ANNUAL PROGRAM PLAN & REVIEW (INSTRUCTIONAL)
ASGC ADOPTED SPRING 2011

The purpose of this document is to collect information to be used by the college planning bodies IPC (Instruction Planning Council), APC (Administrative Planning Council), SSPC (Student Services Planning Council), Budget Planning Committee, and CPC (College Planning Council) and may be used for Program Improvement and Viability (PIV). Through this process, faculty have the opportunity to review the mission and vision of their department/program. Then, using multiple measures and inquiry, faculty will reflect on and evaluate their work for the purposes of improving student learning and program effectiveness. This reflection will identify steps and resources necessary to work towards the program vision including personnel, professional development, facilities, and equipment. *Faculty should use their judgment in selecting the appropriate level of detail when completing this document.*

The deadline for submission of the Annual Program Plan to the IPC is March 31. Complete this document in consultation with your Dean who will then submit a copy to IPC. Members of the IPC review the document and return their comments to the author for use in the next annual program plan.

Cañada College

Mission Statement
It is the mission of Cañada College to ensure that students from diverse backgrounds have the opportunity to achieve their educational goals by providing quality instruction in general, transfer, career, and basic skills education, and activities that foster students' personal development and academic success. Cañada College places a high priority on supportive faculty/staff/student teaching and learning relationships, responsive support services, and a co-curricular environment that contributes to personal growth and success for students. The College is committed to the students and the community to fulfill this mission.

Vision
Cañada College ensures student success through personalized, flexible, and innovative instruction. The College infuses essential skills and competencies throughout the curriculum and assesses student learning and institutional effectiveness to make continuous improvement. Cañada responds to the changing needs of the people it serves by being involved in and responsive to the community, developing new programs and partnerships and incorporating new technologies and methodologies into its programs and services.

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Document Map:

Cañada College

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Note: To complete this form, **SAVE** it on your computer, then send to your Division Dean as an **ATTACHMENT to an e-mail message.**

Department/Program Title: Theatre Arts   **Date submitted:** 3/30/13

0. Key Findings:

1. Planning Group (include PT& FT faculty, staff, stakeholders)
List of names and positions: Anna Budd, Associate Professor, Mike Walsh, Technical Director, Michelle Levy, Adjunct Professor, Laurie Smith, Adjunct Professor.

2. Writing Team and Contact Person: Anna Budd, Mike Walsh.

3. Program Information

A. Program Personnel
Identify all personnel (faculty, classified, volunteers, and student workers) in the program:
- Anna Budd, Associate Professor
- Mike Walsh, Technical Director
- Michelle Levy, Adjunct Professor
- Laurie Smith, Adjunct Professor

B. Program mission and vision
Include the purpose of the program, the ideals the program strives to attain, and whom the program serves. The program mission and vision must align with the college's mission and goals. (200 word limit)

The mission of the Theatre Arts Department is to train and inspire the next generation of theatre-makers and theatre appreciators, cultivating within our students respect for each other and for the creative process, an understanding of how theatre is made (from the perspective of an actor, a playwright, a director, a producer, and a technician), an enthusiasm for creative discovery and critical analysis, the discipline necessary to do one's best work, a willingness to take risks, the habits of a professional, and the enthusiasm of a life-long learner.

The Theatre Arts Department offers many "activities that foster students' personal development," such as projects in acting, playwriting, and directing. These projects offer students a unique opportunity for self-development, self-discovery, and creative expression. Those students who are cast in our productions spend many hours each week in a very intensive

rehearsal process, creating a very supportive teacher-student relationship ("supportive
faculty/staff/student teaching and learning relationships").

C. Expected Program Student Learning Outcomes
Tool: **TracDAT folders in the SLOAC sharepoint.** Click on the link below to access your folder
and log in with your complete smccd e-mail account, ex:smithj@smccd.edu and
password http://sharepoint.smccd.edu/SiteDirectory/CANSLOAC

List expected Program Student Learning Outcomes (PSLOs) (minimum of 3) and assessment
tools for each.

> Guideline: List knowledge, skills, abilities, or attitudes upon completion of program or
> significant discipline work and list assessment tools. Can be copied from Tracdat.

PSLO 1: Describe the roles of creative expression in human cultures.
Assessment: Written projects in DRAM 140 and DRAM 150; E-Portfolio pending.

PSLO 2: Engage with the arts; integration of the arts into life.
Assessment: Performance in DRAM 300 or technical threatre projects in DRAM 305**.** E-Portfolio pending.

