

Point Loma Nazarene University

**Department of
Communication & Theatre**

**Program Review
Fall 2013**

**Department of Communication & Theatre
Program Review**

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Program Review Department of Communication & Theatre

Introduction and Overview of the Department

The Department of Communication & Theatre is a unique department. The department houses five varied majors. These majors are:

- Broadcast Journalism
- Communication
- Managerial and Organizational Communication
- Media Communication
- Theatre

The department currently has seven full-time tenured faculty members serving these majors: 2 women and 5 men. One works abroad (COM/LJML London Program) every Fall semester servicing students from all majors/departments, a second has a half load release for Forensics and a third has a load release serving as Department Chair.

Fall 2014 a part-time faculty member who had been teaching a full load for over 10 years was offered a non-tenure track “Professional Practice” full-time position. She teaches mostly COM 100 courses, although knowledgeable and capable of teaching other major courses. She holds a Masters degree in Communication and has over 20 years of forensics experience with a professional background in business consulting. This professor has a one course load release for fulfilling the role of Assistant Director of Forensics. The department is also serviced by several adjunct professors and two staff members.

The department does not house any Centers; however our faculty is actively involved in important interdisciplinary programs and activities. Our faculty support and service several plays each year. In addition, the university’s radio, TV and film studio are serviced by our faculty, staff and students. Two of the full-time faculty members are also the Director and Assistant Director of Forensics – the university’s award-winning speech and debate team. The forensics’ budget is separate from the department, yet many of our majors participate in the activity.

An overview of each major, including past recommendations and history follow for each individual program.

Overview of Broadcast Journalism Major

The broadcast journalism (BJ) program at PLNU exists to reinforce and support the mission of the university, which is to teach and shape students in the creative, technical, and socialization areas of professional media preparation, and to send students into media industries. These have traditionally included radio and television broadcasting.

Summary of Recommendations from Previous Reviews

The Broadcast Journalism Major has not had a previous program review. The major was created in 2006, after the last program review in 2003.

History, Development, and Expectations of the Broadcast Journalism Program

Historically, print and broadcast journalists have worked in “silos” as distinct segments of the industry. In recent years, the emergence of online communication has precipitated the idea of convergent journalism. From a professional standpoint, convergence is the practice of print and broadcast journalists using each other’s skills in the reporting and dissemination of news, specifically applied in a Web context.

In order to more closely emulate the profession, the BJ program at PLNU has undergone a number of curricular changes that recognize the importance and necessity of convergent journalism. This has included introducing online components in a number of courses, such as in a TV news production courses and instituting a senior-level multimedia journalism course that brings together print, video and audio skills to produce online news content. In addition, it is requires journalism programs to meet trends in technology by incorporating new media when training future journalists. For example, students need to understand the role of social networks and mobile media in news delivery.

The broadcast journalism major is a joint program between the Department of Literature, Journalism and Modern Languages (LJML) and the Department of Communication and Theatre. The BJ major initially offered only two news production courses: television news production and radio news writing (primarily a writing course, but it also included audio production of news stories). In fall of 2007, Dr. Clark Greer joined the Communication and Theatre department as the replacement for Dr. Randall King, who left PLNU in 2005 to teach at another institution. Dr. Greer had taught electronic media courses for eight years at Cedarville University in Ohio.

Soon after his arrival, Dr. Greer and Dr. Sue Atkins (LJML) discussed the need to enhance the BJ major curriculum and began work on revisions. Dr. Greer had previously examined course requirements at a number of broadcast journalism programs in large universities across the U.S. to see how PLNU might emulate some of the best aspects of those programs. The primary concerns of Drs. Atkins and Greer were to provide students with more opportunities for hands-on television news work, as well as implement Web news development. Following are the results of the curriculum changes (changes in writing electives are not included here):

- (1) Changed the television news production course from one that incorporated both field reporting and studio news production into a course that focused primarily on field news production. In the course, students learn basic concepts of reporting and producing a variety of television news stories, from simple anchor readers to complex packages. In addition, students learn basic photojournalism techniques and online news writing, which they apply by writing several Web stories that are accompanied by photos.
- (2) Added advanced television news production. The course provides students with the theory and organization of newscasts, as well as skills in conducting live news remotes, coordinating newscasts, supervising news personnel, anchoring, using news production software, and applying advanced reporting skills in various news situations.

- (3) Replaced radio news writing course with a course in long-form broadcast news. This course focuses on the development of skills at in-depth storytelling through radio and television news production. Students learn to research, script and produce stories, while applying aural and visual news presentation techniques. The first few weeks of the semester, students report, write and produce NPR *All Things Considered*-type radio features. The remainder of the semester is spent researching, writing and producing short *60 Minutes*-style television news stories. The intent of the course is to stretch the students' beyond local news packages.
- (4) Moved the Voice and Diction course from an elective to being required for BJ majors. This gives the students specific coursework in the development of vocal techniques, which are essential for broadcast news personnel.
- (5) Added Multimedia Journalism, which is taught in the LJML department. Students plan, storyboard, research, create, and produce story packages with text, video, audio, photos, graphics, and interactive elements designed to complement one another in the most compelling and informative manner. This course enables students to apply writing and audio and video production in a convergent environment.

Technology changes

The broadcast journalism program shares television equipment with Media Communication students. Over the years, this has required the addition of field cameras and video editing stations. Until fall 2011, studio equipment consisted of older analog cameras, switcher, tape machines to play back news stories and record newscasts, and a cumbersome character generator (CG). CGs are used for over-the-shoulder graphics when news anchors are reading stories and for inserting the name of anchors, reporters and sources in the lower portion of the screen.

In August 2011, PLNU purchased digital, high definition studio equipment, which included robotic cameras, digital switcher and professional-grade CG. In addition to providing high quality visuals, the CG can be programmed to include motion graphics. Additionally, the CG can move anything that appears on the Web to the switcher for inclusion in newscasts, such as live field reports. Students connect a field camera to a laptop computer and transmit the video to the TV studio using a Wifi hotspot and the Dacast streaming service.

State of Broadcast Journalism Major	
Key Issues	Future Recommendations
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Overview of Communication Major

The Communication Major is a part of the Department of Communication and Theatre, which is a part of the College of Social Sciences and Professional Studies.

Representing the Communication Major is one professor with a half time load released for directing the school's interdisciplinary, intercollegiate speech and debate team (a.k.a. Forensics). This professor's Masters and Doctoral degrees are in the area of Communication Studies with an emphasis for both in Rhetorical Studies. Since the other majors in this department have two or more professors overseeing the administrative, counseling and advising responsibilities, and the Communication major has just one professor with a half time load, some thought should be given to exploring avenues of increasing faculty assistance with Communication major administrative and advising responsibilities.

The Communication major typically ranges between 40-50 majors in any given year. The forensics team typically ranges between 20-35 members per year, drawing from majors across the campus, including majors within the Department of Communication and Theatre.

The Communication major is now a generalist overview of the study of Communication and covers two different concentrations, Public Address (which is more of the public speaking performance based concentration) and Societal (which is designed to integrate more of a theoretical and cross disciplinary approach for example dealing with issues from psychology and sociology.) The major is designed to appeal to students wishing to improve on their understanding and practice of different communication principles that have broad overlapping utility in most vocational, avocational, community, or interpersonal contexts. Students recognize the major's versatility and nationwide it has steadily increased since 1999 (National Center for Education Statistics).

The guiding belief here is that our students will be well served by the general communication skills learned and principles studied for this major in most walks of life. It is not surprising that The Princeton Review (2013) listed communications as the 8th most popular college major and why PLNU consistently sees it ranked in the top five. Earning a communication degree equips students with interpersonal, relational, written and verbal skills that employers rank as their most desired employee qualities necessary to compete and succeed in business and life. (U.S. News' Alpha Consumer Blog). Communication majors find jobs in a variety of fields and careers after graduating, including but not limited to sales, counseling, human resources, education, public relations, law, and ministry. (See Alumni Data) For others, a Communication Major can provide strong foundational disciplinary learning for those wishing to go on to graduate school, law school or seminary.

Summary of Recommendations from Previous Program Reviews

The most recent departmental review focused primarily on the changing dynamic and needs of two of the departments other majors, and provided no substantive recommendations for the Communication Major. The combining of the two former majors of Speech and Applied

Communication into one combined Communication major was made in the departmental review done by Quentin Schultz and Todd Lewis in 1999, the review prior to the most recent review.

That 2003 review also recommended that more facilities be targeted to and made available for our nationally ranked forensics program for meeting space, work rooms, and practice locations. Both of those recommendations have since been instituted. The reviewers chosen for the subsequent review were not especially versed in issues related to this Communication major or the forensics program, which though a cross disciplinary program is closely affiliated with the communication and theatre department, as is the case in most colleges and universities that support such a program.

Rather than house the forensics program in the basement rooms in Cabrillo, where the Art Department has storage and work spaces, it has been granted access to much of the double wide trailer now called the Cabrillo Annex, where there is a large squad room/ speech lab, two practice rooms, office space for both the full-time and adjunct professors that help coach forensics. Most recently four of the offices in this building, not then utilized for forensics purposes, were reassigned to other department adjuncts and the Postal operation on campus as a staging and pick up area for packages delivered to students.

There have been some ancillary changes made to curriculum for the Communication major since the last departmental review, but most of those changes have been accomplished in accordance with the needs of the Managerial and Organizational Communication Major, and are sufficiently presented and explained in that section of the departmental review. There were two specific changes that were recommended. The first was to limit the size of COM 100 class to 24 students, down from the 29 or more that were then common, and to add the public relations course as an elective for Communication majors. Both have been accomplished. And the Public Relations minor is a department wide offering.

Recommendations from Prior Process	
Key Findings	Recommendations
<ul style="list-style-type: none"> The most recent Department Review did not recommend significant changes for the Communication Major, focusing on other departmental majors 	<ul style="list-style-type: none"> Any changes made since have been slight and of a housecleaning nature, relating to coordinating with other departmental major changes (MOCM primarily), and other departments for shared major requirements
<ul style="list-style-type: none"> That review rejected the recommendation of adding a Rhetorical Criticism or Models course, in addition to a Rhetorical Theories course (which currently incorporates both theories and models). 	<ul style="list-style-type: none"> Accordingly no such change was made, though the comparison of other schools programs as reported in this document shows strong support for that recommendation at this time. That research had not been done as part of the previous study.

<ul style="list-style-type: none"> • The prior review had recommended combining two previous majors, speech and applied communication, into one major 	<ul style="list-style-type: none"> • We subsequently did combine those two majors into the Communication Major, with two concentrations called Public Address and Societal Communication. Those concentrations should perhaps be phased out now.
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History, Development, and Expectations for Communication Program

This current iteration of the Communication Major is a combination of two earlier majors that were offered by the then Communication Department. The first was the Speech Major, and the second was the Applied Communication major that was shared at one time with the Psychology Department. When the Psychology Department withdrew itself from that interdepartmental major, the Communication Department (as it the department was then known) retained the major with some slight revisions.

Eventually, since these two majors were so similar and had so much overlapping content they were combined into one unified generalist Communication Major. There are only a few courses that differ anymore between the two concentrations, so some thought may need to be given to erasing the distinct concentrations entirely, which occasionally contribute confusion to students enrolling in the required classes.

State of Communication Major	
Key Issues	Future Recommendations
<ul style="list-style-type: none"> • Diversify Concentrations or combine them back into one Communication major, without concentrations. 	<ul style="list-style-type: none"> • Create additional courses for both concentrations and serve cross-disciplinary functions.
<ul style="list-style-type: none"> • Facility Needs 	<ul style="list-style-type: none"> • Obtain Cabrillo basement for classrooms and/or performance recording studios.
<ul style="list-style-type: none"> • 	<ul style="list-style-type: none"> •

Overview of Managerial & Organizational Major

The Managerial and Organizational Communication Major is part of the Department of Communication and Theatre, which is part of the College of Social Sciences and Professional Studies. The Department has eight full-time faculty members: 3 women and 5 men. In MOCM there are 2 professors to service the major. One professor is trained in Organizational Communication and the other in Leadership. MOCM enrolls approximately 80-100 majors every semester and is the 5th largest major on campus.

This major prepares students to be more effective and efficient organizational members in business, non-profit, government, religious, and education contexts. The major is devoted to the

study and practice of those organizational activities most dependent on communicative behavior (interpersonal competence, conflict management, leadership, decision-making, group process management) and other areas in an effort to create healthier corporate habits.

Job positions in public relations are projected to experience fast growth in the next few years. Similarly, positions where communication skills are paramount such as management, event planning, and advertising will continue to see growth through 2020. Communicating immediately and effectively while developing relationships with customers is the focal point of business right now and those who study communication and develop these skills while at PLNU will quickly find employment after graduation. Currently there are 1,750,130 employed communication majors making an average salary of \$54,490. California is the 2nd highest paid state for those holding a communication degree boasting an average salary of \$72,920, just behind Washington D.C. \$79,420 and ahead of New York \$71,150. (U.S. Bureau of Labor Statistics, May 2012).

Summary of Recommendations from Previous Reviews

The most recent program review took place in 2003. Implications from the recommendation portion of the 2003 Program Review for MOCM include the following:

- Advising load in MOCM is too heavy and should not exceed 40-45 students for any individual.
- Develop new courses in Public Relations and PR concentration.
- History of active opposition from Business Department that needs improvement
- The size of the MOCM major warrants a third faculty member with teaching and advising responsibilities.

APC Actions since last Program Review

Several APC proposals have been put in place for the MOCM major. A full list of APC proposals is included in the appendix. The following actions have been taken since the last program review:

- a). Advising for MOCM is still done by only 2 professors, whose loads both stay at approximately the 40-45 range each semester.
- b). An interdisciplinary Public Relations Minor was developed and is housed in the Department of Communication & Theatre Department. The full course content of the PR Minor can be found in the appendices. This resulted in 2 new courses offered in the Communication & Theatre Department:
 - COM 390 – Introduction to Public Relations
 - COM 405 – Cases and Campaigns
- c). Several courses have been added to the options students may choose from in the School of Business. These options have increased student flexibility and cooperation with the School of Business
- d). Staffing concerns were partially met with the additional hiring of Dr. Clark Geer in 2005.

