

Search Standards By User

Source: IPR

Cycle: Instructional Program Review 2017-18

User Name: Lead Faculty, Theatre Arts

Response Types: All Responses Types

1	Executive Summary
0	Executive Summary

Summarize your program's strengths, opportunities, challenges, and action plans. This information will be presented to the Board of Trustees. [1000 word limit]

Response Detail

No Response Information to Display

Narrative

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 (with the exception of Spring 2018), 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.

Opportunities

The Theatre Arts Department is very excited to have Hollywood producer/director/writer/performer Rick Najera join us in the Fall of 2018. This has the potential to energize the department, draw in more students, and attract fresh publicity and new audiences.

Challenges

There are a number of classes we can no longer offer due to historic low enrollment, including: DRAM 305 Technical Theatre (a core in the Theatre Arts AA and TMA), DRAM 201 Acting II, DRAM 233 Play Development Lab, and DRAM 150 Script Analysis. Students attempting to earn an AA in Theatre Arts have had to petition for equivalency. Furthermore, with the emphasis on moving students through more efficiently, it becomes difficult for students to include a non-GE/GETC Theatre Arts course in their schedule.

This has really "hollowed out" the Theatre Arts Department; it has a much more reduced range of offerings than it did in years past.

We are also unable to produce the kind of plays we have in the past, such as Doubt, The Importance of Being Earnest, and Every Good Boy Deserves Favor. The reason for this is that these plays only feature casts of 4-7 actors, as is true for most modern plays. We have been producing one -act festivals of short plays, which works well in providing roles for all students, but which can not offer students the same kind of learning experience (and preparation for a career in Theatre Arts) as producing and performing a full-length play.

So, overall, the Theatre Arts Department is much reduced.

ACTION PLANS

- Provide support to Rick Najera in his Fall 2018 production. Producing shows at Canada is a lot of work, as not only does the director need to support the actors through their process, they are also responsible for all the logistics of the show. And although the director can appoint a student to be the Assistant Director, those students will need guiding and training as well, and can only reliably handle a limited range of the logistics. That's why I plan on offering Rick my personal support throughout the process, checking in with him frequently, connecting him to resources, and taking some of the logistics off his plate.
- Continue to teach film class through the Literature Department, urging students to then go on to take Theatre Arts classes.
- Begin teaching DRAM 101 in the Spring of 2019, thereby increasing our range of offerings.
- Offer Screenwriting course in the next two years.
- Continue to participate in the Arts Honors Certificate.
- Work with the counselors to clarify and strengthen the message to students about the value of art classes for their education and careers.

Suggested Follow Ups

Date	Suggested Follow Up
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No Suggested Follow Ups to Display

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2 Program Context

1 Mission

Identify how your program aligns with the college's mission by stating which categories of courses you offer: Career Technical, Basic Skills, Transfer, and/or Lifelong Learning. If your program has a mission statement, you may include it here.

Response Detail

No Response Information to Display

Narrative

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").

Suggested Follow Ups

Date	Suggested Follow Up
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No Suggested Follow Ups to Display

2 Articulation

Are there changes in curriculum or degree requirements at high schools or 4-year institutions that may impact your program? If so, describe the changes and your efforts to accommodate them. If no changes have occurred, please write "no known changes".

Response Detail

No Response Information to Display

Narrative

No known changes.

Suggested Follow Ups

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3 Community and Labor Needs

Are there changes in community needs, employment needs, technology, licensing, or accreditation that may affect your program?. If so, describe these changes and your efforts to accommodate them. If no changes have occurred, please write "no known changes". CTE programs: identify the dates of your most recent advisory group meeting and describe your advisory group's recommendations for your program.

Response Detail

No Response Information to Display

Narrative

No known changes.

Suggested Follow Ups

Date	Suggested Follow Up
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No Suggested Follow Ups to Display

3 Looking Back

4 Curricular Changes

List any significant changes that have occurred over the prior two years in your program's curricular offerings, scheduling, or mode of delivery. Explain the rationale for these changes.

Response Detail

No Response Information to Display

Narrative

The key to maintaining a healthy Theatre Arts Department is in getting as many classes approved for GE / IGETC as possible. To this end, in 2017 I revised DRAM 150 Script Analysis for GE/IGETC approval (as noted in 2016 program review); unfortunately this was not approved. I have done the same for DRAM 233 New Play Development, and am awaiting the results (expected summer of 2018). I am also un-banking DRAM 101 History of Theatre, which is a GE course, and will be available to teach in the Spring of 2019.

Suggested Follow Ups

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5.A. Progress Report - IPC Feedback

Provide your responses to all recommendations received in your last program review cycle.