PSLO 3: Demonstrate creative process; apply critical thinking in the creative process. Use the language of
the discipline; demonstrate command of critical vocabulary
Assessment: Written projects in DRAm 140, 150, 200, 201.1-201.4. E-Portfolio pending.

PSLO 4: Use critical thinking in evaluating works of art in intrinsic terms, expressive content and social
context.
Assessment: Written projects in DRAM 140 and DRAM 150; E-Portfolio pending.

4. Response to Previous Annual Program Plan & Review
Tool: http://sharepoint.smccd.edu/SiteDirectory/canio/ipc
(log in with your complete smccd e-mail account, ex: smithj@smccd.edu and password)

List any recommendations for the program and your responses to these recommendations based on
previous Annual Program Plan and/or CTE Professional Accreditation report.

Most comments on last year's Program Review were more in relation to completing the actual Program
Review document itself, rather than suggestions for improving the Theatre Arts program. A suggestion that
was made, however, was to consider hiring a pt Theatre Arts instructor, as the program "appears to not
have enough enrollment to justify a full-time hire." In the Fall of 2012, Michelle Levy was hired to teach
the DRAM 221 Stage Movement course, and now that the DRAM 200 – 203 Acting classes have been split

into DRAM 200 and DRAM 201.1 - 201.3, I expect that either adjunct professor Michelle Levy or adjunct professor Laurie Smith will be teaching one of those acting classes every semester.

> Guideline: Original documents can be linked or attached, as needed.

5. Curricular Offerings *(current state of curriculum and SLOAC)*

All curriculum and SLOAC updates must be completed when planning documents are due.
SLOAC = Student Learning Outcomes Assessment Cycle
Tools: **TracDAT folders in SLOAC** sharepoint http://sharepoint.smccd.edu/SiteDirectory/CANSLOAC
   Curriculum Committee http://sharepoint.smccd.edu/SiteDirectory/cancurriculum/

A. Attach the following TracDat and Curriculum data in the appendix:
- List courses, SLOs, assessment plans, and results and action plans (attach report from TracDAT folders in SLOAC sharepoint).

   Although I can see all my courses, SLO's, assessment plans, and results in TracDat, I did not see a report in the TracDat folder, nor could I find a report folder in the Instruction Planning site. I have emailed Carol Rhodes and David Meckler abut this.

- List courses with COR's over 6 years old (attach documents from Curriculum Committee)

   All COR's have been updated in the last six years.

B. Identify Patterns of Curriculum Offerings

> Guidelines: What is the planning group's 2-year curriculum cycle of course offerings by certificates and degrees? What is the ideal curriculum cycle? Discuss any issues.

- The Intro to Theatre and Acting courses are popular and funnels students into other Theatre Arts courses, so I offer them every semester.
- Plays written in the Fall in the DRAM 150 Script Analysis course are produced in the spring through the DRAM 233 Play production lab course (as the Student One Act Festival).
- DRAM 160, Latin American theatre, should be offered every year as part of the Latin American Studies AA.
- DRAM 221 Stage Movement should be offered every year as part of the Dance AA.

One-Year Curriculum Cycle (to be repeated annually):

Fall:
DRAM 140: Intro to Theatre
DRAM 200: Theory of Acting
DRAM 201.1 - 201.4: Beginning-Intermediate Acting, intermediate Acting, Intermediate -
    Advanced Acting, Advanced Acting.
DRAM 150: Script Analysis
DRAM 300: Rehearsal & Performance
DRAM 160: Latin American Theatre

Spring:
DRAM 140: Intro to Theatre
DRAM 200: Theory of Acting
DRAM 201.1 - 201.4: Beginning-Intermediate Acting, intermediate Acting, Intermediate -
    Advanced Acting, Advanced Acting.
DRAM 233: Play Production Lab
DRAM 221: Stage Movement
DRAM 300: Rehearsal & Performance

6. **Program Level Data**

    **A. Data Packets and Analysis from the Office of Planning, Research & Student Success and
        any other relevant data.**
     Tool: http://www.canadacollege.edu/inside/research/programreview/info_packet/info_packet.html

    > Guidelines: The data is prepared by the Office of Planning, Research & Student Success and is
    > to be attached to this document. Include the following:
    > • Describe trends in the measured parameters.
    > • Reflect and analyze causes of trends.

