

**PROGRAM REVIEW Fall 2017**

**Program: THEATER ARTS**

**Division: ARTS AND HUMANITIES**

**Date: 8/15/2017**

**Writer(s): TITIAN LISH & PEET COCKE**

**SLO/SAO Point-Person: TITIAN LISH & PEET COCKE**

**Section One: Program Snapshot**

**A. Data Review: Describe any significant changes to your program's data since last year's Program Review Update (Fall 2016).**

Possible sources of relevant information might include, but are not limited to, the following:

- Data generated by your program
- Data from the Office of Institutional Research (<https://goo.gl/WuR9cQ>)
- CEMC Data
- Labor Market Data
- SLO/SAO Data

*The most significant change in the data packet has been the overall course success rate. For academic year 2015-2016 our success rate was 77% (with a target of 76%). For the 2016-2017 academic year, we saw an overall success rate of 84%. Other factors, such as student headcount, continuation, and demographics remained relatively the same. The relative consistency of those numbers, and the increase in the success rate, speaks to the continued progress of the program.*

**B. Changes to Program and Needs: Describe any significant changes to your program or your program's needs since the previous Program Review Update (Fall 2016).**

<p><b><u>Changes to Program Needs include:</u></b></p> <ul style="list-style-type: none"> <li>● <i>Collaborative Pianist: A permanent and available pianist for productions and musical theater classes. Currently students in the musical theater program could theoretically go an entire semester and only work with a pianist 1x for their classwork.</i></li> <li>● <i>Classroom Space: Consistent and available space use of the Drama Rehearsal Room (4127) – currently booked in the mornings with ASL/ESL courses. This means we can only have a single theater class happening at any given time as our only available space is the Black Box (4128).</i></li> <li>● <i>Stage Technicians/Specialists- we continue to need additional technical support to build the design needs of the program and meet the needs of the rentals and other programs on campus. This Stage Technician needs to</i></li> </ul>	Mark an X next to each area that is addressed in your response.	
	Definitions of terms: <a href="https://goo.gl/23jrxt">https://goo.gl/23jrxt</a>	
		Community Partnerships/Outreach
		Curriculum*
	X	Enrollment Management
		External Factors
	X	Facilities,** Supplies and Equipment (Including Software)
		Financial/Budgetary
X	Human Resources	

<p>have areas of specialization in audio engineering, and video projection/3D mapping. The Performing Arts Specialist (COSTUME) would be responsible for costume design and maintenance of the theater costume process. Two classified employees continue to be consistently overworked.</p> <p><b>This is not a change, but a <u>continuation of the needs</u> expressed in the previous Program Review:</b></p> <ul style="list-style-type: none"> <li>● Costume Technician</li> <li>● Storage Warehouse and organizational space for equipment</li> <li>● Dedicated vehicle, such as a cargo van for transportation of stage equipment, properties, and costumes from storage warehouse.</li> <li>● Completion of the Amphitheatre, permanent structures for lighting and sound equipment, truss system for stage area</li> <li>● Support for faculty and staff for training in technology and equipment acquired as a result of the CTE program.</li> <li>● Consistent support (institutionally) to be able to offer advanced courses that fail to meet caps, as they are needed by <u>both of our degrees</u> and inherently have smaller enrollment numbers. Specifically, THEA 1B, THEA 14, 50, 50L and to be able to reconfigure THEA 48A-D to aid in solving some specific instructional issues with the cross-listed course AND something which would benefit instruction through more accurately mimicking a working theatrical production facility.</li> </ul>	X	Learning Support	
		LPC Planning Priorities <a href="https://goo.gl/LU99m1">https://goo.gl/LU99m1</a>	
		Pedagogy	
		Professional Development	
		Services to Students	
		SLO/SAO Process	
		Technology Use	
		*Curriculum will also be addressed in Part 2 (Curriculum Review).	
		**Facilities will also be addressed in Question H.	

C. Reflection: What plans from the [2016 Program Review Update](#) or any [previous Program Reviews/Updates](#) have been achieved and how?