Response Detail

No Response Information to Display

Narrative

Responses are reflected in this report.

Suggested Follow Ups

Date	Suggested Follow Up
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No Suggested Follow Ups to Display

5.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.

Response Detail

No Response Information to Display

Narrative

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.

- **Progress: I completed UCLA's Professional Program in Writing for Television, and am now working with Dean James Carranza to offer a Screenwriting class that has been taught at CSM here at Canada.**

Initiate an active marketing plan to increase awareness of the presence and quality of the Theatre Arts program, and the excellence of its productions.

- **We are have worked with the Marketing Department in increasing outreach, especially for two special events: Rick Najera Latino Thought Makers, and a special event we produced in the Fall of 2018, a new play that addressed the issue of free speech on campus.**

- **We continue to work with professors in bringing their classes to Theatre Arts Department shows, and to market our classes to students who attend.**

Participate in the Arts Honors Certificate, which raises the profile of all the arts at Cañada, and draws students from other colleges.

- **I am working right now with an Arts Honors student, and will continue to encourage my students to take advantage of that program.**

Work with the counselors to clarify and strengthen the message to students about the value of art classes for their education and careers.

- **The Theatre Arts Department continues to meet with councilors for this purpose.**

Research ways to comply with state guidelines for our Theatre Arts selective classes to articulate for GE credit

- **I revised DRAM 150 Script Analysis for GE/GETC approval (as noted in 2016 program review); unfortunately this was not approved. I have done the same for DRAM 233 New Play Development, and am awaiting the results. I am also un-banking DRAM 101 History of Theatre.**

Suggested Follow Ups

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No Suggested Follow Ups to Display

6.A. Impact of Resource Allocations

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?.

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Response Detail

No Response Information to Display

Narrative

Not applicable.

Suggested Follow Ups

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No Suggested Follow Ups to Display

6.B. Impact of Staffing Changes

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".

Response Detail

No Response Information to Display

Narrative

In the Spring of 2018, Mike Walsh resigned. As you know, he designed the lighting and the set for all of our productions, programmed light cues and sound cues into the computer in the Flex Theatre tech booth, and taught the use of that equipment to our students so that they could run the lights and sound during performances. He is already sorely missed, and we have a big show coming up in the Fall of 2018 (Rick Najera's show).

Suggested Follow Ups

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No Suggested Follow Ups to Display

4 Current State of the Program

7 Enrollment Trends

Use the Productivity data packet to examine your enrollments (headcount, FTES, Load) and pattern of course offerings (Productivity by Courses by Semester). How have your enrollments changed? What changes could be implemented, including changes to course scheduling (times/days/duration/delivery mode/number of sections), marketing, and articulation of pathways that might improve these trends? NOTE: If other sources of data are used, please upload these documents or provide URLs.

Response Detail

No Response Information to Display

Narrative

FTE has been holding steady at 26.55 for the two-year period between 2015 – 2017. Fill rates have been climbing steadily, from 50.8% in 2012 – 2013 to 85.9% in 2016 – 2017. Load has been holding steady at 394 for the two-year period between 2015 – 2017, and is at its highest level since 2012, when it was at 247.

Suggested Follow Ups

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8-A. Access & Completion

One of the goals of the College's Student Equity plan is to close the performance gaps for disproportionately impacted students. The Equity Supplement data packet indicates which groups are experiencing disproportionate impact in your program. Which gaps are most important for improving outcomes in your program? How can the college help you address these gaps? What changes could be made?

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Response Detail

No Response Information to Display

Narrative

The Theatre Arts program has exceeded the goals for student success and retention in all areas listed in the data. However, I have a number of questions regarding this request for instructors to focus on the success and retention rates of various ethnic groups and genders.

1) Has administration set a goal in which student demographics of each department should match the student demographics of the college itself?

2) If so, is there a plan in place for departments that fail to meet this goal?

3) Similarly, has administration expressed a policy in which equal outcomes for the various ethnic and gender groups are expected (even when sample size is small, and varies from semester to semester), and failure to meet that goal is considered a deficiency on the part of the department? Or perhaps considered as evidence of potential racial or gender bias?

4) Again, if this is an expectation, is there a plan in place for departments that fail to meet that goal?

5) And finally, if neither of these are an explicitly stated goal, what is the purpose of examining student success and retention while sorting by ethnicity and gender?

I believe that the more valuable question here is: how can instructors at Canada College offer more support to students who are struggling, regardless of their ethnicity, gender, age, or any other similar characteristics? That is the question I choose to address. I'd like to share just a few strategies that I've found really work - and that I could always be doing better myself.