Dr. Greer teaches in Broadcast Journalism and Public Relations.

Recommendations from Prior Process	
Key Findings	Recommendations
<ul style="list-style-type: none"> • Advising load too high need third faculty member 	<ul style="list-style-type: none"> • Dr. Clark Greer was hired for Public Relations; does not share advising load
<ul style="list-style-type: none"> • Add Public Relations courses and emphasis 	<ul style="list-style-type: none"> • Public Relations Minor and courses were created
<ul style="list-style-type: none"> • Work cooperatively with School of Business 	<ul style="list-style-type: none"> • More courses have been added to make taking courses easier in the School of Business

History, Development, and Expectations for MOCM

An organization is a collection of conversations, and as such is fluid, dynamic, malleable, and constantly evolving. Communication makes organizing possible and is the means by which organization members co-create meaning, enable co-ordination and collaboration, and respond to an ever-changing environment.

Since its emergence as an identifiable sub-discipline beginning in the 1950's, organizational communication has become a popular, pragmatic major in higher education in the US. According to Hart Research Associates (on behalf of the Association of American Colleges and Universities), 88% of employers agree that the “challenges their employees face within their organization are more complex today than they” have ever been.

Likewise, the American Management Association, in its 2012 *Critical Skills Survey*, notes that success in the 21st century will require critical thinking, creativity, collaboration, and communication. The MOCM major was intentionally designed to address these needs and changing expectations of the contemporary workforce.

Development of MOCM

Prior to the 1995-96 AY, Business Communication was a joint major administered by the Business Department and Communication Studies. As a result of re-organization, the Business Department expressed a desire to withdraw from this joint program in preparation for their application to the ASCCB for accreditation. The Department Of Communication Studies in consultation with Dean David Strawn, agreed to assume ownership and oversight of the Business Communication major. G.L. Forward (PhD., The Ohio State University) was hired in AY95-96 specifically to assume this responsibility.

When Forward took over the program in 1995 there were approximately 32 Business Communication majors. Growth was rapid and sustained and MOCM has been the largest component of the department for more than a dozen years.

Program Evaluation & Expectations

The MOCM program has evolved and adapted over the last 18 years in terms of the (a) name of the major, (b) creation of needed courses, (c) a minor in Public Relations, (d) an emphasis on academic rigor and research, and (e) additional faculty.

1. *Name:* The name of the major was changed from Business Communication to Organizational Communication when the Department of Communication Studies took oversight of the program. However, this was soon modified to the current name of Managerial and Organizational Communication (MOCM). Since students still take several required and elective course in the School of Business, this title seemed to capture the bi-modal focus of our courses and program.
2. *New Courses:* Several new courses have been added to the curriculum since the Department of Communication & Theatre has assumed oversight. These new courses represent needed additions to the general communication core as well as courses specific to organizational communication.

COM190*	Interpersonal Communication
COM265*	Introduction to Empirical Research in Communication
COM340	Organizational Communication
COM345	Management Communication
COM365*	Intercultural Communication
COM450	Training & Development

In addition, COM330 Persuasion was re-structured from a public speaking class to a theory class focused on the process and dynamics of persuasive communication.

*NOTE. These course are all taught by Kathleen Czech (Ed.D., University of San Diego) who joined our faculty in 2001.

3. *Public Relations Minor:* According to *Pathways to Careers in Communication*, many organizational communication positions are enhanced with other specific areas of communication study. Many students elect to take Marketing, Selling, or Real Estate in the School of Business or Training & Development and PR in the Department of Communication and Theatre. Our newest professor, Clark Greer (Ph.D., University of Bowling Green) teaches both COM390 Introduction to Public Relations and COM405 PR Cases & Campaigns in addition to Broadcast Journalism.
4. All three professors who teach MOCM related course in the department maintain an active research and publication record. COM465 Communication Theory & Research requires an original research project culminating in a Poster Session. Several of those projects have been accepted for presentation at specialty, regional, and national communication conferences and four have been published in academic journals including *Human Communication* and the *Journal of Communication & Religion*.

State of Managerial and Organizational Communication Major	
Key Issues	Future Recommendations
<ul style="list-style-type: none"> • Course and Curriculum Needs 	<ul style="list-style-type: none"> • Create new courses specific to MOCM
<ul style="list-style-type: none"> • Facility Needs 	<ul style="list-style-type: none"> • Create more space for MOCM by obtaining the basement to Cabrillo

Overview of Media Communication Major

The Media Communication major is a part of the Department of Communication and Theatre, which is a part of the College of Social Sciences and Professional Studies. The major has one (1) principal full-time professor in the department to service most of the major courses. The media communication major has been enrolling 40-60 majors over the past nine years (since the last self-study).

This major is devoted to the study and practice of media. This includes the understanding of media systems, their purposes and production techniques, and the ethics and effects of media on individuals and society. The major includes four concentrations, which include production, performance, multimedia, and film studies. The major prepares students to work in film, television, and radio.

Recommendations from Previous Program Reviews

The most recent program review took place in 2003. The recommendations included the following:

1. Hire a technical support person to manage equipment storage and maintenance;
2. Provide late-night studio access to the studio—due to studio access being limited to library hours;
3. Consider providing portable video editing equipment due to limited edit bay access; Add lab fees to all production classes—for purchase of new equipment;
4. Monitor the new Television Workshop sequence—making the intro and advanced production courses one (1) unit courses;
5. Consider renting facilities or equipment to alumni and/or professionals; and
6. Consider broadening the production emphasis to include multimedia and design classes.

Actions Taken & Program Improvements

This report is an update of the media communication major – based on comments and suggestions made in the 2003 department’s self-study report.

1. We hired a Media Operations Manager, Rick Moncauskas, in 2005 to oversee and supervise studio maintenance and operations.
2. We have not provided late night access to the studio and editing facilities—extending access beyond library hours. However, this need has been greatly-lessened due to the

fact of an increasing number of students who own their own Macintosh computers with Final Cut Pro software—minimizing/completely eliminating their need for access to editing facilities. Increased student ownership of editing software has also lightened the need for portable editing equipment.

3. We have also added a \$25 lab fee to all production classes, which has increased our ability to offset equipment renewal and replacement costs which were once completely funded by university equipment budgets.
4. We have taken a proactive approach to monitoring the COM 425 TV Workshop class to ensure that younger, less-experienced students entering the course are able to learn and improve their production skills. This aspect of the course is embedded in the structure and activities in the course, including ungraded, simulated live-to-tape studio exercises in the production of news, music, and interview shows. These are supplemented by equipment show and tell workshops with our TA's on different equipment where students can practice and improve their knowledge and skills in equipment operation and production technique.
5. We have begun renting equipment and studio facilities to program alumni who are doing their own independent production for a variety of entities, including non-profits (local schools and social organizations) and for-profit businesses. Several other local businesses will also begin using our facilities this year—employing both alumni and present students—providing additional revenue for equipment renewal and replacement. We will also be shooting a pilot show called The Message in the Music—a Christian music program being produced for Princebury Productions—a television and film development company. Dr. Alan Hueth is a co-producer, writer, and director for the new series—with plans for cable, satellite, and internet distribution. Present and past PLNU majors will be assisting in the production of these shows in July and possibly into the 2013-14 school year.
6. We created a multimedia concentration in media communication. The concentration includes all of the other required and elective courses in the media com major, along with eight (8) units of graphic design and multimedia software courses which are offered in the art department.

Many other changes have been instituted since the 2003 report, and they are presented in detail in the History, Development, and Expectations... section of this document.

Recommendations from Prior Process	
Key Findings	Recommendations
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History, Development, and Expectations for Media Communication

The university ventured into the area of media communication in 1993. The major was called “Mass Communication” and was created to educate and train students to work in television and radio. The major included a few courses in mass media history and production, and was supplemented by other courses in communication and theatre. From 1993-97 the major was primarily taught by one part-time equivalent faculty member. However, in 1997, the university hired a full-time faculty member (Randall King) who had a background in broadcast journalism and was called to teach a variety of media history and production courses. The university built a television studio in 1998—funded by a donor-gift, which greatly expanded the facilities and curriculum. Then in 2000, the major was changed to its present name, Media Communication. The one faculty member was, at that time, teaching television production and radio courses in Media Comm and in an interdisciplinary major in broadcast journalism – shared with the Department of Literature, Journalism, and Modern Languages.

In 2002, the university created an additional position to oversee the Media Communication major, and hired a full-time professor (Dr. Alan Hueth) who had a background in teaching television, radio, and film--and producing a variety of TV, film, and radio programs. At this point, the purpose of the major was to educate and train students to produce television programs (exclusively) and prepare students to work in many different areas of television and radio production and programming. The focus was on television and radio to this point. However, in 2004, a growing influx of students interested in film began to appear. And, with the assistance of the PLNU Associated Student Body (ASB) and the Department of Communication and Theatre, a digital film camera was purchased and students in an advanced production course were allowed to produce a short 20-minute film. The film, *Isle Nevis*, ended up getting into several student and professional film festivals and winning several awards. This success spawned the expansion of student-interest in film, and this was followed by some curricular changes in the media communication major. Television and radio was not abandoned and they continue to this day. However, film has been strategically-integrated into the media communication curriculum.

The curricular changes include a couple of new courses, and some additional course material on film in our existing courses. The new courses are:

COM 175 Scriptwriting for Television and Film

COM 300 Narrative and Documentary Film

The addition of film also includes sections in film history, critique, and production in already-existing courses. These include:

COM 150 Introduction to Media Communication

COM 195 Media Literacy

COM 243 Introduction to Television and Film Production

COM 442 Field Production

COM 443 Studio Production

New special topics courses in film systems, history, and production have also been added to supplement the media communication curriculum:

COM 490 Special Topics: Documentary and Propaganda

COM 490 Special Topics: Sundance Film Festival

All courses except the COM 150 course are taught by Dr. Hueth.

Additional Program Expansion and Changes

The media communication major has gone far beyond the recommendations from the 2003 department review—taking on and implementing many other initiatives. They include the following:

1. An on-campus cable television channel and station began in 2005. It was initially called *Channel 3: Your Channel*, but was changed to *Point TV—Channel 23* in 2009. It is a fully-operating, student-staffed production company and cable TV channel—simulating a real-world environment for our students;
2. Increased number of student tech assistants (TA's) from two (2) to four (4) students working evenings from 6-11 p.m. Mondays through Thursdays, and Friday afternoons from 3-5 p.m.;
3. Maximizing studio space and production times through more coordinated scheduling;
4. Moving class meetings from the studio into classrooms within five (5) minutes walking distance to the studio—freeing up space and time in studio; New, more mature student management and staff structures and mentoring opportunities;
5. Increased faculty, staff, and advanced-student mentoring in COM 243 Introduction to TV and Film Production, the COM 425 TV Workshop and COM 442 and 443 courses;
6. Elimination of 2-unit, every-other-year course offerings, and coverage of old two-unit course content (e.g. performance) in COM 425 TV workshop (offered every semester) and field production and studio production courses (one of which is offered once every year);
7. Increased course enrollment caps to lessen the need for multiple sections and increased studio demand from lab scheduling problems, etc.;
8. Maximizing strengths and knowledge-base of department faculty, staff, and student personnel through team-teaching--including instructor, media operations manager, and student TA's assisting in labs, conducting evening equipment workshops, and assisting with courses--as needed;
9. Expanding media curriculum into other departments through the following: creation of an interdisciplinary minor in cinema studies (w/lit, journalism, modern languages department and history department); creation of an interdisciplinary major in visual, performance, and interactive media (w/art department); and the creation of a concentration in media studies in the education major;
10. The creation of an international summer study program based in London, England, and focused on media and culture. The program includes the creation of special topics

courses in British culture, media and advertising, and documentary and propaganda. This has also included the production of student documentaries on a variety of subjects;

11. Creation of an every-other-year, interdisciplinary Sundance Film Festival program where two faculty (one from com and theatre and one from literature...) accompany students to the Sundance Film Festival and learn about the aesthetics and economics of independent filmmaking;
12. Creation of a campus Guerilla Film Society (GFS)—where students offer film forums on campus, produce films and TV shows outside of regular class projects, and include students from other majors on campus. Some of these films have been in multiple student and professional film festivals and won awards;
13. Increased emphasis on knowledge and skill in diverse TV and film formats, including: multi-camera studio produced and field-produced music shows, interview shows, comedy shows, reality shows, documentaries, occasional live-to-tape sports (men's and women's basketball), and the bi-weekly news show, *Coastline News* (w/the Broadcast Journalism major). Also, there's an increased emphasis on single-camera film-style shooting of commercials, PSA's, documentaries, and short films;
14. Increased emphasis in the scriptwriting class to write producible scripts which can be passed along to COM 425 and/or other advanced production classes for production for *Point TV* and/or film/TV festival consideration, etc. One script written in the scriptwriting class ended up being produced a couple of years later (after the student graduated) and won best short comedy film at the 2012 ComicCon film festival in San Diego.

