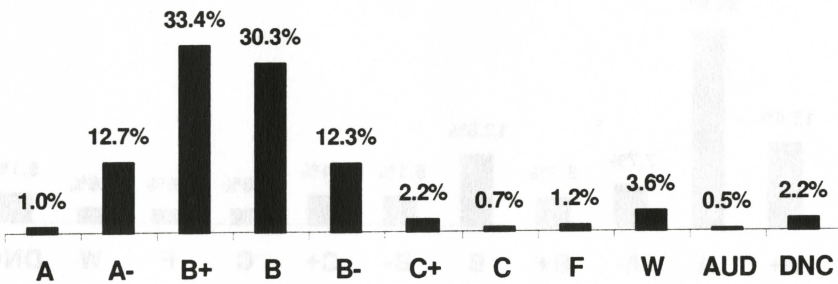


APPENDIX F
GRADE DISTRIBUTIONS: 95/FA – 99/FA¹ BY COURSE

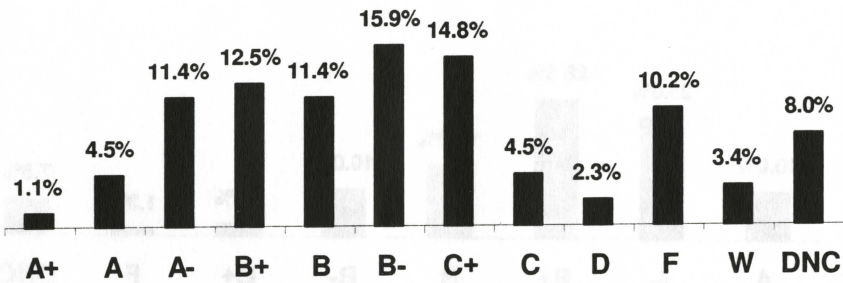
THTR 110 - INTRODUCTION TO THEATRE



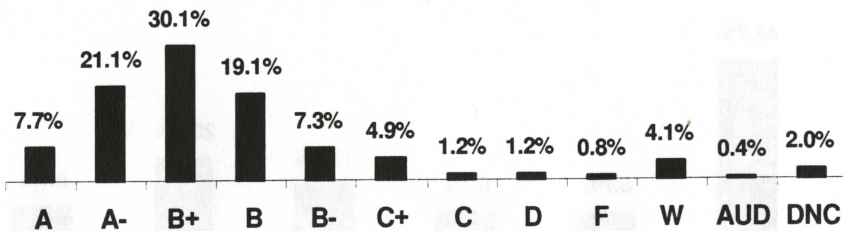
THTR 111 - INTRODUCTION TO ACTING



THTR 120 - INTRODUCTION TO THEATRE 2



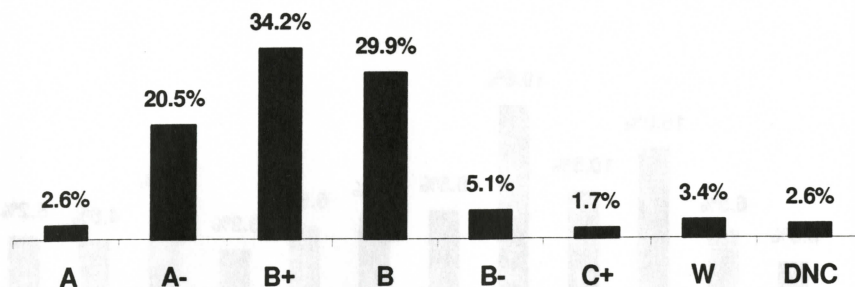
THTR 121 - INTRODUCTION TO ACTING 2



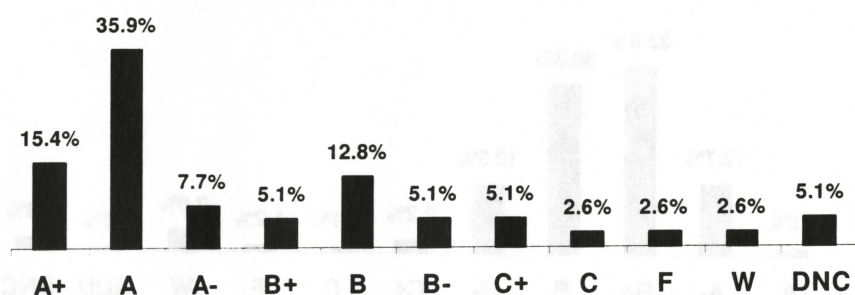
¹ Summer Session not included.

GRADE DISTRIBUTIONS: 95/FA – 99/FA BY COURSE

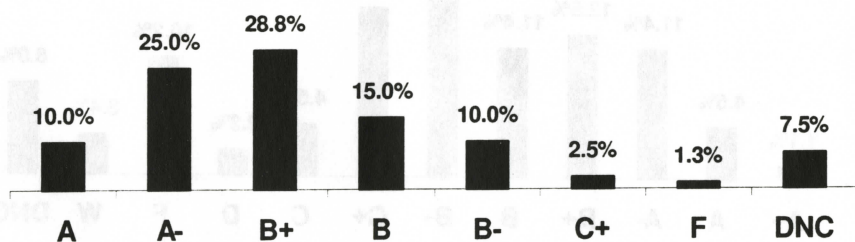
THTR 211 - ACTING AND CHARACTER PORTRAYAL