<p>Our department continues to share best practices in instruction through a Google Drive and tri-annual department meetings.</p> <p>We have completed the creation of the needed SLO's for the entire Theater Arts program and begun, as much as possible, a consistent maintenance of the data associate with those Outcomes.</p> <p>We have updated almost all courses within the entire program of Theater Arts. Only three remain to update.</p> <p><b><u>Previously identified plans:</u></b></p> <p>1) Growth of the technical theater program – this growth is evident in the enrollment numbers. This semester, the THEA 48A-D course has a total of 22 students (in a cap of 16). The largest enrollment we have seen since 2011 (pre</p>	Mark an X next to each area that is addressed in your response.	
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		Learning Support
	LPC Planning Priorities	

<p>“repeatability”)</p> <p>2) Lowering caps in Intermediate classes (THEA 1B, 48B-D) <b>and</b> reconfigure THEA 48A-D to aid in solving some specific instructional issues with the cross-listed course AND something which would benefit instruction through more accurately mimicking a working theatrical production facility.. We have not been able to get lowered caps in the intermediate acting class.</p>		<a href="https://goo.gl/LU99m1">https://goo.gl/LU99m1</a>
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**D. Impacts to Students (Optional): Discuss at least one example of how students have been impacted by the work of your program since the last Program Review Update (only if you did not already answer this in Questions A, B or C).**

<p>Since the 2016 program review, the theater arts program has successfully hired a second full time theater instructor. This change has helped to create more balance in the program workload for the remaining faculty and classified members. The new faculty member will also be the technical director for productions, taking non-contractual off the already overworked classified. Having two full-time faculty in the program has been hugely beneficial for the students to be able to access the support, guidance, and curricular instruction that they need more regularly.</p> <p>We have also been successful in placing our students in local theatrical company internships and internally developed internships for our summer production.</p>	Mark an X next to each area that is addressed in your response.	
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**E. Obstacles: What obstacles has your program faced in achieving plans and goals?**

1) **Space-** We are regularly hampered by the lack of classroom space for theater arts. Currently the Drama Rehearsal Room (4127) is shared with Dance, ASL, ESL, English, and theater. However, because the Dance/ESL/ASL/ENG courses predominantly book the rehearsal room in the mornings until 1:00pm, the theater classes become relegated to the Black Box. This means that it is extremely difficult to have two theater classes happening at the same time in the program. Additionally, the Black Box is used for production (most often theater, admittedly) and when the sets move in, it can mean that the acting classes have nowhere to perform. And finally, as the Black Box is also a shared performance space for renters and other programs on campus, it makes it difficult for those programs to be able to use the space as theater really has to be in that room, most of the time (again because we can't overlap). Ideally, we would like the Drama Rehearsal Room to be used as the intended space... for drama classes. If we can move into that space more often, and use the black box for large lecture or rental, it would solve many programmatic problems.

2) **Budgetary** - We continue to face a challenge with funding for the courses (FTEF) - specifically technical theater – and the productions. The courses have been and will continue to be small, in size. Our hope is that the college will recognize the important benefit that a public program like theater provide to the college and community, and that these courses need to exist for the CTE and AA-T degree; as such, we hope the college will fund the courses, even when small by institutional standards.

3) **Hours / Techs** – as the number of performing arts events (not just theater but all arts) and rental events increase, the work we have done in the past to support the hours of the current stage techs is currently eroding. Once again, their hours continue to tick up. The theater program makes every effort to help with this, mitigating some of their work requirements by hiring professional experts (designers, sound designers/engineers, front of hours/box office managers, etc) but the cost for the theater program for hiring personnel is extensive and difficult to maintain in the long term. Having another stage tech would help with this. Ideally, Christine Hornbaker could shift much of her focus to the rentals and space operations, and the stage tech could continue to support the rental events, but mostly the performing arts. Having an Costume specialist would likewise remove some of the work of the stage techs and house it where it rightfully belongs, with a costumer.

4) **Pedagogy** – With the inclusion of a new full time Technical Theater instructor, as well as a new adjunct, there is a renewed focus on the department for pedagogy standards and practices. The field of theater, and the techniques

Mark an X next to each area that is addressed in your response.