The results of these changes:

1. An annual increase in total production from about two (2) hours of finished student programming/year (up till '04) to an average of 20-30 hours per year (from '05-'13);
2. Twenty-five (25) student projects have appeared in 22 student and professional festivals, and projects have won 18 awards since 2005;
3. Increased student participation in real-world projects—producing programming and projects for local for-profit and non-profit organizations in San Diego;
4. Consistent PLNU student leadership roles on the Los Angeles Film Studies Center's (LAFSC's) advanced group film projects. LAFSC is a CCCU film program where about 60 students from other Christian colleges/universities go to take film classes and make short films. Our students consistently obtain leadership roles in one (or more) of the four (4) large group projects LAFSC does every semester. Our students have served more often as writers, producers, directors, DP's, editors, art director, and/or other leadership positions--as opposed to grip, gaffer, or other assistant roles;
5. Students acquiring jobs at DreamWorks Animation, Disney Animation, Universal Studios, independent film and TV production companies, television stations (news &

production), corporate media, church media, religious broadcasting (TV and radio), and other areas;

6. Student essays and creative works (documentaries and short films) have been shown/presented at the Broadcast Education Association (BEA) and Popular Culture Association (PCA) conferences;
7. Alumni are participating in the production of major studio films and award-winning independent films—including the Sundance Film Festival;
8. There’s an increased participation in media com courses by non-majors through new interdisciplinary programs in cinema studies, art and film, and education-media studies;
9. Increased participation in and use of the studio facilities by university and non-university entities (Center for Teaching and Learning, PLNU Masters in Media Ministry, Campus Crusade for Christ & Josh McDowell, Cuisinart, and several local non-profit organizations, etc.) have been utilizing the facilities to create programming.

State of Media Communication Major	
Key Issues	Future Recommendations
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•	•

Overview of Theatre Major

The Department of Communication & Theatre offers both a major and a minor in Theatre Arts. Though the degree obtained in Theatre Arts is a generalist degree, the major supports two concentrations: 1) The Acting/Directing concentration and, 2) the Technical Theatre/Design concentration. Theatre majors at PLNU gain an understanding of the history, theories, and practices of the theatrical art. Theatre artists are part of an ongoing human conversation. The stories we tell shape our attitudes, build our relationships, and impact the environments in which we live. The mission of the Theatre major at PLNU is to empower students with a meaningful Christian voice. The Theatre Program is committed to helping each student learn, grow, and serve, so that they may contribute meaningfully to the ongoing conversation of all humans and seek to make an impact in the world through their theatrical abilities.

Summary of Recommendations from Previous Program Reviews

Reviewers of the 2003 Department self-study made several recommendations. Some were actionable, others less so. The reviewers suggested we develop a “clearly defined niche for the Theatre Program that sets it apart from other programs in the San Diego area.” In reality, a

Theatre program at an evangelical university with a clearly delineated Christian mission is a quite unique niche in itself, but we have also endeavored to make the program excellent and cutting edge, which sets it apart even from other evangelical institutions.

We have as a distinction created a Fall London Semester program which allows students to take a full semester of PLNU general education courses while living in and experiencing the rich cultural (and especially theatrical) resources of the UK. Depending on courses selected, students often see up to 35 productions and study the major producing organizations of the UK (Shakespeare's Globe, National Theatre, and the Royal Shakespeare Company) as well as the West End and Fringe. The program is particularly geared toward majors in Communication and Theatre as well as Literature and Writing, the departments of the host Professors (Drs. Ronda and Carl Winderl). Theatre majors participate in this program regularly and since its inception in 2004, several have cited it as one of the major reasons for choosing our theatre program.

The reviewers also recommended we take active steps to "sell" the program to potential students, and increase funding for Theatre scholarships to enhance recruitment. In response to this, we have improved our website and have spruced up our brochures, and improved our personalized recruitment strategies; however, our inability to offer meaningful scholarship monies to potential students results in the hard fiscal reality that many of those students will end up attending our sister institutions that do offer such monies. Additional scholarship funds are dependent upon the University and have not been increased.

The reviewers also thought we should promote the Theatre minor to fill out Theatre classes. We have done this and, to an extent, it has been successful. In the economic downturn that began in 2008, a number of our students dropped the minors to avoid extended time and cost at the University. It is not yet clear if this segment will bounce back as the economy improves.

The reviewers suggested we undertake major curricular revision to "increase the attractiveness" of the major. The theatre major was constructed initially with a minimum of course offerings, which were spread across acting, movement, tech and history areas. This provided a strong foundation upon which to build other course offerings. However, major curricular revision does not take place in a vacuum. There are multiple constituencies that vie for curricular changes. Each must be vetted, justified, approved by the full faculty of the university, and paid for in both credit hours and economic viability. Since 2003, we have added two courses that increase the "value" of the major by drawing students from several other majors into Theatre course offerings. TRE250, *Voice & Diction* was added as requirement in 2004, and serves not only theatre majors, but also broadcast journalism majors as well as being an upper division elective in the performance concentration of the media major. TRE350, *Musical Theatre* was added as elective in 2006, and is doing quite well in terms of extra-Theatre enrollment. TRE 490 *Theatre and Drama in Great Britain* was added at the time of the London program roll-out and enrolls well (10-14 students) from multiple majors. Six practicum hours were also added as a requirement in 2006, which has been good for the students and the program.

The reviewers recommended the University provide institutional funding for Theatre productions. Although we still do not have a budget other than whatever funds we bring in

through ticket sales, the University has increased support in terms of staff additions. This has greatly increased the quality of productions.

The last recommendation of the reviewers was that we update Salomon Theater to address safety, workability, and storage issues. Although there have been very helpful updates to Salomon Theatre, the safety, storage, and workability issues remain effectively unaddressed.

Recommendations from Prior Process	
Key Findings	Recommendations
<ul style="list-style-type: none"> • Lacking distinctiveness 	<ul style="list-style-type: none"> • Create a niche for our program
<ul style="list-style-type: none"> • Lacking in scholarship monies 	<ul style="list-style-type: none"> • Offer more and bigger scholarships
<ul style="list-style-type: none"> • Need more interest in the theatre minor • Need more course offerings • Lack of funding for productions 	<ul style="list-style-type: none"> • Sell the theatre minor to prospective students • Undertake curriculum expansion for more appeal • Greater support from the University

History, development, and expectations of the program

Records from the archives of Pasadena College/Point Loma Nazarene University indicate that in the early years of the school, speech and drama had their roots in programs and recitals given by The Expression Department, Department of Expression, the School of Expression, the “Public Speaking Class”, and the Department of Speech. Many of these programs and recitals were given in college chapel and were under the leadership of various professors and instructors.

In the 1930s and 1940s these programs were sponsored by the Department of Fine Arts and the School of Fine Arts and were often mixtures of musical concerts and “biblical dramas.” Elizabeth Nease Harrell provided the leadership and established standards of performance in oral interpretation that would later allow drama to become a part of the speech curriculum. These programs frequently had invocations or benedictions offered by men of historical importance in the Church of the Nazarene and Pasadena/Point Loma Nazarene University.

Christmas dramas began to appear regularly around 1943, given by the “Students of Speech” at the First Church of the Nazarene in Pasadena, California. Other plays performed in the period were *Claudia, wife of Pontius Pilate*, *Papa Was a Preacher*, *Crown of Thorns*, *The Robe*, and *The Prodigal Son*.

In the 1950s, dramatic productions began to appear with more frequency. The 1954 production of *Twelfth Night* was the first presentation of a full-length serious drama in the history of the school. Other plays from this period included *The Robe* (1957 & 1960), *Twelve Angry Men* (1957), *Antigone* (1958), and *Our Town* (1959).

Dr. James Emmel came to Pasadena College in 1962 and under the sponsorship of the Play Production class (the only class in drama); various one-act plays were performed, as well as *Joan of Arc* (1965) and *Hamlet* (1967). After Dr. Emmel took a teaching position at Cal Poly, San Luis Obispo, Carol Norheim directed a number of plays between 1968 and 1973, including *The Miracle Worker* (1968), *Antigone* (1969), *Anastasia* (1970), *The Glass Menagerie* (1970), *Absence of a Cello* (1971), and *David and Lisa* (1971). During this time drama grew in audience popularity and attracted a greater participation from students.

After the college moved to Point Loma in 1973, Tim Griffin provided the direction for the drama students in productions in Salomon Theatre of the classic *Arsenic and Old Lace* (1975), *Screwtape* (1976), *The Mousetrap* (1977), and *See How They Run* (1978). For the first time, drama students had a building that had been constructed for theatre, albeit one that was inadequate in many regards. When the Griffins departed in the spring of 1978, the entire Speech Department had to be rebuilt. Dr. James Jackson, the department Chairman, had a vision of creating emphases in three areas of the speech discipline: Speech Communications, Speech Pathology, and Drama. To do this, he brought Chad Nye to Point Loma to guide Speech Pathology and Paul Bassett to direct the Drama focus. Together, they restructured the curriculum of the department. The Speech Department offices were moved to Salomon Theatre and the building began its reformation into a more modern space for theatre. Permanent house seating was installed and work began on creating a scene shop, control booth, and stage manager's booth.

Over time, courses and references to "drama" were changed to "theatre," to reflect the true nature of the field (drama being a term applied primarily to the study of dramatic literature). After a systematic restructuring of the course offerings, most of the current curriculum was established. The department name was changed to the Department of Communication Studies in 1985, and in 1987 the Theatre Major was established.

With only one professor in Theatre Program, the work was arduous. While students participated with enthusiasm, and helped where they could, all major theatre classes were taught by Professor Bassett, who also designed the sets, the lighting, and directed the productions. After a departmental self-study in 1999, a recommendation was made by the outside reviewers that a new faculty person be recruited to assist in the Theatre Program. In 2000, Walter Williams was hired as a hybrid Theatre and Communication professor. Dr. Williams was assigned a portion of the theatre classes and shared the directing, set design, and construction load. In 2002, the university appointed Dr. Ronda Winderl to the Communication & Theatre Department. She too was assigned theatre courses and a place in the directing rotation.

It would be remiss to not mention the historical precedents on the Point Loma campus for theatre. In the early 20th century, the Theosophical Society (which developed this property) was involved heavily with theatre, building the Greek Theater in 1902 and staging many plays and events there. When California Western University occupied the campus some years later, they promoted theatre to an even greater degree, building Boney Hall as a multi-use building with the option of using it as a theatre in the round, constructing Salomon Theatre as a performance space and then adding Keller Hall as a studio/classroom facility for the theatre so that acting classes

and rehearsals had a space, and the Keller shop area to construct sets. When PLNU came to the campus in 1973, Keller was designated as the Art Department, and Salomon Theatre was left without shop or studio spaces.

Institutional Expectation and Support: Budget and Facilities

In 1978, when Dr. Paul Bassett was hired to take over the theatre, on the assumption that there was institutional interest in producing plays. The long history of drama from the early days of Pasadena College also indicated an institutional desire for continued play production. That desire, however, was not actualized in terms of fiscal support. A Theatre Program would, it seemed, be tolerated, but not indemnified. No funds have ever been designated as a budget for the theatre or for the production of plays and musicals. Though not unheard of in academia, this is counter to best practices of educational theatre, particularly in the liberal arts setting.

Over the years, Salomon Theatre was repainted a few times and repairs were made to dressing room areas. In 1997, the University replaced the seating and carpet in the house, and gave a face-lift to the interior, including the dressing rooms. A year later, the lighting system was upgraded and this was a very significant improvement, not only for functionality but also in terms of safety and educational effectiveness. Maintenance on the theatre building has been ongoing for thirty-seven years, with thousands of mostly volunteer hours given to its improvement by faculty and staff personnel. Every effort has been made to make it more functional and more state of the art in terms of equipment and design.

Unfortunately, the exterior of the building has remained the same, so that it is a visual anachronism in the heart of the campus. This has made a poor impression on visitors and potential students who see it. In terms of practicality, the theatre design also limits how many students can be accommodated. The backstage area is closet-like, the dressing rooms are too cramped for any moderately large-cast production, and there is virtually no wing space, fly space, or pit capability. In addition, with no air conditioning or exterior sound baffling, the audience seating area becomes uncomfortably hot for any moderately large audience, and every exterior sound (even a whisper) is heard inside the theatre during productions and classes. With no studio space and an extremely small shop, theatre classes, rehearsals, and the building of sets all vie for the same space. Yet, in spite of these limitations, the program continues to produce many beautiful productions.

Institutional Expectation and Support: Scholarships

The Theatre Program currently receives one FTE for “performance” scholarships by the University. Though this is helpful in recruiting talent to the Program, it needs to be put into context. The Music Department, for example, has over 30 FTEs, and athletics somewhere closer to 75 FTEs. These scholarships monies help those departments stay competitive in recruiting. The Theatre Program needs the edge more scholarships would provide. In today’s higher education market, the first question parents ask is how much scholarship money is available. The search for financial assistance has increased substantially since the economic crisis of 2008. In order to attract students and retain them, we need to have some ability to compete. Our current one FTE must be split up to try to offer some financial help to as many students as possible. Currently the top award we offer is \$3000. In today’s market, that amount will only attract students who are already set on coming to PLNU.

Adaptation to Change

One of the hallmarks of good theatre is its capacity to adapt to change. This includes its ability to offer new comments on social change and the human condition. So, part of the adaptation to change is the continued variety of plays and musical theatre offerings. Since 1978, Salomon Theatre has presented 155 productions. This includes seven Shakespeare plays, four plays by Moliere, ten original works by our students and graduates, fifteen musicals, and works by playwrights as varied as George S. Kaufman, Lee Blessing, Lanford Wilson, Caryl Churchill, Sam Shepard, Samuel Beckett, Sarah Ruhl, John Patrick Shanley, Tennessee Williams, Arthur Miller, Jean Genet, and Bertolt Brecht.

Another way the Theatre Program has adapted is the variety of spaces it has used. The theatre has staged productions in Boney Hall, Brown Chapel, the Greek Theater, and Crill Performance Hall, as well as in its home of Salomon Theatre.

Third, the Theatre Program has adapted to the creativity of its students. As stated above, it has staged ten original student-written works. In addition, students with faculty guidance have directed fifty-one productions. In regards to student demographics, this is reflected within the theatre in terms of the availability of male actors. While the Theatre Program does hold open auditions so that the entire campus community can audition, we have made a concerted effort to offer productions with more roles for women whenever possible.

State of Theatre Major	
Key Issues	Future Recommendations
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Part I

University and Program Mission

In light of the university's mission statement, the Department of Communication & Theatre created a new mission statement that fully aligns us with the university.