What's Been Working:

1) Being assertive about getting students into my office hours. My goal is always to reach out to my students first, rather than waiting for the student to come to me. When I see that a student is struggling, I'll pull them aside after class for a talk, and make a 15 minute appointment with them, assuring them that usually 15 minutes is all it takes. I narrow down the meeting to one specific goal, such as "we're going to discover together how to identify this character's objective." I've observed that even just two or three of these meetings throughout the semester seems to motivate the student to come to class and put in the effort. This doesn't always work - some students slack off despite my efforts, or even disappear altogether. But I do what I can within my area of control.

2) Giving out my personal cell phone number. I've found that giving out my cell phone number and encouraging students to use it has had positive results. Students who may not yet be in the habit of thinking ahead (a characteristic many - but by no means all - struggling students share) will text me with an urgent question about a test or a project that's due that evening, and in responding to them, I not only help them out with their immediate problem, but I also get the opportunity to improve my relationship with the student a bit.

3) Offering a substantial amount of extra credit - enough for students to raise their grade by one level. Although I understand this may be controversial, I wanted to develop a reasonable second chance for those students who realize that their grade is low only towards the end of the semester - again, very common among struggling students. And it's a real win-win, as students are often very motivated to get themselves out of their situation, and will put real energy into a last-ditch effort to pass the course. I've seen some really outstanding extra credit work (both written and performance work) coming in during the last two weeks of the semester. I also believe that I'm teaching students about the value of asking for and taking advantage of second chances.

4) Engaging students who hang back in class (often playfully, to ease the tension), giving lots of attentive energy to their response, engaging in a dialogue that I try to make challenging yet accessible -always pushing them a bit, too see what they're capable of, but not so far that they get embarrassed or frustrated - and then offering my sincere appreciation for their participation at the end of our exchange. It's very basic to all teaching everywhere, but it really, really works. If I can get them motivated to talk to me with a combination of playful sparring and positive reinforcement, I believe they're going to feel more motivated to come to class, more comfortable in class, and more likely to approach me when they need help.

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8-B. Completion - Success Online

The college has a goal of improving success in online courses. Examine the "Course Success and Retention by DE vs Non DE" data table in the "Effectiveness: Success and Retention" data packet. What significant gaps do you see in success between online/hybrid and non-online courses? What changes could be made to reduce these gaps? If your program does not offer online/hybrid courses, please write "not applicable".

Response Detail

No Response Information to Display

Narrative

The gap between online and face-to-face success rates has been closing for the last two years. In 2015-2016 the difference was 9%, and more recently, in 2016 – 2017, the difference was 4.9%. In previous years the gap dropped from 33% (2013 – 2014) to 23% (2014 – 2015). So real improvement there. The overall retention rate in the Theatre Arts Department is relatively high, at an average of 92%, with about a 7% difference between online and face-to-face courses in the last two years.

Suggested Follow Ups

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9.A. SLO Assessment - Compliance

Are all active courses being systematically assessed over a 3-year cycle? Describe the coordination of SLO assessment across sections and over time.

Response Detail

No Response Information to Display

Narrative

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

Suggested Follow Ups

Date	Suggested Follow Up
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No Suggested Follow Ups to Display

9.B. SLO Assessment - Impact

Summarize the dialogue that has resulted from these course SLO assessments. What specific strategies have you implemented, or plan to implement, based upon the results of your SLO assessment? Cite specific examples.

Response Detail

No Response Information to Display

Narrative

While I have not found SLO assessment to be an inspiring teaching tool (as a department of one, there is no “dialogue” around SLO assessments), I have been improving instruction, paying close attention to areas where students are succeeding, and where they’re struggling, and made changes to the curriculum to address these areas. Here are a couple examples: Many students in my DRAM 200 Acting class have struggled to learn how to project their voices. I’ve added many more voice exercises to the curriculum, as well as high-energy improv exercises that teach projection as a secondary characteristic. The results have been very positive.

Students in the DRAM 140 course often don’t have a broad understanding of world history (many students can’t identify essential time periods such as Classical Antiquity, Early Medieval, Renaissance, etc.), and therefore have difficulty answering questions about theatre history – they just don’t have the context. So I’ve included a broad timeline of world history at the beginning of my section on theatre history. Students seem to enjoy getting this kind of overview perspective before diving into the particular details of theatre history.

Suggested Follow Ups

Date	Suggested Follow Up
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No Suggested Follow Ups to Display

10 PLO Assessment

Describe your program's Program Learning Outcomes assessment plan. Summarize the major findings of your PLO assessments. What are some improvements that have been, or can be, implemented as a result of PLO assessment?