Enrollment Pattersn & Course offerings
Average enrollment per semester is at least10% below college average – this is a definite area of
improvement. Making the basic acting class IGETC should really help. Linda Hayes has suggested
working with college recruiters to reach out into the community – I think this is a great idea, and will plan
to do this next year.

Department Efficency
In 07-08 and 08 – 09 FTES were below Load, whereas in 09-10 and 10-11 FTES were above load. This last
year FTES dipped below Load again, although they were not as far apart as in previous years. I suspect the
dip was due to my DRAM 233 class being cancelled in the Spring of 2013 – again, pointing towads the
importance of outreach.

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Student Performance Profile
The Theatre Arts Department has had a success rate of more than 10% over college average three times in the last five years, and a Retention Rate of more than 10% over college average twice in the last five years. Looking at these high water marks, the trend seems to be the relationship between Units Attempted and Units Earned – the closer these two numbers are together, the higher the Seuccess & Retention Rates. This suggests to me that the more committed students are to following through, the more success they enjoy. The distance between Success & Retention rates in the Theatre Arts Department remains steady.

Student Enrollment Status Profile
Concurrent enrollments jumped dramatically (for lack of a better word) in 09-10, from 17/18 students to 51. I made changes to my curriculum to support these students that year and the next, and although concurrent enrollment dropped this last year, these students still make up over 1/4th of my total enrollments, so the chages I made (essentially, more scaffolding) will stay in place for the forseeable future. The need for more scaffolding is also reflected in the Student Education Attainment Level data – the trend is towards concurrent & students without a high school degree.

B. Analyze evidence of Program performance. Explain how other information may impact Program (examples are business and employment needs, new technology, new transfer requirements)
Tool: **TracDAT folders in SLOAC** sharepoint http://sharepoint.smccd.edu/SiteDirectory/CANSLOAC

> Guidelines:
> - Explain how the assessment plan for Program Student Learning Outcomes (listed on #3c) measures quality and success of each Program.
> - Summarize assessment results of Program Student Learning Outcomes.
> - Describe and summarize other data that reveals Program performance.
> - Explain how changes in community needs, technology, and transfer requirements could affect the Program.

PSLOs have not been in place long enough to accumulate meaningful data and full assessment awaits the full implementation of e-portforlios. However, I have looked at the grades for self-identified Theatre Arts majors (1-3 per course). Individual assignments used for course-level SLOs flow upward to PSLO-level assessments. The trend seems to be that Theatre Arts majors turn in their work more consistently and earn higher grades – and they also do more extra credit than their non-major peers. Extra credit work often includes acting or directing another scene or monologue, writing a short play, scene, or monologue, seeing plays outside of class and writing a respeonse, etc. This bodes well, I think, for future E-Portfolio work.

The tendency for Theatre Arts majors to turn in more work, earn higher grades, and turn in more extra credit may support my colleague David Meckler's theory that students who have a sense of social connectedness with their fellow majors do better academically. The Theatre Arts Department

is a very social department, with majors spending many hours a week in the Flex Theatre in rehearsal for one project or another, and very often socializing in between. Perhaps the music Club will give the music Department a similar feeling of social cohesion.

C. Other Considerations

7. Action Plan

Include details of planning as a result of reflection, analysis and interpretation of data.

> Guidelines:
> - Describe data and assessment results for Program Student Learning Outcomes. Analyze and reflect on assessment results for Program Student Learning Outcomes and other measures of Program performance.
> - Analyze and reflect on other evidence described in previous sections. Identify the next steps, including any planned changes to curriculum or pedagogy.
> - Identify questions that will serve as a focus of inquiry for next year.
>   - > Determine the assessments; set the timeline for tabulating the data and analyzing results.
>   - > Describe what you expect to learn from the assessment efforts.

My action plan for the 2013-2014 year is to integrate the use of E-portfolios into the Theatre Arts Department.

8. Resource Identification

A. Faculty and Staff hiring requests

> Guidelines:
> - Explain clearly and with supporting data showing how hiring requests will serve Department/Division/College needs.
> - Include information from the most recent Comprehensive Program Review or Annual Program Plan, whichever was last year's document.

None.

B. Professional Development needs

> Guidelines:
> - List faculty and staff professional development activities.

> • Describe faculty and staff professional development plans for next year.
> • Explain how professional development activities improved student learning outcomes.