The university mission statement is stated as follows: Point Loma Nazarene University exists to provide higher education in a vital Christian community where minds are engaged and

challenged, character is molded and formed, and service becomes an expression of faith. Being of Wesleyan heritage, we aspire to be a learning community where grace is foundational, truth is pursued, and holiness is a way of life. “Learn, Grow, and Service” is a motto often used to summarize the mission.

The Department of Communication and Theatre Mission Statement

As communicators, all humans are part of an ongoing conversation. Communication is inevitable, irreversible, and continuous. The messages we send and receive shape our attitudes, build our relationships, and impact the environment in which we live. The mission of the Department of Communication and Theatre is to empower students with a meaningful Christian voice in the ongoing conversation of the world in which we live. We strive to meet this mission through, learning, growing, and serving.

- Learning Informed by our Faith in Christ
 - Students will learn basic theory about the discipline of communication, organizational communication, media communication, broadcast journalism and theatre.
- Growing in a Christ Centered Community
 - As students understand the process of communication, they will be challenged to use communication competently in a variety of complex environmental and social contexts.
- Serving in a Context of Christian Faith
 - Students will participate in the disciplines of Communication and Theatre in the collective community around them.

The Department of Communication and Theatre is committed to helping each student learn, grow, and serve so that they may contribute meaningfully to the ongoing conversation of all humans and seeks to make an impact in the world through their communication abilities. The power to communicate is the power to transform our world one conversation at a time.

Each Major has its own unique program outcomes listed below:

Broadcast Journalism Program Outcomes

- PLO1 Students will identify and articulate the historical development, content, audiences and function of U.S. media.
- PLO2 Students will write news copy clearly and accurately, demonstrating quantitative and qualitative reasoning.
- PLO3 Students will create and edit a news story based on accepted industry standards and values.
- PLO4 Students will employ aural and delivery skills appropriate to various news performance

situations.

- PLO5 Students will demonstrate professional socialization skills in various news media environments.
- PLO6 Students will identify major ethical theories and professional codes, apply them critically to ethical dilemmas, and defend the application of the theory and code to a given situation as a Christian communicator.

Communication Program Outcomes

- PLO1 Students will develop a sophisticated understanding of communication as the exchange of meaning.
- PLO2 Students will display communication competence both verbal and nonverbal in interpersonal, small group, gender, and intercultural contexts.
- PLO3 Students will be able to formulate a thesis, organize a complex idea, and support it with appropriate evidence using proper grammar and punctuation.
- PLO4 Demonstrate an ability to formulate and defend well reasoned and supported arguments in an adversarial situation.
- PLO5 Students will demonstrate an understanding and ability to work collaboratively in a group.
- PLO6 Analyze and conduct original communication research (quantitative and qualitative) using scholarly journals, data bases, and collecting and analyzing empirical data.
- PLO7 Demonstrate an understanding and application of basic theoretical concepts relative to various rhetorical paradigms and frames of analysis.
- PLO8 Students will explore, and integrate a Christian perspective of values and ethics in their communication in interpersonal, small group, rhetorical and argumentation contexts.
- PLO9 Develop a competence in the oral presentation and delivery of beliefs, ideas and/or interpretative performances.

Managerial and Organizational Communication Program Outcomes

- PLO1 Students will be able to use critical thinking to develop a sophisticated understanding of communication as a negotiation of meaning.
- PLO2 Students will be able to present themselves as competent communicators in both written and oral communication contexts.
- PLO3 Students will demonstrate an ability to present themselves in a professional manner including resume, interview skills and several formal of multi-media presentations (information literacy).
- PLO4 Students will be able to analyze and conduct original communication research (quantitative and qualitative) using scholarly journals, data bases (information literacy) and collecting and analyzing empirical data.
- PLO5 Demonstrate an understanding of basic theoretical concepts relative to organizational behavior including scientific management, systems theory, and organizational culture
- PLO6 Students will be able to use critical thinking to integrate multiple approaches to leadership and develop a personal leadership philosophy
- PLO7 Students will integrate Christian values in service to others and in their communication in interpersonal, small group, organizational and intercultural contexts.

Media Communication Program Outcomes

- PLO1 Students will demonstrate an ability to describe factual background information about a mediated message.
- PLO2 Students will demonstrate an ability to do an aesthetic-emotional analysis of a message.
- PLO3 Students will demonstrate an ability to do an aesthetic-Judeo-Christian moral-ethical analysis of a message.
- PLO4 Students will demonstrate writing and scriptwriting skills for radio, TV, film, internet, church media, and/or corporate media industries.
- PLO5 Students will demonstrate production and/or performance skills for radio, TV, film, internet, church media, and/or corporate media industries.
- PLO6 Students will demonstrate professional socialization skills in a radio, TV, film, internet, church media, and/or corporate media industry internship.

Theatre Program Outcomes

- PLO1 Students will develop an understanding of human communication, developing physical and vocal delivery skills.
- PLO2 Students will display communication competence both verbally and nonverbally in a variety of settings.
- PLO3 Students will identify basic theory about the discipline of theatre.
- PLO4 Students will apply the theories of their discipline in controlled practical settings.
- PLO5 Students will integrate the responsible practices of their discipline in the larger community.

All of the majors in the department have developed curriculum maps that illustrate the courses specific to each program learning outcome. The five majors curriculum maps can be found in the appendix.

Part II Capacity and Resources

External Demand for Programs

The enrollment trends are listed below for each of the department majors. The numbers overall can be somewhat deceiving. The criteria for admission have changed over the years as well as scholarships awarded. These two factors directly impact our department’s enrollment.

Broadcast Journalism Analysis of Enrollment Trends

Undergraduate Enrollment							
Broadcast Journalism	2006	2007	2008	2009	2010	2011	2012
• Declared Majors	10	9	13	11	12	10	8

Bachelor's Degrees Awarded							
Broadcast Journalism	05-06 11-12	06-07	07-08	08-09	09-10	10-11	
• Degrees Awarded	3	3	1	5	1	4	3

Communication Analysis of Enrollment Trends **[KATHLEEN & SKIP, THE #S ARE DIFFERENT HERE THAN SKIP'S ORIGINAL DRAFT 5/23/13]**

The findings for this section are difficult to concretely assess since in 2008 a new Communication Major was created with two concentrations public address and societal. The campus wide data set is slightly confusing as it sometimes lists the concentrations as if they were separate majors, and sometimes it does not. This data set below reflects for these changes. The numbers dipped in 2011 but climbed well above 40 for Fall 2013.

It should be recognized that the data provided does not show intradepartmental major changes. For example, a student may enter the school as a Communication major and graduate as an MOCM major or vice versa. The data does not reflect these phenomena. The Introductory course "COM 100: Principles of Human Communication" is an excellent source of recruiting for the major. The hybrid curriculum exposes incoming students to the discipline and the value of the skills acquired within.

Undergraduate Enrollment						
Communication	2006 2012	2007	2008	2009	2010	2011
• Declared Majors	38 44	32	37	39	37	33

Bachelor's Degrees Awarded							
Communication	05-06 12	06-07	07-08	08-09	09-10	10-11	11-12
• Degrees Awarded	10	11	6	9	8	7	9

MOCM Analysis and Enrollment Trends

In coming students are not likely to declare the MOCM major. Most students change their major to MOCM after arrival. A summary of incoming students shows a low declaring of the major upon starting PLNU.

Undergraduate Enrollment						
MOCM	2006	2007	2008	2009	2010	2011
	2012					
• Declared Majors	77 65	77	84	94	87	82

Bachelor's Degrees Awarded							
MOCM	05-06	06-07	07-08	08-09	09-10	10-11	11-12
• Degrees Awarded	23	28	35	27	32	21	37

The MOCM major has been intentionally designed to allow students to graduate easily in 4 years. The time to complete the MOCM degree will continue to help retention rates, as many majors complete the MOCM degree in 4 years or less.

Media Communication Analysis of Enrollment Trends

The media com major experienced a downward trend in majors from 2006 to 2011. Some of this can be attributed to a decrease in the number of students entering the university as declared majors in media com, and a slight increase in the number of students changing majors after first declaring. However, there has been a leveling of these numbers from 2011-12, and a slight uptick with 37 majors in 2013—not shown on chart below. Also, there was a substantial uptick in the number of media com graduates in 2013 to 12.

Finally, when comparing media com enrollments to the comparator and aspirant schools, we are 2nd in the number of students per faculty member as of 2013, with 37 majors/FT faculty member. George Fox has 47 students/FT faculty member, Biola has 32 students/FT faculty member, Northwest Nazarene University has 26 students/FT faculty member, and Azusa Pacific has 20 students/FT faculty member.

Undergraduate Enrollment						
Media	2006	2007	2008	2009	2010	2011
	2012					
• Declared Majors	63 33	57	49	39	42	31

Bachelor's Degrees Awarded							
Media	05-06	06-07	07-08	08-09	09-10	10-11	11-12

• Degrees Awarded	14	16	11	16	15	12	8
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Theatre Analysis of Enrollment Trends

The Theatre Program enrollment trends for the last five years in many ways reflect at least anecdotally the economic trends of the nation. In 2008, we had 23 Theatre majors and 4 minors, a fairly ideal number for the size and capabilities of our plant. The economic downturn that so deeply affected the culture at large also impacted the University and the Theatre Program. In 2009, we had 22 majors and 3 minors; in 2010 that number had fallen to 13 majors and 2 minors; in 2011 we were down to 9 majors and 3 minors, and in 2012 we had 5 majors and 5 minors. It is important to note that none of the reduction in majors was due to students dropping the program, but by graduation attrition. As our majors graduated, the recruiting of new majors became more difficult because parents were less willing in a fragile economy to assume the cost/risk of a degree in Theatre for their student. However, the slowly improving economy seems to have eased the anxiety of prospective PLNU parents, and our Program is once again trending upward. As of 2013 we had 9 majors and 4 minors.

Undergraduate Enrollment							
Theatre	2006	2007	2008	2009	2010	2011	2012
• Declared Majors	15	20	20	13	9	5	7

Bachelor's Degree Awarded							
Theatre	05-06	06-07	07-08	08-09	09-10	10-11	11-12
• Degrees Awarded	8	6	3	7	4	4	2

Internal Demand for Programs

The Department of Communication and Theatre services the universities general education curriculum with two primary GE courses.

COM 100 – Introduction to Human Communication (3)

TRE 101 – Introduction to Theatre (3) units

The department also contains one interdisciplinary major and two interdisciplinary minors.

Major in Broadcast Journalism (with LJML)

Minor in Public Relations (with LJML & Business)
Minor in Cinema Studies (with LJML)

In addition to the two departmental general education courses and interdisciplinary majors/minors each major also contains courses that other departments utilize for their majors.

Broadcast Journalism Internal Demand

Courses in the Broadcast Journalism major are primarily geared toward students in that course of study versus serving general education requirements. One exception is WRI250 Introduction to Journalism, which is required of broadcast journalism and print journalism majors, as well as students minoring in public relations.

There is some migration of students into the program from other majors, including Media Communication. Migration out of the program depends on the particular interest of students. Some have move from broadcast journalism to media communication.

Communication Internal Demand

Forbes Magazine (8/21/12) rated Communication as the top course to guarantee employment after graduation. Courses in the Communication major are sought by other academic programs and students desiring to attend graduate school in the medical, legal, political, educational and mission-centered fields. Specifically, we have seen an increase in political science, biology and chemistry students taking upper division communication courses as elective coursework. This demand is due to graduate school requirements and recommendations. In addition, the communication practicum course allows students from all disciplines to participate in forensics and obtain course credit, servicing the university and national aspirations of developing students with strong critical thinking, oral and written communication skills. Perhaps more obvious are the courses within the department that intersect majors requirements (see Appendix for specific intra/interdepartmental demands).

MOCM Internal Demand

The MOCM courses are an integral part of other academic programs. These include courses being offered and utilized by three other departments/schools outside of the communication and theatre department.

COM 390 Introduction to PR is part of the interdisciplinary minor in Public relations shared with Business and LJML.

COM 340 Organizational Communication is required for Nutrition and Food Service majors in the department of Consumer Sciences. This same course is also offered as an option for Media Communication Majors.

Most of the students who minor in Public Relations are declared MOCM majors. A strong number of the PR minors also come from the School of Business, which is where MOCM receives the majority of students who change their major. The most common major change for our program is from Business Administration to Managerial and Organizational Communication.

Media Internal Demand

Outside of the Department of Communication and Theatre, the Media Comm major is involved in several other academic programs. These include six (6) courses being offered in four (4) different departments/schools outside of the major:

COM 243 and COM 300 in the interdisciplinary minor in cinema studies (shared with Department of Literature, Journalism, and Modern Languages, and History departments;

COM 243, 275, 442, and 443 in an interdisciplinary major in Video Performance and Interactive Media (shared with the Art Department); and

COM 175, 195, and 243 in the School of Education's Cross-Disciplinary Study Major-concentration in Media Communication.

Theatre Internal Demand

The Theatre Major supports all other majors on campus through TRE101 *Introduction to Theatre*, which fulfills a General Education, Fine Arts requirement. Students from other majors frequently take several other theatre courses to meet their elective requirements and/or because of personal interest. Many of our new majors, in fact, migrate from other programs on campus. There is no specific pattern as to which majors they come from. They usually take a class, or get involved in a production or two and eventually change their majors to Theatre.

In addition, theatre courses are a part of the curriculum in other departments including: Art (Sculpture and Installation, Visual Arts-Interactive Media); Education (Integrated Education: Music Emphasis; Art Emphasis; Theatre Emphasis)

Revenue and Other Resources

Broadcast Journalism - None

Communication –None

Media

MOCM – None

Theatre - All revenues generated by the Theatre Program come in the form of ticket sales. All revenues for the University come from the Program in the form of tuition. We do not currently have any grants or an alumni donors program. However, because all production costs must be covered by ticket sales, productions are not a drain on the University and create goodwill in the larger community from those who come from off-campus to enjoy the Salomon Theatre productions.

