

## 1. Executive Summary

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#### **Strengths**

The Theatre Arts Department provides quality education to a diverse population. We serve transfer students, general education students, those seeking an introduction or a furthering of their skills, as well as students in related programs (such as Dance and Digital Art and Animation) needing the fine arts skills and knowledge that we provide.

The Theatre Arts Department produces one show a semester, offering hands-on experience for those interested in a career in theatre arts, live entertainment, and studio production, as well as students interested in developing their skills in public speaking, interpersonal communication, teamwork and leadership skills. Students working the technical aspects of the production are offered the opportunity to learn stage, light and sound design, as well as stage management and other technical skills related to the entertainment industry.

Much energy, thought, and time is put into these shows to make them as professional as possible. Students are encouraged to hold themselves to a high standard and to develop professional attitudes, habits and discipline, as well as to engage in hands-on creative problem solving.

The Introduction to Theatre (live and online) and the Acting I courses are approved for GE/IGETC, and enrollment in those courses are consistently strong.

#### **Opportunities**

The Theatre Arts Department and the Fine and Performing Arts Task Force is currently working with the Marketing, Communications, and Public Relations Department in an effort to attract more students to its classes and more audience members to its shows. We are excited about the opportunities we now have to reach out to the students and to the community with the message that we are doing great work here, we have a lot to offer, and there are many excellent reasons to come join us.

#### **Challenges**

The period of lower enrollments in the college has also seen a drop in Theatre Arts enrollments, with courses being cancelled or not offered, such as Technical Theatre (a core in the Theatre Arts AA and TMA), Acting II, Play Development Lab, and Script Analysis. This results in a restriction of offerings, which affects students' ability to earn their AA or TMA. Furthermore, with the emphasis on moving students through more efficiently, it becomes difficult for students to include a non-GE/IGETC Theatre Arts course in their schedule.

The Theatre Arts Department has also experienced some pressure around DRAM 300. With the need to make this class as large as possible, the Department can no longer audition students, but must instead offer a role to whoever enrolls (as most students will not stay enrolled in the course if their interest is in acting, but they are offered a technical or support position instead). This makes planning (especially selecting a play in advance), rehearsing, and producing the shows much more challenging. In addition there are a number of challenges in producing large-cast shows with a student population that often works, has transportation challenges, and/or childcare needs, and are often under pressure to earn their AA as quickly as possible.

#### **ACTION PLANS**

- Participate as leaders in the Arts Task Force to mobilize college-wide support of the Theatre Arts program
- Persist in getting administrative support for an Arts Coordinator to facilitate and support curriculum development, planning, community outreach, and marketing
- Initiate an active marketing plan to increase awareness of the presence and quality of the Theatre Arts program, and the excellence of its productions
- Participate in the Arts Honors Certificate, which raises the profile of all the arts at Cañada, and draws students from other colleges
- Work with the counselors to clarify and strengthen the message to students about the value of art classes for their education and careers
- Research ways to comply with state guidelines for our Theatre Arts selective classes to articulate for GE credit
- Create internships with local and SF theatre companies to offer students a pathway to a career in the performing arts

- Develop a Certificate in Dramatic Writing by offering classes in Playwriting, Screenwriting, and Writing for Television; Complete UCLA's Professional Program in Writing for Television in preparation for the development of this certificate.

## 2. Program Context

1. Mission: How does your program align with the college's mission? If your program has a mission statement, include it here

The mission of the Theatre Arts Department is to train and inspire the next generation of performing arts and entertainment industry professionals, and to cultivate within our students the following: a 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, interpretation, 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").

2. Articulation: Describe how your program's articulation may be impacted by changes in curriculum and degree requirements at high schools and 4-year institutions. Describe your efforts to accommodate these changes.

The Theatre Arts Program developed the new AA-T in Theatre Arts, which was approved in 2014. However, a number of courses have been consistently cancelled since then, due to low enrollment. These courses are the following non-GE/IGETC courses: DRAM 150 Script Analysis, DRAM 305 Technical Theatre Production, and DRAM 201 Advanced Acting. Without these three courses being offered, students are not able to complete the AA-T in Theatre Arts (nor are they able to earn the AA in Theatre Arts, for that matter).

Enrollments in Theatre Arts courses have also been adversely affected in that our activity courses (DRAM 201 Advanced Acting, DRAM 300 Rehearsal and Performance) do not satisfy General Education requirements in the Arts for CSU and IGETC transfer. As students are guided more and more by these transfer requirements, the existence of a true Theatre Arts program on this campus is being threatened.