Definitions of terms:

<https://goo.gl/23jrxt>

Community Partnerships/Outreach

Curriculum\*

Enrollment Management

External Factors

Facilities,\*\* Supplies and Equipment (Including Software)

Financial/Budgetary

Human Resources

Learning Support

LPC Planning Priorities  
<https://goo.gl/LU99m1>

Pedagogy

Professional Development

Services to Students

SLO/SAO Process

Technology Use

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utilized in the performance and designs of works, evolves, and so too must our instructional strategies. Different styles and practices must be accounted for in directing, design, movement, and post-modern/post-realism acting. There is a renewed interest amongst the staff to develop these skills through professional experience and development.

**5) Curriculum** - The current structure of 48ABCD continues to be a significant challenge to the acquisition of technical theatre skills by the students. The skill set in technical theater is vast, and can take a very long time for students to master. This is predominantly because the leveled courses have to be offered as a cross-list in order to meet cap requirements. Doing so, however, means that the instructor is split between 4 groups of students in every class who are working in different areas or different projects, meaning that all students are only receiving a fraction of the dedicated instruction that they need and deserve. This is a significant challenge to the CTE option within the program.

This would mean the need for additional FTEF or some other creative solution. This solution should not however come at the expense of or diminish the availability of courses within the acting program. These facets of theatre rely on each other and provide an essential learning experience for students with respect of true collaboration and presentational success.

**F. Short Term Planning: What are your most important plans (either new or continuing) for next year?**

<p>Our plan for the upcoming year is to:</p> <ol style="list-style-type: none"> <li>1) Secure funding for a full time collaborative pianist to accompany the musical theater classes and productions</li> <li>2) Secure funding for a part-time costume designer/performing arts specialist to fill an unmet need in costume (we have stage techs for scenic, lighting, and sound)</li> <li>3) Find space... for storage and for classes</li> <li>4) Secure funding for a second Stage tech with a stronger emphasis in audio, and video projection, to allow the</li> </ol>	<p>Mark an X next to each area that is addressed in your response.</p>	
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<p><i>current stage tech to shift her focus back to management and rentals for the entire facility</i></p> <p>5) <i>Develop and Level a THEA XXA-D course in Musical Theater in Production in order to better separate out the student learning outcomes of performance work in a more authentic way</i></p> <p>6) <i>Develop a Movement for the Actor course that covers various styles of dance, Laban, Alexander Technique, etc. to be taught and housed in the Drama (not dance) discipline</i></p> <p>7) <i>Continue to grow the theater program to include more classes with more students</i></p> <p>8) <i>Stronger outreach to area high school students to recruit and engage in our productions, courses, and CTE program</i></p>		Facilities,** Supplies and Equipment (Including Software)
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**G. Long Term Planning (Optional): Please detail any long-term plans for the next 3-5 years. (Only if you have significant plans, such as implementation of a grant project, creation of long-term initiatives including those using restricted funds such as Equity or SSSP, construction and outfitting of a new building).**

<p><i>Our hope in the long term would be:</i></p> <p>1) <i>Securing a large, permanent storage warehouse space for production equipment, properties, and costumes</i></p> <p>2) <i>Grow the Musical Theater program</i></p> <p>3) <i>Obtain FTEF and/or develop creative solutions to be able to reconfigure the 48ABCD</i></p> <p>4) <i>Obtain FTEF for another full time theater instructor, with an emphasis in musical theater, acting, and history/theory</i></p> <p>5) <i>Obtain funding to be able to hire students as paid interns to assist in the production of the summer musicals</i></p> <p>6) <i>Develop a program plan for the creation of a Conservatory style degree program, similar in model to PCPA</i></p> <p>7) <i>Secure funding for vehicle, such as a cargo van, coupled with offsite storage facility</i></p> <p>8) <i>Completion of Amphitheatre</i></p>	Mark an X next to each area that is addressed in your response.	
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**H. Do you have any facilities needs that are currently unmet? If yes, please describe.**