Costs and Expenses

Broadcast Journalism

Communication – None

Media

MOCM

Theatre - The Theatre Program has no production budget. It has a fund account. It is allowed to spend from the fund account to stage productions. The fund account must be balanced from

ticket sales by the end of each academic year. As previously mentioned, the University provides one FTE for the Program, which must be divided amongst all current and prospective majors as deemed appropriate by the faculty of the Program.

Quality of Program Inputs and Resources

Faculty

The Department of Communication and Theatre is made up of eight full-time faculty members; seven hold tenure, one is non-tenure “professional practice”. See Appendices for curriculum vitae of each professor.

Dr. Paul Bassett, MFA, JD – Professor of Theatre & Director of Solomon Theatre– Tenured - 37 years

Dr. Skip Rutledge, MA, PhD Communication – Professor of Communication – Tenured – 25 years

Dr. G.L. Forward, MDiv, MA, PhD Communication Theory – Professor of Organizational & Experienced PR faculty member. The hiring of Clark Greer provided a faculty member with Public Relations experience. Public Relations is a difficult area to hire for and it took two years to find Dr. Greer. The present number of majors is supported with two faculty. With the leaving of Dr. Greer last year and a growing student and enterprise demand in PR there is an immediate need for more faculty support. Currently, the two faculty in MOCM advise about 40-50 advisees each.

Media

Theatre - For a university and program of this size, PLNU has recruited and kept an outstanding faculty and staff in the Theatre Program. The professional and academic experience of the Theatre faculty and staff is far superior to the vast majority of Theatre Programs of this size at comparable evangelical universities. Any foreseeable near future hires would most likely be in the area of additional production staff.

Professional Development/Travel Support

All funding for faculty professional development is provided by the university. Although the funds are generally adequate, the amount of support precludes attendance at more than one academic conference each year and in addition allows for only relatively-close and brief trips. Funding does not support participation in international travel and international conference presentations.

Technology

Technology in the classrooms is adequate and is installed and maintained by the university. The smart podiums are absolutely essential to the discipline with a few periodic exceptions, the classroom technology is usually operating. Computer labs are used on occasion for various class sessions and appear to supply the needs of the major. The support of the software SPSS is critical to instruction in MOCM. A strong desire across all majors within the department is to have the ability to record speaking performances with ease in the classroom or beyond. One idea would be to create one to two recording studios, similar to the small recording rooms found in the

business department but on a larger scale. It is nearly impossible to capture and assess student development without proper technology in the classrooms. These studios would allow students to record presentations (individual and group, theatre and forensics performances, mock interviews, group speeches, and practice voice and diction. One idea would be to repurpose the Cabrillo basement with such facilities.

Additionally, equipping the Speech Lab with smart technology would be helpful for the forensics program that is affiliated with but not limited to the Communication Major, and for which students are required to enroll in Communication Practicum each semester they are involved in the program.

Broadcast Journalism - The most important technology need is video equipment for field television news gathering and studio news production. Because the portable equipment and facilities are shared with the Media Communication major, there are some points in the year when many students vie for the same resources. In the past year, the department has acquired several new field cameras and related equipment. However, additional equipment is needed to ensure students in all affected majors can access resources for the timely completion of projects.

Facilities

Broadcast and Media Facilities

There have been substantial equipment increases and improvements in facilities since 2003, including:

1. Increased and improved field equipment: increase from three (3) to thirteen (13) cameras—eight (8) of which are high-definition (HD) cameras. Also, additional tripods, handheld camera stabilization devices (e.g. Steadicam Jr. and others); increase from one (1) to six (6) lighting kits with an ample amount of supplementary film lights, c-stands, bounce cards, etc.; also, increases in number and types of microphones and other audio and video/film accessories for studio and field production;
2. Installation of a new, professional high-definition (HDTV) studio system in summer, 2011. Includes three remote-control cameras, a jib camera, and new switching, graphics, effects, and monitoring systems;
3. Updated computerized Final Cut Pro (FCP) editing systems;
4. Updated and increased computer hardware and software for increased storage, back up, and faster, more efficient editing;
5. Addition of four (4) editing stations in studio office area;
6. Installation of new computerized TV news automation system (EZ News)—simplifying planning and production of live cable newscasts;
7. New computer-automated master control for all *Point TV*... programming. Now cablecast 24 hours per day, seven days a week on campus;
8. Purchase (through PLNU Information Technology Services department) of portable, computer-based, multi-camera field production system called a Tricaster, which has allowed us to begin to do sports production (and other events)—for on campus cablecast (and future online streaming);
9. Movement of *Point TV*... programming to the web, including *Point TV*... programming and information on Vimeo and Facebook sites....other movement to social media sites are being explored this coming 2013-14 school year.

The television studio and TV-film editing facilities are adequate for the type and level of TV-film production courses we are offering. PLNU's ITS department has generously-provided computers, hard-drives, and software to supplement our program needs, and the university has provided funds to purchase all of the cameras and accessories that we need to deliver the program.

Space continues to be a limiting factor in our facilities—cramming in an administrator's office and four (4) edit stations in a 15' by 15' space (in the TV studio office area). This eliminates any meeting room space—and we're required to meet in the control room or other spaces in the library that might be available.

Problems have arisen in scheduling a two-night, every-semester editing lab in the Apple/Macintosh-computer lab—which is shared by the Art Department. This 2-night (3-hour per night) lab is a workshop on TV/film editing, and is the only lab on campus where this instruction can occur. Unfortunately, the Art Department offers lab courses during most evenings of the week—which go till 6 p.m. or later. This limits the days and times when these workshops can be offered. The university is looking into some options on how to address and solve this problem.

The Bresee Lab is used for teaching the scriptwriting course. The combination of the room's playback and projection system, along with the internet access and instructor control of student computers (for doing writing prompts, peer and instructor feedback, etc.) make this an outstanding space for teaching this particular course.

Broadcast Journalism shares studio space with Media Communication students. The primary and regular use of the space for Broadcast Journalism is the bi-weekly Coastline News, which runs live on the campus cable system. Historically, there has been little difficulty scheduling the studio for productions. The biggest concern is scheduling studio time for television news classes during sessions that revolve around anchoring, weather and live field reports. Another significant issue is the size of the studio. Limited space requires creative organization of the news set and studio cameras. It is often difficult to establish the correct camera angles.

Cabrillo Hall and Communication Facilities

When Pasadena College relocated to Point Loma in 1973 the Department of Communication looked very different than the department as currently constituted. It was a small department offering degrees in Speech and Theatre with 3 full-time faculty members. Salomon Theater was constructed under the auspices of Cal Western and became our departmental home when PLNU relocated. Space on the backside of Salomon was converted into offices for the department faculty.

At about this time dramatic changes were taking place in the communication discipline including the emergence of mass (media) communication and communication social science involving interpersonal, small group, organizational and intercultural communication, as well as other applied contexts. As new faculty were recruited to keep pace with these programmatic developments the physical limitations of our facilities became apparent. By 1995 the following situation obtained:

- Course offerings were scattered throughout the campus with no discernible home
- Faculty were likewise scattered hindering meaningful collaboration
- The radio station was located in the library
- We had **NO** on-campus studio/TV

Our present situation is marginally different than it was in 1995. In 1996 Cabrillo Hall (an original Theosophical Society building constructed in 1909) became the home of our department. It was reconfigured and now houses 7 of our 8 full-time faculty and our department assistant (Dr. Bassett, Director of Salomon Theatre maintains his office there). In addition, the building contains 4 classrooms which permit most of our classes to be taught in Cabrillo Hall. Our current situation includes the following:

- Although most of our classes and offices are in Cabrillo, we remain scattered with Theatre, TV, radio and offices and classes in different locations around campus.
- We still have no lounge/study/meeting place which is normative for most departments.
- The classroom arrangement (chairs, tables and classroom size) is not conducive to quick adaptability and application of communication theory in classroom practice. See additional references to obtaining Cabrillo basement, recording studios and a new building. Wrap around desk styles found in Cabrillo 102 and Cabrillo 104 are uncomfortable, outdated and outmoded, better served for a junior high school, or perhaps high school.
- Thoughtful consideration should also be given to current technology and the limitations of the facilities as it relates to the university's vision of accessibility and online learning.
- Our proposal to construct a state-of-the-art speech lab for our 24 sections of COM100 per year was rejected and the space inexplicably given to the Art Department.
- After a 1½ year ad hoc committee meetings on the disposition of the Lotus House (adjacent to Cabrillo Hall), the facility was granted to our department. An architect was hired and blue prints approved to create a speech lab in that building. Just before work was to commence, the VP of Finance nullified our agreement and gave the space to Conference Services.

Theatre Facilities

Salomon Theatre is the home for Theatre majors and minors and for all campus theatre productions. It has seating capacity of 186. The theatre includes a very small workshop for set construction, dressing rooms, a small room (an office space) for costume construction, an office for the student production manager (that also serves a storage space for lighting instruments), and a sound and lighting control booth. Dr. Bassett maintains a small faculty office in the building. Dr. Williams and Dr. Winderl have offices in Cabrillo Hall. There is also one office in Salomon Theatre currently being occupied by an Art Department faculty member, which relegates Brian Redfern, the Technical Director/Designer to using a counter in the properties closet as his office.

Salomon Theatre was built in the early 1960s, reflecting the performance modes of that era and the limitations of the institution that built it. California Western University maintained a theatre plant that included Salomon Theatre as their performance space and facility next door

that contained classroom, studio, storage, and shop space. When Pasadena College moved to the campus, that facility became the home of the Art Department and Salomon Theatre was rendered far less effective as an educational theatre space. All shops and storage had to be moved to the performance space (e.g., the scene shop was relocated to the area of Salomon that was originally the green room). Because of these issues, the theatre building is a painfully awkward working environment and an inadequate learning space for current and potential students.

Though University has made moderate improvements to Salomon in the last ten years, the larger structural issues remain. There are substantial limitations in terms of the building's use as a theatre learning space. These limitations impair the perennial success of the Theatre Program. When prospective theatre students tour our campus we must rely on factors other than the theatre plant to promote our major (such as excellent faculty, one-on-one mentoring, etc.). Though we are moderately successful in this approach, the situation is certainly not optimal. Salomon Theatre needs to receive substantial remodeling at the very least to raise it to current educational theatre standards. The list of items that need to be addressed would indicate that it might be safer and more cost effective to construct a new facility; however, if that were not feasible, certain changes would make the plant a safer and more effective learning environment:

1. Sound-insulate the performance and audience space. Audience members can easily hear people whispering outside the building during performances. This makes our space seem woefully inadequate to visitors.
2. Air-condition the theatre building. Neither audience members nor performers nor students should be subjected to (sometimes extreme) physical discomfort in order to experience a theatrical performance or do classroom exercises.
3. A structural addition to the back of Salomon could avoid a complete rebuild while providing relief to the pressing limitations of the space in the following ways:
 - i. The scene shop could be enlarged considerably. This is extremely necessary, as the present space is so small as to be dangerous to students, staff, and faculty;
 - ii. A real costume shop (with actual storage) could be added (we are currently operating without a costume shop);
 - iii. A rehearsal (movement, dance, etc.) space other than the stage could be added. This would mean that set construction and lighting hangs could take place on the stage in an orderly and timely fashion. It would also add a very much-needed studio space for theatre classes. Currently, all practical classes take place on the stage, which creates huge logistical problems.
 - iv. Storage space could be added. We currently destroy almost all set pieces following every production because we simply have no storage space. This is not only time consuming but very costly to the program since we end up rebuilding almost everything from scratch over and over again.
4. At the very least, the Art faculty member must be moved out of Salomon Theatre. That space could and should be used to improve the Salomon plant (e.g., it could be combined with a current storage space next door to create a more usable costume shop).

Staff

Broadcast and Media - Support staff for the Broadcast Journalism major primarily is video manager Rick Moncauskas. Rick supervises the equipment use, studio time, equipment acquisition and students who serve as technical assistants.

Theatre - Brian Redfern, Technical Director/Designer (since 2010)

M.F.A. San Diego State University

M.A. Southern Oregon University

B.A. Point Loma Nazarene University

Brian is allotted 750 hours per academic year, which need to be apportioned amongst the various productions on the calendar for that year. Brian's addition to the Program has increased the quality of productions enormously and eased the burden on faculty members who were often building sets or hanging lights in addition to directing plays.

Student Profile

Student data can be obtained through admissions and the office of university advancement. The department strives to appeal to a wide variety of students. Theatre is able to offer financial assistance to students in the form of scholarships. Forensics also has a scholarship budget for those who participate in speech and debate. One does not have to be a major in the department to receive theatre or forensic financial assistance.

Course Profile

The Department of Communication and Theatre is extremely diverse. Course offerings cover a wide range of disciplines and topics. Curriculum maps and course objectives for all courses in the department can be found in the appendices.

Resource Profile

The Department of Communication and Theatre lacks major resources to effectively run its programs. The greatest need across all programs in the department is space. There is inadequate studio and theatre space. In addition Cabrillo Hall is also inadequate to house the faculty and students.

Part III

Educational Effectiveness

Lines of Inquiry

Quality of Program Outcomes

Each program has been active in program assessment. A yearly report shows the assessment data and benchmarks of each program. This year's current assessment reports for each program are attached in the appendices.

Curriculum

This line of inquiry is addressed in Part I Alignment with Institutional and Department Major Learning Objectives, where the Communication Major Curriculum and learning objectives are applied to the institutional learning goals.

COM 460 Rhetorical Models and Theories attempts to combine two courses (Theories, and Critical Methods) into one course, making it difficult to cover either sufficiently. Students entering graduate studies in communication would greatly benefit from an understanding of both courses.