I have begun the process of getting DRAM 150 Script Analysis approved for GE Area C/IGETC; I will be presenting to the Curriculum Committee by the end of this semester. I plan to do the same for DRAM 201 Advanced Acting. I may be able to revise DRAM 300 Rehearsal and Performance and DRAM 305 Technical Theatre Production to meet the requirements for Area E, without compromising the educational integrity of those courses.

The Fine and Performing Task Force will be meeting with the Counseling Department in May to discuss the importance of fine and performing arts, and the benefit for students beyond fulfilling requirements to get matriculated as quickly as possible.

3. Describe how changes in community needs, employment needs, technology, licensing, or accreditation affect your program. CTE programs: identify the dates of your most recent advisory group meeting and describe your advisory group? recommendations for your program.

As in many other areas of the college, enrollments go down when unemployment in the area is down, as there is not as much need for job training. This may have particular impact on DRAM 300, as students who are employed are less able to commit to an intensive seven to eight week evening commitment, although this has been mitigated somewhat by our recent decision to reduce rehearsals from six nights a week down to three nights a week.

### 3. Looking Back

4. Curricular Changes: List any significant changes that have occurred in your program's curricular offerings, scheduling, or mode of delivery. Explain the rationale for these changes.

#### DRAM 300

Reducing rehearsals from six nights a week down to three nights a week seems to have had the positive response in enrollment that we were hoping for. More students enrolled this semester than in past semesters, there are less course overlap forms to try to get approved, and fewer scheduling conflicts with work, childcare, and other commitments. The challenge is in maintaining high standards for the production, as we have less time to rehearse overall.

This is particularly challenging when coupled with the need to select large-cast shows, which require more rehearsal time than average. Cast size for every level of theatre, from Broadway Musicals to Regional Theatres to community & semi-professional theatre companies has been steadily in decline since the 1950's. The average cast size in the theatre arts industry today, for a drama or a comedy, is 6-7 actors. Most plays written in the last 20 years call for casts of about this size, and plays for 2 to 4 actors are increasingly common and popular. The reason for this is that small cast size allows for more efficient and meaningful rehearsals (digging deep rather than directing traffic), creating a more polished end product.

So, the Theatre Arts Program is in a tough spot, needing to increase enrollment numbers in its shows, but in doing so creating an educational environment that does not reflect the professional environment that we want to prepare them for, and does not afford students the one-on-one mentoring they need to really grow (we're seeing this right now in our production of *The Crucible*, as two less experienced actors are really struggling, and while I can give them some support, the demands of the overall production require that we all focus on just keeping the whole thing together – especially as students miss rehearsals or even withdraw from the class; a problem we did not encounter with smaller size shows in which we could audition our actors).

Part of the solution may be in working with publishers to find full-length plays that offer flexible & double casting (such as *Almost, Maine*, our Fall 2016 production) and that consist of scenes in which no more than three or four actors need to be on stage at any time. This will make

scheduling and casting challenges easier, and enable actors to get the one-on-one attention they need. Such plays (that are also appropriate for college level theatre) are hard to find, and so perhaps one-act festivals and collections of scenes and monologues will have to be a part of the solution as well. This is not ideal, as it does not offer the challenge that my advanced students need, and is not as pedagogically satisfying as a production of a small-cast classic such as Death of a Salesman or True West, but again, it may have to be a part of the solution.

#### DRAM 140 Online

The Theatre Arts Department began offering online classes in 2013, in response to the enrollment crisis. DRAM 140 online has been offered as a College for Working Adults course, and has had consistently high enrollments.

#### DRAM 150 Online

In the past enrollment of 10-12 students was tolerated (with the idea that high enrollments in DRAM 140 online and live “balanced out” this low number), but now this is no longer the case. Presently we are pinning our hopes on DRAM 150 becoming GE/IGETC. We also anticipate an increase in enrollment with new marketing support provided by the administration, and the newly created Arts Task Force.

#### DRAM 305, 150, and 201

Again, these courses have been cancelled consistently, providing a barrier to those wishing to earn their AA or AAT in Theatre Arts. Again, we anticipate an increase in enrollment with new marketing support provided by the administration, and the newly created Arts Task Force. We hope that administration will allow these low-enrolled courses, so critical to the degree, to continue to be offered, as we work to increase enrollment.