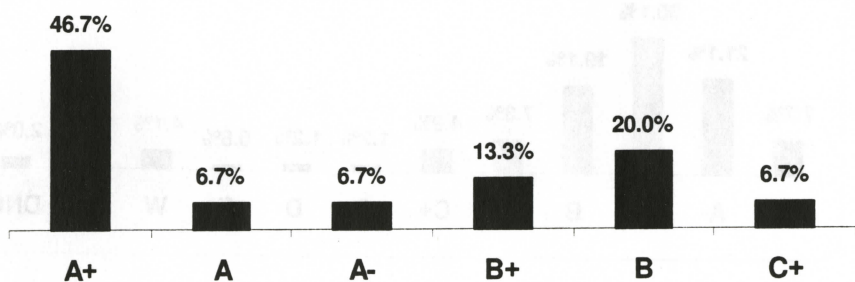
THTR 212- INTRODUCTION TO TECHNICAL THEATRE



THTR 221- ACTING AND CHARACTER POTRAYAL 2

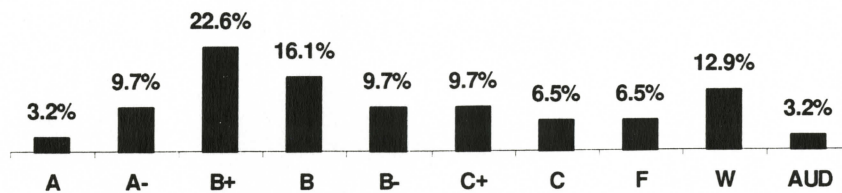


THTR 222 - INTRODUCTION TO TECHNICAL THEATRE 2

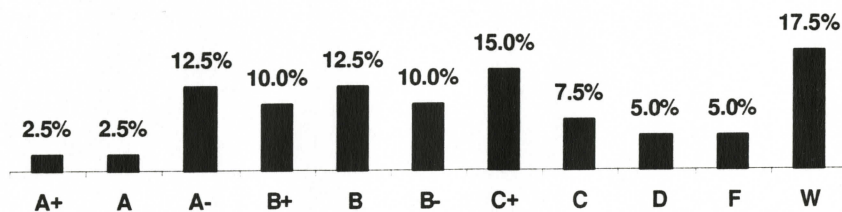


GRADE DISTRIBUTIONS: 95/FA – 99/FA BY COURSE

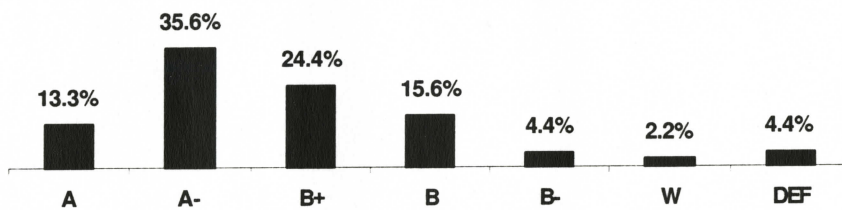
THTR 320 - HISTORY OF MODERN THEATRE



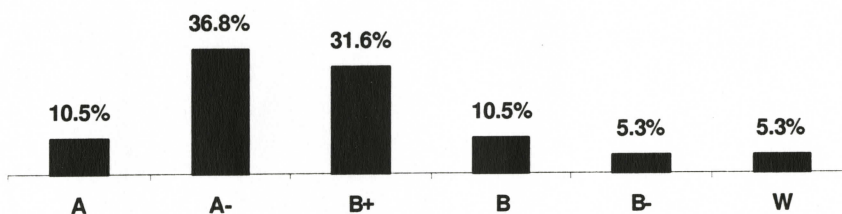
THTR 325 - HISTORY OF CANADIAN THEATRE



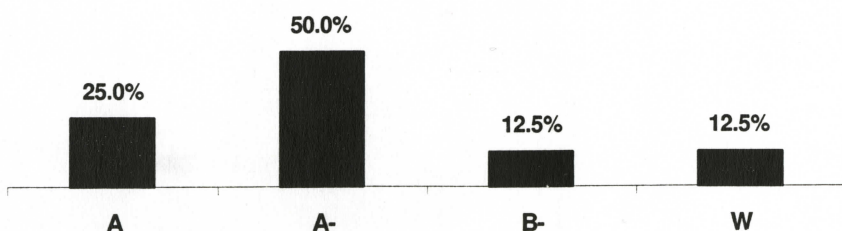
THTR 360 - THE ROLE: INTERPRETATION AND CHARACTERIZATION



THTR 400- DIRECTION AND STAGING



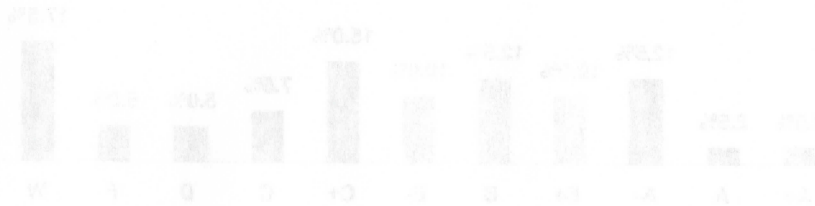
THTR 460 - ACTING STYLES



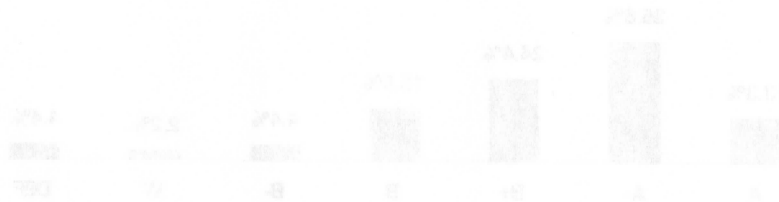
THTR 320 - HISTORY OF MODERN THEATRE



THTR 321 - HISTORY OF CANADIAN THEATRE



THTR 322 - THE PLAY: INTERPRETATION AND CHARACTERIZATION



THTR 323 - DIRECTOR AND STAGING



THTR 324 - ACTING STYLES



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