Program Faculty

Credit Hour Policy

At an institutional level, our students would benefit from fewer classes, which are demanded to fill a 16 unit average semester. Instead of taking 4 courses of 4 units each, many take 5, 6, or 7 courses or more per semester and are not able to fully engage in any of them. This might have resulted from when PLNU was PLNC and on the quarter system. Trying to make the conversion has resulted in much more work and stress on our students, and fill time slots in their schedule when they should be working on class assignments and research.

Recruitment, Retention, and Student Services

Recruitment and retention for the Communication major is fairly strong, and it should be noted that some of the students that choose to change from their initially declared major often switch to another major within the department, like MOCM, and vice versa.

Additionally, through the Speech and Debate program we recruit many students each year to our campus, some of whom become COM and Theatre department majors, but many that choose to go into History, Political Science, Business, Literature, and many other disciplines. Likewise, involvement in this activity which is associated with the COM major and department help with student retention as well, since they assimilate quickly to the debate team.

Professional and Community Interactions

Dr. Rutledge the COM major advisor and Director of Forensics, and Professor Lazaro, , are heavily involved in leading and contributing to both the scholarly and forensics community at the college, high school, junior high school and home school levels. They help host prestigious tournaments, summer learning institutes, and contribute time and leadership to various regional and national forensics organizations. Both Rutledge and Lazaro have also actively published in their areas of scholarship. Rutledge has served as President of NCCFA, NPDA and PSCFA, prominent forensics organizations.

Alumni Satisfaction

Through the forensics alumni support group started by Dr. Rutledge, over a hundred thousand dollars in alumni support has been raised for the Friends of Forensics operational fund, and the

James and Alyce Jackson Scholarship Fund. Many alumni help out each year through their coaching, judging and prayer support for the forensics program.

Part IV

Comparative Position and National Standards

Broadcast Journalism

Communication

Comparable Programs

A careful analysis of each course offered, the majors, minors and concentrations were treated in this analysis. Initially, seven schools were selected for comparison from across the United States (*see appendix for comparator data*): Azusa Pacific University (CA), Bethel College (MN), Biola University (CA), Westmont College (CA), Whitworth College (WA), Pepperdine University (CA) and Wheaton College (IL). These universities were selected from the list of comparator or aspirant institutions as approved by PLNU's Cabinet (10/19/10). Only three of the schools had a generalized Communication degree (Westmont, Whitworth and Wheaton). After an initial comparison was conducted, Whitworth was not considered a comparator program nor was Biola University. Admittedly the major and required course load at Biola has been historically influenced by personnel versus best practice. Azusa, Bethel, and Pepperdine have a Rhetorical or Interpersonal focus.

Conclusions:

Best Practices: PLNU is in line with the practice of having a generalized Communication major with options of emphasis or concentration. One difference is what we call our concentration. None of the comparator schools use the title "Societal" and only Azusa uses the title "Public Address" in conjunction with "Rhetoric". Beyond the name, the content of the programs are closely aligned to ours. The trend appears to call the "Public Address" concentration "Rhetoric" or "Rhetorical Studies" and in lieu of "Societal" more concretely called "Interpersonal" or "Relational". Throughout the history of this discipline the names seem to change frequently based on trends. One proposed idea, as previously mentioned, is to eliminate the concentrations and simply have a Communication major similar to that of Westmont and Pepperdine. A student could diversify their course load, creating their own concentration based on their interests of study, by selecting from a list of faculty-selected and approved communication course electives.

Our program is consistent with comparator and aspirant schools in that all require similar core communication courses such as: Fundamentals of Communication, Interpersonal Communication, Small Group Communication, Argumentation and Debate, Advanced Public and Professional Speaking, Rhetorical Theories and Models, Communication Theories and Research. We are the only program to require Introduction to Journalism (WRI250) and besides Bethel, the only program that requires Oral Interpretation, which is provided as a performance oriented or praxis versus theory approach.

Currently, PLNU has Rhetorical Theories and Models as one course offering. Many of these comparator schools offer these as separate courses, one focusing on theory the other on practice or rhetorical criticism. Perhaps PLNU should trade the Oral Interpretation class for a Rhetorical Criticism class, and the Rhetorical Theories and Models class could focus more on the rhetorical theories rather than trying to combine two courses into one, which is extremely difficult.

Five of the seven schools offered a Rhetorical Criticism course and two of the universities offered an additional argumentation course “Advanced Argumentation” for the rhetorical emphasis. Three of the comparator schools also require an introduction to research methods course, a course that PLNU recently added in the communication department for the MOCM major, but not yet required by Communication majors. PLNU does require the more advanced Communication and Theories course as do two other programs.

When considering the future of PLNU’s communication major, it should be recognized that occupations related to healthcare, healthcare support, construction, and personal care services are projected to add a combined 5.3 million jobs nationally, an increase representing approximately one-third of all employment gains over the coming decade. *Monthly Labor Review, December 2013*. While PLNU does not currently offer a Family Communication or Health Communication course, some of the regional programs such as UCLA and SDSU (a graduate program that many of our students enter) have recently expanded these fields of study, as has Chapman which is not in our comparator list for this assessment. PLNU has one of the top Nursing and Pre-Med programs and careful reflection should be given on how the Communication department could service these majors and our Societal Communication emphasis. But as with many smaller institutions we should also consider if we have personnel interested in and qualified to teach such a course in Health Communication.

Upon review of comparator programs, other cross-disciplinary courses that PLNU currently provides but does not offer to the Communication major as an elective or requirements are POL190 : The Politics of Race, Class and Gender, SOC316: Sociology of Aging, PSY380: Family Development & Family Therapies, PSY341: Group Counseling. In addition and in line with the vision and purpose of the Societal and Public Address emphases would be to consider offering the following new courses: The Internet, Communication & Contemporary Society, Negotiation, Political Communication, Analysis and Briefing, Theories of Freedom of Speech and Press. These courses could also provide diverse electives and cross-disciplinary support for the Broadcast Journalism, MOCM, Business Administration, and Political Science majors. The addition of one or some of these courses would provide a more robust offering for Communication majors, but since the number of major requirements are already on the high end of the comparator schools, any such addition should be a part of optional courses to meet a requirement (choose three courses of these five, for example).

Several of these institutions actively participate and encourage students to engage in both Sigma Zeta and Lambda Pi Eta honor societies. This is one best practice that PLNU may consider in the future. Likewise many of these programs require a study abroad experience. The PLNU forensics team (an intercollegiate program frequently represented by communication majors) has started to participate internationally, including two trips to compete in China and an invitation to debate in Mexico by the United States Consulate for a special event designed to promote

interaction with U.S. and Mexican students from local law schools. The students selected to participate were communication majors. More of these international opportunities should be encouraged or perhaps required.

Considering PLNU's vision of Extended Studies, the communication faculty should be considered an outstanding resource for offering certificates in the field of communication, such as Pepperdine's Conflict Management certification (see below). Our faculty's expertise in communication consulting, professional training and development is a valuable resource for Extended Studies, the profitability of PLNU and recognizing PLNU as a communication asset for the professional community. But again such determinations would require additional hiring considerations since most current department personnel are overextended with current responsibilities. That is another reason that this Communication Major has attempted in past years to incorporate other communication related courses offered by other majors or departments in crafting our major requirements and options.

There are five schools which are the most comparable to PLNU's communication major and the concentration's course offerings:

1. Azusa Pacific University (Communication: Rhetoric and Public Address)
2. Bethel College (Rhetorical Studies, Relational Studies)
3. Westmont College (Communication, Speech)
4. Pepperdine University (Rhetoric and Leadership, also offers an M.A. in Communication)
5. Wheaton College (Communication)

Each school has some similarities and differences to PLNU's program. Pepperdine and Wheaton are considered aspirant programs in some ways.

Critical characteristics of the PLNU major to consider when filtering the comparator data: PLNU has one full-time faculty dedicated to the advisees of this major (with a half-time load reduction for forensics), Communication-Societal concentration course load of 48 units, and Communication-Public Address course load of 48-49 units.

Azusa Pacific University

Major: Communication: Rhetoric and Public Address (48 total units, 21 units from concentration)

Faculty: 12 full-time faculty, 2 lecturers

"The Department of Communication Studies offers undergraduate degree programs in communication studies and journalism, supports the university General Education program through both required and elective course offerings, and is responsible for the forensics program, student publications, and the campus radio station. Emphasis is placed upon the application of Christian truth and values to the study of communication theories and processes, consideration of ethical issues, and the mastery of current scholarship in each field."

Similarities:

The goal of the communication program is similar to PLNU and it also services the forensics program. The three areas of concentration are: interpersonal and organizational communication; media studies; and rhetoric and public address (specifically addressed here). The department also

offers minors in communication studies and journalism. Both universities require lower and upper level core communication courses in addition to the concentration.

Differences:

Azusa requires all communication majors regardless of concentration to take the following courses: mass communication, public relations (PLNU offers this as an option for core requirements), presentational speaking course (in addition to an introduction to communication course) and an internship (only required for Societal). While PLNU offers these courses we do not require them as a core course. Unique to their program is the course Writing for Communication (a communication course, not the Writing department). The concentration courses are similar to that of PLNU (see below for additional offerings), however more emphasis is placed on speech writing, argumentation and public speaking versus journalism, voice and diction and media literacy. They offer Advanced Argumentation and require students to enroll in Forensics. Forensics is a specific course offered for 1-3 units per semester this allows for regularly scheduled practice times without other course conflicts.

Bethel College

Major: Communication Studies, Emphasis in Relational or Rhetorical Studies. (23 core units, 23-29 units from emphasis)

Minor: Communication Studies (21-23 units).

Faculty: 9 full-time faculty, 2 instructors

Bethel has “designed a program that allows students to become confident speakers, active listeners, media gurus, business leaders, passionate writers, and more.”

Similarities:

Bethel offers a degree in Communication Studies and three areas of emphasis. Two of these areas were compared for this study. The Relational emphasis “Involves the study of interpersonal, family, and other forms of communication involving dyadic and group relationships” and the Rhetorical Studies emphasis “Involves the study of public communication within a cultural context”. They are a hands-on program like PLNU. They provide opportunities to create, present, and compete. They emphasize faith and learning integration thoughtfully applying “Christian beliefs and values to the discipline of communication, whether on a large public scale, or in interpersonal relationships.” Bethel’s required course offerings (core and emphasis) are the most closely aligned to PLNU and showcase our best practices.

Differences:

Of no material difference is that Bethel requires Mass Communication versus Journalism. In addition, they uniquely offer Family Communication, Advanced Topics in Communication Analysis, Political Communication and Advanced Group Communication. Bethel requires students in both areas of emphasis to participate in a quality internship program. Similar to PLNU, Bethel's forensics team has taken a number of national titles; however, they require Communication majors to participate in the Forensics program for a two unit course. They are committed to the importance of cross-cultural experiences, and urge every student to study or work off-campus in another culture for an interim or semester.

Westmont College

Major: Communication Studies (44 total units, 16 core units and 28 elective units).

Faculty: 4 full-time faculty

Westmont College is “committed to helping students become wise analysts regarding the techniques and structures of human influence in a globally-oriented, media-saturated culture. We intend for our students to be informed by Scripture and able to draw upon resources in the historic discipline of Communication Studies.”

Similarities:

The lower division core requirements are remarkably similar. Westmont does not require students to take Media Literacy or Journalism, but do require a Presentational Speaking course which is separate from a fundamental communication course. There are electives are similar too.

Differences:

Westmont’s communication courses are four (4) unit courses. The major is developed by requiring students to take four (4) foundational courses in communication and then select 1-2 courses from 3 different categories. Additionally, students take three (3) elective courses. The organizational structure of their major is distinct from all other comparator schools. Unique in their elective offerings are Organizational Communication (which we offer but don’t require or state as an elective), Rhetorical Criticism, International Rhetoric, and Conflict and Resolution.

Westmont is the only school that offers a “Global Communication” requirement. Students must select to either 1) take an advanced or intermediate language, 2) study abroad (at least one month), 3) participate in an urban term (similar to our City Heights program) or 4) take International Rhetoric. Students are highly encouraged to engage in a level of communication that is unfamiliar and enlightening. The option of 1 & 4 allows a student who transferred or who needs to graduate in a short time frame the ability to do so and yet encourage others to study abroad. Having global communication skills is a valuable life skill in our society; this appears to be a best practice. PLNU has a golden opportunity to service both communication and interdisciplinary majors by consistently providing specific communication instruction abroad, such as Rhetoric in Greece, Intercultural Communication in Belize, Political Communication in London, or Communication, Values and Society in City Heights Urban Term.

Pepperdine University

Major: Communication - Rhetoric and Leadership (30 total units; 12 lower division, 18 upper division)

Minor: Speech Communication (24 units)

Faculty: 14 full-time faculty, 11 visiting professors and instructors, 20 adjunct faculty, 7 staff members

Pepperdine boasts the largest program of all the comparator schools and is considered an aspirant program. They have over 600 students offering nine different majors, three minors, one certification program in Conflict Management and three graduate (M.A. & M.S.) degrees.

“Students studying communication at Pepperdine are exposed to a broad sweep of theories and practical applications [They encourage students] to comprehend the diverse dynamics of human communication in all its contexts, and to use that knowledge and the skills...to become world citizens exemplifying lives of purpose, service and leadership.”

Similarities:

The core course requirements are closely aligned to PLNU.

Differences:

The course load for a Communication major is an easily managed 30 units – the smallest requirement of any comparator school. Pepperdine does not offer the diversity of communication electives like the PLNU major (courses such as Nonverbal Communication, Persuasion, Gender Communication, etc.). They do however require an Internship, Organizational Communication, Rhetorical Criticism, Communication & Leadership, and Conflict & Resolution. Distinct to their department and program, Pepperdine communication classrooms are equipped with the latest audio-visual equipment. They have both teaching and computer labs which are refreshed every year. This allows students to learn on the newest equipment and software. They are the only comparator school to offer graduate degrees and certification programs. For these reasons Pepperdine is considered an aspirant program. Bethel previously offered a Master's Degree in Communication, but are phasing that program out.