In the summer of 2012 I wrote, directed and produced my play "EmergenciPhone!" in the San Francisco Fringe Festival, with an ensemble of actors that included professionals and Canada College Theatre Arts students & alumni. This raised the bar for our Theatre Arts students, and gave them a professional credit on their resume.

My plan for this year is to take an advanced acting class at Berkeley Repertory Theatre – now that we're dividing up the acting classes I want to reinvigorate my own acting skills.

C. Classroom & Instructional Equipment requests

> Guidelines:
> • List classroom & instructional equipment requested, including item description, suggested vendor, number of items, and total cost.
> • Explain how it will serve Department/Program/Division/College needs.
> • List the requests (item description, suggested vendor, number of items, and total cost).
> • List special facilities and equipment that you currently use and require.

The light boards in both the Flex and the Main theatres are over 15 years old. In order to prepare our technical theatre students for a professional career, we need to upgrade our equipment. Mike Walsh has recently spoken with a representative with Musson Theatrical, who estimates that each lighboard, with installation, will cost around $15,000. This is actually a reasonable price.

This is an investment that we will have to make at some point in the next several years, as our lightboards are quite old and will break down.

Once the new light boards are in place, we can begin to train our students on the latest technology. We will then want to make an investment in some cutting-edge hardware that these new boards are built to work with, such as moving lights and color scrollers.

D. Office of Planning, Research & Student Success requests

> Guidelines:
> • List data requests for the Office of Planning, Research & Student Success.
> • Explain how the requests will serve the Department/Program/Division/College needs.

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E. Facilities requests

Guidelines:
- List facilities requests.
- Explain how the requests will serve the Department/Program/Division/College needs.

Flex Theatre

Accessibility, while not ideal, is work-able. We've had theatre patrons in wheelchairs enter through the loading dock doors. We don not have a good space to offer patrons in wheel chairs in the Flex itself – we've made do with seating these patrons in front of the front row. Once we're able to replace the seating, we can do better for our diabled patrons.
Drapes are in good condition, but are in need of a good deep cleaning.

Seating
The seating is generally uncomfortable and does not prove adequate flexibility for a "Flexible" theatre space, since the two seating units cannot really be arranged in any useful artistic configuration beyond the single sided "proscenium" set-up. To correct this, we would purchase Wenger 3'X8" Risers in a variety of heights with padded armchairs. This would allow for much greater flexibility in seating configuration and therefore a more complete educational experience for our students.

Lighting
The lighting control boards in both theatres are over fifteen years old, and should be replaced with more current technology at the earliest reasonable opportunity.
The lighting is fairly complete; however the addition of intelligent lighting equipment such as fixtures and scrollers would give us the opportunity to align our instruction in lighting with current industry standards.

Sound
We plan to introduce digital sound equipment into the flex theatre, which will be only minimally expensive at this point. We have begun this process through the instructional equipment process.

Replacement of the **Sound Board Window** in the Flex Theatre
During the recent renovation of the theatre facilities, the sliding glass window above the sound mix board in the flexible theatre booth was replaced with a solid plate glass window, which does not open. It is important that this window be changed back to a sliding glass window for two reasons. First, it would greatly facilitate communication between the stage and the booth during technical rehearsals (currently the nonfunctional window essentially sound proofs the booth, unless monitors and talk-back mics are on). Ease of communication with and
between students working these two areas during tech. rehearsals is critical. The second reason is that the person operating the soundboard can no longer hear what the sound sounds like in the house. He/she only hears the sound through a monitor – which is not, unfortunately, an accurate representation of how the audience hears it. It is critical to student learning that the student sound designer experience the sound accurately, and in a theatre like the Flex where the mix board can't be moved out into the house, this can only be achieved by having a window that opens.

Main Theatre

Orchestra Pit

The moveable orchestra pit in the Main theatre was eliminated a number of years ago.
The permanent covering of the pit area should be replaced with moveable stage covering so that we can use the orchestra pit again – both as an educational tool for our students (especially our tech students), and in preparation for the eventual restoration of musical theatre into our program.

Follow Spot area
The Windows overlooking the theatre were welded shut a number of years ago.. This should be corrected so that we can again operate a follow spot in the main theatre, again for the purposes of remaining current with industry standards, providing our students with more relevant training, while also providing the Theatre Arts Department greater flexibility in the types of plays it can produce (helpful in its efforts to grow its audience base). Theatre is an industry which is constantly evolving and changing, and the only way to train our students for a professional career in theatre is to stay current with new technology