5. (A) Progress Report-IPC Feedback: Provide your responses to all recommendations received in your last program review cycle.

Responses are reflected in this report.

(B) Progress Report-Prior Action Plans: Provide a summary of the progress you have made on the strategic action plans identified in your last program review.

- The Theatre Arts Department did another Spring Tour of short plays to the local high schools, spring 2015.
- We are now working with Mayra Arellano in increasing outreach, both for our productions and for our classes.
- We continue to work with professors in bringing their classes to Theatre Arts Department shows, and to market our classes to students who attend.
- We are right now introducing a handful of advanced students to the FoolsFury Internship Program; students help produce and market an acclaimed international theatre festival while taking production & performance workshops for free.
- In the Fall of 2015 we brought in Deborah Elizer of FoolsFury Theatre Company to run two workshops in physical theatre.

- In the past two years The Theatre Arts Department has met with counselors in an effort to boost low-enrolled classes.
6. (A) Impact of Resources Allocation: Describe the impact to-date that new resources (equipment, facilities, research) requested in prior years' program reviews have had on your program. If measurable impacts on student success have been observed, be sure to describe these and include any documentation/evidence. If no resources have been recently requested, please write not applicable.

In the Fall of 2015 the Theatre Arts Department purchased new lighting instruments and equipment for the Flex Theatre. This equipment has been integrated into our productions, and students have received training on use and best practices with this state-of-the-art equipment. The lighting design quality of our productions has also improved.

(B) Impact of Staff Changing: Describe the impact on your program of any changes in staffing levels (for example, the addition, loss or reassignment of faculty/staff). If no changes have occurred, please write "not applicable"

At present we've been unable to offer any courses to our adjunct instructor of Theatre Arts. We are hoping this is only temporary. Obviously, this is a result of having courses cut or not offered because of low enrollments.

#### 4. Current State of the Program

7. (A) Connection & Entry-Observation: Observation: Describe trends in program and course enrollments, FTES, LOAD and Fill Rates. Cite quantitative data and identify the specific tables from the data packets. If other sources of data are used, please upload these documents or provide URLs.

There was a big jump in FTES between 2013-2014 and 2014-2015; this is due to the addition of the DRAM 140 Online course, which continues to be a very productive addition to the Theatre Arts program.

Since 2010, fill rates for the Intro to Theatre face-to-face course range from 51% - 111%, with a range of 60% - 80% since the Fall of 2014.

In the Fall of 2014 Acting I became a GE course, and fill rates went up to 69%. See Productivity by Courses by Semester.

(B) Connection & Entry-Evaluation: Evaluation: What changes could be implemented, including changes to course scheduling (times/days/duration/delivery mode/number of sections), marketing, and articulation that may improve these trends in enrollment? NOTE: If you intend to implement any of these changes, you should create Action Plans in the Planning module of SPOL. Doing so will also allow you to request resources that may be required for successful implementation.

1) The establishment of an Arts Coordinator position is of vital importance in our area. With only one fulltime faculty in Theatre Arts, there is little time to be marketing and advertising our offerings, on campus and off.

- 2) We now have a commitment from the administration to assist us in marketing our program. We will be meeting with the college head of marketing this semester to begin this process.
  - 3) We also will need to have the newly formed College Arts Task Force address this situation
  - 4) Participation in the new Arts Honors certificate may increase enrollments.
  - 5) Getting more courses approved for GE/IGETC, starting with DRAM 150, as discussed in 2. Articulation.
  - 6) Enrollments and student success are strong in the DRAM 140 Intro to Theatre Online course; offering one section just for College for Working Adults students and one for the general student population may increase the overall productivity of the program.
  - 7) Communication with the Counseling Department to help them understand the importance of the arts for students, regardless of their area of study. The present emphasis on moving students through as quickly as possible has proven to be detrimental to the arts.
8. (A) Progress & Completion-Observation: Observation: Describe trends in student success and retention disaggregated by: ethnicity, gender, age, enrollment status, day/evening. Cite quantitative data and identify specific tables from the data packets. If other sources of data are used, please upload these documents or provide URLs.

The Theatre Arts program has exceeded the goals for student success and retention in all areas listed in the data.

(B) Progress & Completion Online-Observation: Observation: For online courses describe any significant differences in the success and retention of students who are taking online courses compared to face-to-face courses.