Wheaton College

Major: Communication (32 units, 14 core units, 16 units in concentration plus 2 units of communication electives) Emphasis: Interpersonal or Rhetoric and Culture

Minor: Communication (20 units)

Faculty: 7 full-time professors and 4 visiting full-time professors

Similarities:

Similar to PLNU's Public Address major, the Rhetoric and Culture concentration at Wheaton *“prepares students to construct oral messages (involving self presentation, verbal strategies, and non-verbal appeals) intended to influence specific audiences and cultures, and enables students to interpret culture critically and charitably.”* Communication major core requirements are similar. However, Media Literacy, Small Group Communication, Argumentation and Debate are considered electives, not required.

Differences:

The samplings of electives appear limited compared to PLNU, however they offer unique courses more aligned with the study of rhetoric (versus generalized communication courses PLNU offers) such as Rhetorical Criticism (CA), Advanced Topics in Communication Analysis, Conflict and Resolution, Communication and Diversity, Organizational Communication and Forensics.

Media Communication

Comparable Programs

There are several schools in the western United States who have television and/or film facilities and offer degrees in cinema or media. Differences are usually based on which medium they emphasize or the resources and number of faculty employed to deliver the program.

There are four schools which are the most comparable to PLNU's media communication major:

1. George Fox University in Newberg, Oregon

2. Northwest Nazarene University in Nampa, Idaho
3. Biola University in La Mirada, California
4. Azusa-Pacific University, in Azusa, California

Each school has some similarities and differences to PLNU's program. These are all considered comparable programs, and three of these four are considered aspirant programs in some ways.

George Fox University (GFU)

Major: Cinema & Media Communication

Similarities:

Like PLNU, GFU's program is a hands-on program stressing the importance of portfolio building and preparation for the world of work in the various media—so the program has similar outcomes to PLNU's. It's a 45 credit hour program—the same as three of the four PLNU media communication concentrations, and have 27 units of required theory and production courses, with 18 units for three of their four concentrations. The concentrations include audio production, film and video production, film studies, and multimedia animation. Much like PLNU, the concentrations are interdisciplinary and include courses in the art department, and the music and theatre departments. They have an annual student film festival, which occurs at the local small-town theatre. And they have about 40 students in the major.

Differences:

The program is delivered by two FT faculty, and a FT studio manager, whereas we have about a 1.25 FT and a PT (32 hours/week) studio manager. This staffing difference is the basis for a number of differences between our programs—especially curricular differences. They offer 19 media courses with these two faculty, while we are able to offer nine (9). Because of this, they are able to break down course offerings based on production tasks and/or program types. Faculty have some professional experience in film and television production, but not the same scope of types of television production than PLNU faculty.

Their curriculum includes the regular intro-level production courses and workshop-type courses which we offer, but they also offer individual courses on production areas which we teach in our intro, intermediate, and advanced production courses. They also offer courses specific to the production task: camera and lighting, sound design, video editing, event video production, corporate video production, international film, contemporary Christian songwriting and producing, digital multimedia, scriptwriting, advanced dramatic scriptwriting, studio sound design, studio sound recording, and digital media, intro to animation, and advanced animation. Also, they do have one course on critical approaches to media, but they don't teach theory and research, and they don't require cross-disciplinary writing courses (print, etc) like we offer.

They also do not have a student-run radio station or television channel on campus, and they do not have a performance concentration—which means their curriculum is all oriented towards training **PRIMARILY FOR FILM**, and that being working behind the camera.

Whereas our studio is full-high definition (HDTV), their studio is still analog. However, they do have digital HD cameras for student films—same as PLNU.

They have an established internship program that reaches to Portland, Oregon, but no mention of anything beyond that. They also have some connections with some film professionals based in Portland. They mention a couple of student awards for film projects. Also, there's no mention of any off-campus/outside community collaborations, students involved in faculty mentoring or

professional production. Also, no mention of any kind of special field trips or media-based international study programs as with PLNU. No evidence of a student film society like PLNU's Guerilla Film Society, and the extra/para-curricular activities and events. However, they do have a much larger studio and 18 work stations for editing, multimedia projects, and other tasks. Given this, they have substantially more studio, lab, and office space than PLNU. They also utilize the CCCU's Los Angeles Film Studies program and the Contemporary Music Program at Martha's Vineyard to supplement their curricular offerings.

Northwest Nazarene University (NNU)

Major: Mass Communication: "The Film School at NNU"

Similarities:

NNU has a hands-on program which is delivered by one (1) FT faculty member with the terminal degree. Although they tout themselves as primarily a "film school," several of their course titles include the phrase "film and television," and some course titles mention only television. Much like PLNU, they are training students to work in a variety of media environments, including television stations, movie studios, production companies, corporate media, and religious media—and their claims to student job placement confirms this. They offer introductory courses in audio and TV/film production, media history, scriptwriting, media literacy, along with intermediate and advanced film theory and criticism, and a seminar in communication studies—much like ours. They also offer courses in organizational communication, non-verbal communication, media law and ethics, and communication theory and research—much like PLNU. They don't offer any courses in digital animation—as is with PLNU.

They have a very large TV studio—about 3-4X the size of PLNU's studio, and they have about double the office space and edit facilities than PLNU.

They also do some community service work through an annual Christmas music TV show produced in cooperation with a local network affiliate.

They have about 40 students in the major—close to PLNU's fall, 2013 numbers.

Differences:

Their program curriculum is extremely prescriptive. They require 50 units of credit in the major, and all courses that they teach are required. They have 20 courses in the major, and all but three (3) courses are taught by the primary program instructor. The three courses not taught by the primary instructor are taught by the single faculty in the general communication major/program. No performance or graphics or courses are offered. Their studio is still analog—unlike our digital HD studio. They do have a 16 mm film camera and shoot some film—which is very unusual for a small, Christian liberal arts program (or even a state university—the cost being so prohibitive). They also have digital HD cameras for student films. Unlike, PLNU, they do not have a radio station, and no cable TV channel or TV station. No evidence of a student film society like PLNU's Guerilla Film Society, and the extra/para-curricular activities and events. However, they do have a 25' professional studio crane and a fully-equipped (analog) production truck for multi-camera field production.

They do offer an advanced screenwriting course, and a course on film and television directing. That's the only course that is tied to a particular role/task in production.

The faculty member has professional experience in production, but not same scope of types of program production than PLNU faculty.

There is no mention of films or TV shows in student or professional festivals. They do have in-house awards for student films, but no mention of a student film festival on campus. There's also no mention of any student field trips to conferences, festivals, or any other media events.

Aspirant Programs

These programs have a longer history and are substantially-larger—in terms of student numbers, the number of full-time faculty, quality of their facilities, and extra- and para-curricular activities.

Azusa Pacific University (APU)

B. A., Cinematic Arts: Screenwriting or Critical Studies

B.F.A, Acting for the Stage & Screen

B.F.A., Cinematic Arts: Production

Similarities:

The closest program to ours that APU offers in the B.F.A. in Cinematic Arts: Production. It is a hands-on program. They combine cinema with TV production in several courses—otherwise it is mostly focused on film production. They have a TV studio, but it is mostly used for shooting films rather than television shows. I'm not sure if the studio is HD or not. The curriculum includes courses in production, acting, film history, media aesthetics and criticism, a course on Christian faith and creativity, and production courses. They also have our equivalent of a Guerilla Film Society, and they put on an APU film festival every year. Also, the program is housed within the department of theater, film, and television—similar to PLNU's media communication and theater majors in the same department. They have done some international student trips to Asia.

Differences:

It is a heavy hands-on program that requires 60 units to graduate—which is 15 units more than our production concentration, and 11 units more than our film studies concentration. There are about 100 students in the three majors, with seven FT faculty servicing these majors. Five (5) of the faculty have PhD's, one (1) faculty member has the MFA and EdD, and one (1) faculty member has the MA degree. They service about 100 students in the three majors. They also have a FT facilities manager. All faculty have professional experience in radio, TV, film, and professional theatre, and they have a FT studio manager.

They have a standing budget of \$17,000+/year for equipment renewal and upgrades. Their production program is primarily-focused (90+%) on film. They've only just begun moving into TV/internet program, as they produced their first TV-like webisode this past year.

They have nine (9) production courses, and the curriculum is rounded out with courses mentioned earlier. They also have the luxury of offering courses based on task: directing, editing, sound, cinematography, and production management. They also have an advanced documentary film course.

They have entered dozens of films into the Broadcast Education Association's (BEA) student video and film festival over the past ten years, and they have won many awards—probably the most awarded Christian, undergraduate school in America. Their students have done quite well in that area. There's no mention of any extra- or para-curricular activities (eg. Sundance Film

Festival, field trips to NAB, etc.). Also, no mention of any off-campus collaborations or production work for profits or non-profits.

Biola University

Cinema & Media Arts: Production

Cinema & Media Arts: Screenwriting

Cinema & Media Arts: Media Management

Cinema & Media Arts: Off-Hollywood

Similarities:

The most similar program to PLNU's is the Cinema & Media Arts: Production concentration. They have usual intro, intermediate and advanced courses—but their curriculum goes far beyond that—discussed in the next section. They also have a Sundance Film Festival program (almost identical to ours). They also have an annual film festival, and they do offer “interterm” international travel, study, and production of short films in Japan and Berlin—similar to our London Summer Media Studies Program. They also have a Guerilla Film Society.

Differences:

The program is much more robust and developed than ours. Biola has invested multiple millions of dollars into the program over the past 20 years. It has approximately 225 majors in cinema arts, and the program is delivered by seven (7) FT faculty servicing the major. They also have the support of three (3) FT secretaries who assist in their para-curricular and extra-curricular programs.

Their philosophy of faculty hiring is different from PLNU's. Their faculty is a mix of those with advanced degrees and professional experience, along with faculty who have professional experience and the bachelor's degree. They have not required the M.A. or PhD degrees for their faculty positions. All faculty have partial to extensive experience in the film industry—primarily narrative film, with some television. Two (2) of the seven have PhD degrees, with one additional working on completing her degree. The others have bachelor's degrees with professional experience, and the chair has extensive credits as a film producer, and has the M.Div degree.

With numerous faculty, then are also able to offer individual courses in the task areas of production (directing, editing, etc.) along with process courses: preproduction, production, and post-production. They do offer one course in performance. They do not offer a media literacy course. They have multiple studios with an extensive range of film equipment—far beyond what we offer.

They do not have an on-campus cable channel or radio station, nor do they have an ongoing, repeatable course where students are continuously producing programming – as at PLNU.

However, they do have extensive connections to the film and TV industries through their Biola Media Conference and Studio Task Force programs. There is no mention of any off-campus collaborations with non-profits and for-profits—as we have at PLNU.

MOCM

Theatre

Part V

Strengths and Weaknesses

Broadcast Journalism

Communication

Strengths

- Solid breadth of well-designed classes that advance the desired learning objectives.
- Strong faculty members who are passionate and well informed in their subject areas.
- An elite speech and debate program that is nationally ranked, and draws many top quality student recruits to the campus, and enhances the school's reputation in the academy.

Weaknesses

- *Staffing*: There should probably be another full time professor to share advising responsibilities in the Communication Major.
- *Curriculum*: COM 460 Communication Theories and Models curriculum is too comprehensive and should probably be divided into two courses, one for rhetorical theories and one for rhetorical criticism.
- *Concentrations*: There is some confusion both within the department and perhaps at an administrative level (based on the data set) with the two concentrations within the Communication Major. Since the distinctions between the concentrations are so slight as to contribute to very little benefit or utility, perhaps the concentrations of Public Address and Societal Communication should be dissolved, leaving the Communication as a stand-alone, unified major.

Unique Features

Past Departmental Reviews have specifically praised the level of time invested by departmental faculty into the many activities associated with many of its majors, like film, television and radio production, theatrical productions, and more specific to this Communication Major, the university's prestigious intercollegiate speech and debate program.

Such activities not only amass trophies, and awards for the students and school, but they provide a chance for faculty to interact with students in a more direct way in these life empowering activities that open doors to more fulfilling careers, graduate school admissions and scholarship opportunities, and skill development that allow our students to make a positive difference in the world around them.

Some of the specifics regarding the sustained success of the forensics program are listed below in the section on Forensics and documented in Appendices C and D attached.

Additionally, it should be noted that the speech team has started to participate internationally, including two trips to compete in China and an invitation to debate in Mexico by the United States Consulate for a special event designed to promote interaction with U.S. and Mexican students from local law schools. The team has also developed strong ties with several Christian home school debate organizations and regularly hosts forensics functions for them on campus.

Note on PLNU Forensics Program:

While this section addresses the success of the PLNU Speech and Debate program, rather than specifically the Communication Major, it presents an excellent opportunity to use a truly independent nationwide means of assessment for the skills being taught in our classes, specifically the public speaking, debate and persuasion classes within the Communication and Theatre department, but also the fine work done by the Department of History and Political Science, and many other departments here on campus whose students participate in this cross disciplinary co-curricular activity of forensics. The Communication and Theatre Department though is the driving force behind the program's success through the years, providing staffing, administrative and instructional support, faculty direction, financial resources and facilities use, and many other levels of help.