Response Detail

No Response Information to Display

Narrative

PLO ASSESSMENT PLAN

PSLO 1: Describe the roles of creative expression in human cultures.

Assessment: Written projects in DRAM 140 and DRAM 150; E-Portfolio pending.

- **Students analyze influential plays from the perspective of an actor, director, and playwright.**
- **Students develop the interpretative and analytic skills necessary to create a solid and useful character analysis.**

PSLO 2: Engage with the arts; integration of the arts into life.

Assessment: Performance in DRAM 300, Performance projects in DRAM 140, or technical theater projects in DRAM 305. E-Portfolio pending.

- **Students develop and present live performance-oriented projects in each of the following theatrical disciplines: acting, playwriting, directing, and design.**
- **Students practice the level of discipline and professionalism required to do great work in the theatre.**
- **Students perform monologues and scenes, demonstrating competence (in beginning students) and excellence (in advanced students) in the three areas of acting: voice, body, and emotional / psychological expression.**
- **Students practice the level of discipline and professionalism required to do great work in the theatre.**
- **Students perform a fully rehearsed play over a two week run, demonstrating a consistently high level of competence.**
- **Students develop a role to the greatest depth of understanding possible.**

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.

- **Students develop and present live performance-oriented projects in each of the following theatrical disciplines: acting, playwriting, directing, and design.**
- **Students analyze influential plays from the perspective of an actor, director, and playwright.**
- **Students successfully identify the various structural elements of a dramatic script and discuss in detail how those elements are interacting to generate dramatic tension and audience interest.**
- **Students develop the interpretative and analytic skills necessary to create a solid and useful character analysis.**

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.

- **Students analyze influential plays from the perspective of an actor, director, and playwright.**
- **Students successfully identify the various structural elements of a dramatic script and discuss in detail how those elements are interacting to generate dramatic tension and audience interest.**
- **Students develop the interpretative and analytic skills necessary to create a solid and useful character analysis.**

The Theatre Arts Department is meeting its PLO goals. Students in the Theatre Arts Department are engaging with the arts and the creative process through in-class projects and public performances, describing the roles of creative expression in human culture through class discussions, and using critical thinking skills in evaluating works of art through papers, script analyses, and other written works. Improvements to these assessments are made each semester, as project descriptions are revised, new plays are found or developed for public performances, and new questions evolve organically out of class discussions.

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5	Looking Ahead
11	Program Planning

Construct Planning Objectives (through the Associated Planning Objectives field below) that describe your plans for program improvement over the upcoming two-years. As you write your objectives, be sure to explain how they address any opportunities for improvement that you identified throughout this Program Review. Add Action Plans and Resource Requests for any research, training, equipment or facilities improvements that will be needed in order to achieve your objectives.

Response Detail

No Response Information to Display

Narrative

ACTION PLAN

Provide support to Rick Najera in his Fall 2018 production. Producing shows at Canada is a lot of work, as not only does the director need to support the actors through their process, they are also responsible for all the logistics of the show. And although the director can appoint a student to be the Assistant Director, those students will need guiding and training as well, and can only reliably handle a limited range of the logistics. That's why I plan on offering Rick my personal support throughout the process, checking in with him frequently, connecting him to resources, and taking some of the logistics off his plate.

Continue to teach film class through the Literature Department, urging students to then go on to take Theatre Arts classes.

Begin teaching DRAM 101 in the Spring of 2019, thereby increasing our range of offerings.

Offer Screenwriting course in the next two years.

Continue to participate in the Arts Honors Certificate.

Work with the counselors to clarify and strengthen the message to students about the value of art classes for their education and careers.

RESOURCE REQUEST

Because I use the Flex Theatre as a classroom as well as a rehearsal and performance space, I am requesting that the Flex Theatre be equipped as a "smart classroom," with a projector, rolling screen, and the ability to connect my laptop to the projector through a plug in the wall.

Not only would this significantly enhance instruction in Theatre Arts courses, but it would also turn the Flex Theatre into a multi-use space, in which ASCC, other campus organizations, or outside groups could hold their special events. This would raise awareness of the existence of the Flexible Theatre, and of the Theatre Arts Department.

Suggested Follow Ups

Date	Suggested Follow Up
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No Suggested Follow Ups to Display

12	Personnel Projections
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Describe your recent history requesting new faculty/staff positions. List the current and near-future new or replacement faculty/staff positions that you anticipate requesting. Identify the term or year in which you anticipate submitting the staffing request. If none are anticipated, please write "not applicable". (List only; no justification needed here.)

Response Detail

No Response Information to Display

Narrative

There is no Narrative Entered.

Suggested Follow Ups

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No Suggested Follow Ups to Display