In 2013-2014, the success rate for face-to-face classes was 88%, whereas for online classes it was 55%. However, it's important to note that there was only one online course offered that year, DRAM 150 Script Analysis, and that was the first time that course had been offered online. DRAM 150 was therefore still in its early developmental phase as an online course. In 2014-2015 the Theatre Arts Department offered DRAM 140 Introduction to Theatre Online in both the Fall and Spring semesters, and the success rate for online classes went up to 64% (with face-to-face classes at 89%). I will be very interested to see the numbers for 2015 – 2016; I expect that improvements made to the online courses will result in higher success rates.

Retention was very similar in 2013 – 2014 between online and face to face courses, at 92% in face to face and 91% in online courses. But again, this was just for the one course (11 total headcount in the DRAM 150 Script Analysis course). In 2014 – 2015, retention was 89% in face to face and 64% in online courses, however the online headcount had increased from 11 to 147.

(C) Progress & Completion-Evaluation: Evaluation: Based on these trends, what do you feel are significant factors or barriers influencing student success in your courses and program? What changes (e.g. in curriculum, pedagogy, scheduling, modality) could be implemented to improve these trends? NOTE: If you

intend to implement any of these changes, you should create Action Plans in the Planning module of SPOL. Doing so will also allow you to request resources that may be required for successful implementation.

Student success and retention are strong. We plan to continue to provide quality teaching and support to our students.

9. (A) SLO Assessment-Compliance: Are all course SLOs being systematically assessed at least once every 4 years? Describe the coordination of SLO assessment across sections and over time

All SLOs are systematically assessed at least once every 4 years.

(B) SLO Assessment-Impact: Summarize the dialogue that has resulted from these course SLO assessments. What are some improvements in your courses that have been implemented through SLO assessment? How has student learning been improved by changes in teaching? Cite specific examples

DRAM 140: I found that I was spending too much class time lecturing (with Powerpoint) on theatre history and the business & logistics of the theatre industry, as there is a lot of material to cover in these areas. The result was that we would then have insufficient time for hands-on projects, which tend to really focus and energize the students.

My solution was to provide a more broad overview of these areas in my lectures, and then, at the end of the lecture, pose a series of provocative questions, the answers to which can be found in the textbook, as well as in online resources (videos, handouts) found on the class WebAccess page. In preparation for the exam, I then provide students with a study guide for material covered in both the lecture and the textbook. I have found that this provides students with the structure that they need to succeed, while also requiring students to act on their own initiative; I have noticed student forming study groups to work outside of class, and have begun to encourage students to do so.

Another result of this change is that most classes involve more than one mode of instruction, with shorter lectures I can then transition the class to group work or a rehearsal. Switching from one instructional mode to another keeps the students alert and engaged.

DRAM 300: I have implemented a self-assessment routine in this course, where students periodically take a survey in which they are asked to grade themselves on a number of key questions, using a rubric. Key questions include: how much time outside of class they have spent analyzing, interpreting, and memorizing lines, and whether or not and to what extent they have done emotional recall and sense memory work. We have always had these discussions, but now the process is formalized. The Spring 2016 show is only the second time students have been doing this, but I have noticed that students are showing up to rehearsal more prepared, and are more likely to ask questions and offer suggestions.

10. (A) PLO Assessment-Plan: Describe your program's Program Learning Outcomes assessment plan. Please specify whether you are using direct or indirect measurements of assessment.

PLOs have all been aligned with a variety of course SLOs, and indirect assessment has been used. PLOs will be affected by the cancellation of courses that have SLOs that align with the relevant PLOs.

(B) PLO Assessment-Impact: Summarize the major findings of your program's PLO assessments. What are some improvements that have been, or can be, implemented as a result of PLO assessment? NOTE: If you intend to implement any of these changes, you should create Action Plans in the Planning module of SPOL. Doing so will also allow you to request resources that may be required for successful implementation.

We are just beginning to develop and implement PLO assessment so we have no findings yet. Because we are part of a program that includes Music, Art History and Studio Art, the diversity of the various components of our program make it difficult to simplify. If we are able to have a program coordinator, the process will be substantially improved. We are working on developing an assessment tool.

Action Plan: Get a Coordinator for the Fine and Performing Arts to assist in PLO assessments across our disciplines.

## 5. Looking Ahead

11. Program Improvement Initiatives:/