See Forensics Charts A and B for comparisons of the PLNU Parliamentary Debate team with all the other top intercollegiate teams competing each year in the National Parliamentary Debate Association (NPDA). Forensics Chart A includes a rank ordered list of each the top twenty yearlong sweepstakes award winning programs from each year since 1997, when the NPDA began keeping notes on the yearlong sweepstakes results. This *independent assessment* attempts to measure the best programs in the year each year. This aggregate ranking chart assigns points (20-1 descending) each year to the 20 top teams as compared to all other teams competing in the nation throughout each year from 1997 through 2012. *Appendix C shows that PLNU's debate program is the top rated team in the nation over this 17 year period. In fact it has half again as many points earned as the number two ranked school in the nation over this period.*

Forensics Chart B is another way of showing this information, documenting how the Point Loma debate team ranked each year not only in the nationwide sweepstakes rankings, which count all levels of competitors, to how the school ranked in the NPDA National Championship tournaments sweepstakes points which only has one division of senior competitors each year. This appendix shows that Point Loma has won 6 national championships with the NPDA since 1997, and one of our students won top speaker at the NPDA national championships. She was

one of the first women to win such an honor in this organization. Another way to gauge the programs consistent excellence is that it ranked in the top five colleges and universities in the country, 13 out of the 17 years shown in the chart.

Additionally, Point Loma Nazarene University has done far better at NCCFA Christian College Nationals through the years. PLNU has won many such National Championships and Top Speaker awards at NCCFA (National Christian Colleges Forensics Association) National Championship Tournaments through the years, including recently repeating as Senior Division Parliamentary Debate Champions and Top Speaker Awards in 2013 and 2014 at John Brown University in Arkansas and Cal Baptist University in California, in addition to other national championship honors through the years at NCCFA.

The PLNU forensics program housed in the Communication Department has also hosted 5 national championship tournaments on this relatively small campus, as well as countless prestigious regional and national circuit speech and debate invitational tournaments for colleges, high school and Christian home school associations (Stoa and NCFCA), and more recently summer debate camps for 12-18 year old Christian speech and debate competitors. The Director of PLNU forensics has also served as President of various regional and national forensics associations, including PSCFA, NPDA, and NCCFA and national board member for over a dozen years with the home school forensics association NCFCA, written many journal articles, and delivered even more conference papers on both rhetoric and forensics. Such an active presence in these competitive speech communities has contributed to the school's recruitment efforts, and enhancement of the PLNU's nationwide academic reputation.

Forensics Chart A: NPDA Yearly Sweepstakes
Nation wide Rankings 1996/97 - 2011-2012

Rank	COLLEGES	Cumed Totals	Rank	COLLEGES	Cumed Totals
1	Point Loma Nazarene University	256	43	Northwest College (WA)	20
2	Carroll College (MT)	169	44	Regis University	20
3	El Camino College	160	45	University of California-Davis	20
4	Rice University	151	46	Fresno City College	19
5	Whitman College	139	47	Missouri Southern State Coll	18
6	Washburn University	120	48	Southwest Baptist University	17
7	University of California-Berkeley	110	49	University of Alaska	17
8	Willamette University	105	50	Concordia University (Nebraska)	15
9	University of the Pacific	93	51	Longview Community College	12
10	Texas Tech University	90	52	William Carey College	12
11	Colorado State University	88	53	San Diego Mesa College	11
12	Truman State University	85	54	University of Missouri, Colombia	11
13	Lewis & Clark College	81	55	Southern Illinois University	10
14	Western Kentucky University	75	56	Moorpark College	10
15	Western Washington Univ	69	57	Pepperdine University	9
16	Creighton University	69	58	University of Colorado, Boulder	9
17	United States Air Force Academy	68	59	Whitman College, Northwest College	9
18	South Orange County	63	60	Biola University	8
19	University of Wyoming	60	61	College of Eastern Utah	8
20	Grove City College	58	62	Santiago College	8
21	William Jewell College	56	63	Solano Community College	8
22	Cedarville University	56	64	Arkansas State University	7
23	Azusa Pacific University	55	65	College of Idaho	7
24	Central Missouri State University	54	66	Humboldt State University	6
25	Northern Arizona	54	67	Portland Community College	6
26	Claremont Colleges	51	68	San Francisco State	6
27	University of Oregon	50	69	Wheaton College	6
28	Irvine Valley College	48	70	Univerersity of California Los Angeles	5
29	Pacific Lutheran University	46	71	Bethany Lutheran College	5
30	California State Univ-Long Beach	45	72	Diablo Valley College	5
31	Northwest College (WY)	44	73	Morehouse	5
32	McKendree College	43	74	Loyola Marymount University	4
33	Boise State University	38	75	San Diego State University	4
34	Notre Dame	37	76	University of Nevada Reno	3
35	University of Puget Sound	37	77	Purdue University	3
36	Colorado College	33	78	University of South Carolina	3
37	Orange Coast College	33	79	Palomar College	2
38	Concordia University (Irvine)	29	80	University of Southern California	2
39	Santa Rosa College	25	81	Cameron University	1
40	University of Florida	22	82	University of Texas, Tyler	1
41	Sterling College	21	83	University of Washington	1
42	Hillsdale College	21			

Forensics Chart B:

Point Loma's NPDA Debate Accomplishments

Each year the National Parliamentary Debate Association (NPDA) awards 20 trophies to the nation's top colleges and universities in two different categories, Yearlong sweepstakes and National Tournament Sweepstakes. Here is how Point Loma Nazarene University has placed since joining the league in 1996/97. We also enjoyed considerable success in Cross Examination Debate Association (CEDA) style prior to joining NPDA.

Year Long NPDA Sweepstakes

(Based on each college in the nation's top four tournaments throughout the year)

2013-14	5 th Place
2012-13	11 th Place
2011-12	14 th Place
2010-11	3 rd Place
2009-10	4 th Place
2008-09	1st Place
2007-08	4 th Place
2006-07	1st Place
2005-06	24 th place in the Nation
2004-05	8 th Place
2003-04	1st Place
2002-03	1st Place
2001-02	3 rd Place
2000-01	5 th Place tie
1999-2000	3 rd Place
1998-99	5 th Place
1997-98	top five finish, NPDA records are incomplete
1996-97	2 nd Place

National Tournament Sweepstakes

(Based on top four teams vs all colleges at the National Championships, only one Senior division at Nationals)

2013-14	16 th Place
2012-13	14 th Place
2011-12	12 th Place
2010-11	8 th Place
2009-10	14 th Place
2008-09	13 th Place
2007-08	Not in top 20
2006-07	2 nd Place
2005-06	20 th Place
2004-05	8 th Place
2003-04	2 nd Place
2002-03	14 th Place
2001-02	15 th Place
2000-01	9 th Place
1999-2000	3 rd Place
1998-99	1st Place
1997-98	7 th Place
1996-97	13 th Place

Notable National Championship Tournament Top Speaker Awards:

2006-07 - Fourth Speaker in the nation – Tim Kamermayer

2000-2001 – Top Speaker in the Nation - Katie Angliss

1997-1998 – Tre' Huxley Tied for First – 2nd Place after tie breaker

1997-1998 - Katie Angliss Tied for Fifth – 7th Place after tie breaker

In 2007 PLNU students Griffith Vertican and Tim Kamermayer won the National Championship Tournament, going undefeated in 8 preliminary rounds and through 7 elimination rounds.

Media Communication

Strengths

There are several features of our program which some of the other schools do not have and which distinguish us from others:

1. The on and off-campus collaborations with for-profit and non-profit organizations, and how we create programming for the PLNU community and many others over the years;
2. The fund-raising that we do—through paid projects or equipment rentals to alumni and students;
3. Our high-definition television (HDTV) studio;
4. Our on campus, student-operated cable TV channel and studio and unique COM 425 TV Workshop (1 unit) course (which is repeatable)—and which gives students ongoing practice in TV and film production and programming every semester. This includes everything from live news, to short films, documentary programs, commercials and PSA's, interview shows, music shows, sports, and other programs. This also distinguishes us from the other schools who do very little instruction or production of television programming. Our students graduate with a much broader skill-set than these other schools. Also, the leadership team for both the TV station and radio station are paid positions—this is very unique. Most schools don't have these kinds of “activity scholarships,” –their volunteer positions. Also, I've known of many schools who don't give credit for student participation—which negatively affects student participation;
5. The interdisciplinary offerings in some of our concentrations which maximize university resources (eg. Multimedia concentration), and our program's involvement with other departments in cross-disciplinary majors and minors;
6. Our media literacy course—which includes an in-depth theoretical, philosophical, and ethical exploration of Christian faith and the media;
7. Our portfolio construction course—which includes the creation of the student “reel” (the best of their work), along with researching the media job market, developing custom resumes for specific jobs, and going through a mock job interview with PLNU's Strengths and Vocations office;
8. Our London Summer Media Studies program;

See “Unique Features” above. Barring unforeseen program cuts, we foresee these strengths continuing into the foreseeable future. Our program has a strong communication-discipline based approach – via the inclusion of some required and elective courses outside of media comm (eg. org com, com theory and research, interpersonal com, etc.). These are based on our liberal arts philosophy—as opposed to a more vocational-technical approach to education (which our comparator schools have adopted).

The COM 175 Scriptwriting class' "write to be produced" mantra: scripts are conceived and/or written and passed along for production in advanced courses or for practicum credit, and he programs are cablecast on *Point TV*.... There have been many which have been produced and have shown in film festivals and won awards. Also, some are produced after college...one student produced a script shot in this course, then three years later produced it--and it won best short humor film at the 2011 ComicCon Festival in San Diego.

The rigor and comprehensive coverage of field and studio production in the COM 243 Introduction to TV and Film Production course. Due to the broad coverage of the process, types, and techniques of production, many students are able to enter the COM 425 TV Workshop course--where there's a variety of studio and field-based program production-- and "hit the ground running."

The repetition provided in the COM 425 TV Workshop (1 unit) course—some students repeat the course three to four times and get a more continuous and comprehensive experience in production of a variety of TV/film program types and forms throughout their college experience. This enables learning and fine-tuning of their knowledge and skills in leadership, writing, producing, production, performance, and the soft-skills of working in these industries. The COM 442 and 443 courses—alternating courses from year-to-year, and both include the production of a short film—providing multiple opportunities to practice and fine-tune their skills in film and TV production in an advanced course with experienced student filmmakers.

We consistently meet our goals of 75% of graduating seniors consistently ranking above-average "for an entry-level professional" in scriptwriting, production, and performance. Over 90% of our student interns are ranked as above-average to outstanding in their internship performance and professional socialization skills.

We have been working on creating a program learning outcome that gets at the Christian-faith component of our curriculum, and addresses the theoretical-moral-ethical analysis of a media message/product. We are in the process of creating a method for evaluating this learning outcome. We have considered a TV program format or a regular term paper format which might display this knowledge—using analytical criteria from the COM 195 Media Literacy course.

Weaknesses

Our program includes some weaknesses which could affect the survival and/or growth of the program. These are addressed in the sections below which conclude this analysis.

The most obvious and noticeable threat to this program is an internal threat. We have seen a gradual diminishing number of new students entering the university as declared media comm majors. There has been a substantial reduction in the number of entering freshmen declaring the media communication major, and this has resulted in a gradual loss of majors over the past seven years. We have gone from a 2006-07 peak of 57 students to 37 this past school 2012-13 year who are declared media communication majors. Fortunately, students from the interdisciplinary minors and majors (and some non-media and non-interdisciplinary students) have made up for the losses of FTE in some of our courses. However, if this trend continues, we may end up being a "facility" without a student!

MOCM

Theatre

Strengths

The strengths of PLNU's Theatre Program are many, but a few are particularly salient to this review: 1) The Theatre major provides comprehensive student involvement and training in all aspects of theatrical production, including design, technical theatre, directing, acting, playwriting, and administration; 2) the level of one-on-one mentoring is outstanding compared to other undergraduate Theatre programs in the area. Our student to faculty ratio allows us to interact on a deep level with all our majors; 3) the Program faculty and staff members have excellent professional and academic theatre résumés. It is rare in a program of this size to have such depth of experience and credentials from such highly respected national universities; 4) the Theatre Program has a strong relationship with local theatres. We regularly place our students in internships in some of the best theatres in the city. Our students virtually always leave a good impression with those companies where they have interned, which has given us a reputation over time of graduating excellent young theatre people; 5) our Program provides excellent preparation for students desiring careers as educators, particularly for high schools where "drama" teachers must be trained in all aspects of the theatre because most high schools have only one person teaching Theatre. Our Program demands that majors be exposed to all aspects of the theatrical art; this is very much to their benefit.

Weaknesses

The weaknesses of the Program are few, but tend to be pernicious in terms of the long-term health of the major: 1) Because ours has historically been a small program, the university has always been hesitant to commit the necessary funds to the Program to keep it thriving. This creates a "catch 22" situation, in which the university indicates greater investment of scholarships funds, additional courses, staff appointments, and plant development will be merited when the Program has more students; however, it is nearly impossible to meet that threshold of vibrancy without greater scholarship funds and plant development to attract those increased numbers. Through this perhaps benign neglect the Program tends toward a perennial anemia in terms of numbers of majors; 2) faculty load release for production work has always lagged behind other comparable programs at like universities, and in the past year those release hours were reduced even further. Asking faculty to volunteer their time as a service to the University has the potential of negative returns. They will do it as long as they are able, out of devotion to the program and a desire to mount excellent productions that improve the academic community's perception of the Program; however, eventual burnout and possible resentment will set in and the Program will suffer because of it. It is important that faculty feel appropriately valued by the institution and that their creative energies, training, and skills be fulsomely supported rather than simply tolerated, because faculty dissatisfaction, over time, becomes student dissatisfaction; 3) the age and condition of the theatre facility (also addressed elsewhere in this document) makes rehearsal and the effective mounting of productions problematic. The stage is currently the only available space for classes, rehearsals, and productions. This results in many late night and weekend commitments to accomplish the work essential to a viable theatre program. Part of the

ability to attract more majors is the ability to boast of facilities that compare favorably with other comparable institutions.

These weaknesses do not bode well for the long-term success of the Program. As an institution of higher education, PLNU must decide if Theatre is a necessary and integral part of a liberal arts curriculum. If it is deemed unnecessary, than the Program should be phased out, if it is deemed necessary and valuable, than the Program should be robustly supported. It does not seem a tenable position for an institution to include a Program in its curriculum and then tell the Program to make itself viable with little or no help from the institution. This is a long-term formula for failure.