*There are two needs: 1) **INSTRUCTIONAL SPACE:** The nature of the theater courses means that we can't just move to any other room on campus; the space crunch has meant that ESL/ASL/ENG etc. classes are being booked into the Drama Rehearsal Room (4127). This means that we have to manage to place ALL of the theater classes within a single room, the black box, which is also used for rental events and performances. This makes it incredibly difficult to run a full program with the best spaces available for our students. Our hope would be that the college would eventually block that room off to be used for the theater (and perhaps dance) classes, so that the mirrors, sprung floor, piano, and rehearsal materials are actually being used by classes that need them. 2) **STORAGE SPACE:** The performing arts building was built without proper storage for all of the programs housed within the space. \$100k pianos are moved into the scene shop when the black box is in use, furniture is piled on top of each other under the orchestra pit, costumes are stored under the seats in the main stage, and large items (dance floors, choral risers, etc) are constantly being shifted around to accommodate the needs of the main stage. The ENTIRE performing arts programs need storage space. We need an onsite or offsite storage building in order to be able to move much of the production materials out, thereby freeing up more proper storage in the facility for the rest of the arts programs. If the vast majority of large scenic elements and furniture of the theater program, dance floors, and choral risers could be moved into a warehouse, then the available downstairs could be used for other items. Currently the music program is hoping to bring in even more pianos.. there simply isn't the space for this. 3) **Amphitheatre:** Completion of the Amphitheatre to include permanent structures for stage, sound, lighting and ancillary equipment.*

**I. Mission: Explain how your program's plans and accomplishments support the mission of Las Positas College:**

***Las Positas College is an inclusive learning-centered institution providing educational opportunities and support for completion of students' transfer, degree, basic skills, career-technical, and retraining goals.***

*Our long term and short term plans speak directly to creating a more contemporarily relevant education and learning in theater arts.*

**J. Program-Set Standard (Instructional Programs Only): Did your program meet its program-set standard for successful course completion?   X   yes        no**

(This data can be found here: <https://goo.gl/b59nCy>)

If your program did not meet your program-set standard, discuss possible reasons and how this may affect program planning or resource requests.

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**K. SLO/SAO Reflection:** Describe an example of how your program used course SLO data (CSLOs), Student Service Area Outcome (SAO) data or Program SLO data (PSLOs) from last year (2016-17) to impact student learning or achievement. Focus on PSLOs or CSLOs where you have multiple semesters of data to analyze. (Copy the box below if you would like to discuss multiple examples.)

Course Name, <b>Program</b> Name or Student Service Area: <i>THEATER ARTS</i>
Text of the CSLO, SAO, or <b>PSLO</b> : <i>Apply the learned techniques of acting or technical theater in a public performance of various genres of theater, or other types of personal creative work</i>
Describe the quantitative or qualitative results:
Discuss and reflect upon student achievement for this CSLO/PSLO/SAO. Discuss any actions taken so far (and results, if known) and your action plan for the future: <i>Predominantly we have used this SLO as a guiding principle in our interactions and curriculum plans, as it related to productions. We will continue to ask ourselves "how is this activity or organizational structure serving this outcome?"</i>
What changes in student achievement are evident across the semesters you analyzed? What are some possible explanations for these changes in student achievement?

**L. Plans for Analysis of SLO/SAO Data:** Identify the PSLOs, CSLOs, or SAOs that your program plans on focusing on the upcoming year with subsequent analysis. (Copy the box below as needed.)

Circle One: We are still focusing on gathering data on all courses and SLOs being offered. CSLO <b>PSLO</b> SAO
Course, <b>Program</b> Name, or Student Service Area: <i>Theater Arts AA-T</i>
Text of CSLO/PSLO/SAO: <i>Possess the skills necessary for textual interpretation for academic discourse, design, and/or performance studies.</i>



If you plan on analyzing a PSLO, identify the CSLOs that feed into the PSLO that will need to be assessed.

*THEA10 Introduction to Dramatic Arts  
Critically analyze dramatic literature*

*THEA1A Theory/Practice of Acting I  
Write a character and play analysis based on reading of the play from which an acting scene has been taken*

*THEA1B Theory/Practice of Acting II  
Upon completion of THEA 1B the student should be able to demonstrate the techniques learned in the classroom through the completion of written scoring and scene breakdowns  
Upon completion of THEA 1B the student should be able to demonstrate the various rehearsal techniques necessary to perform classical theater (pre-1850)  
Upon completion of THEA 1B the student should be able to perform an extended scene with a partner before a live audience  
Upon completion of THEA 1B the student should be able to speak and write constructive criticism of acting by other students.  
Upon completion of THEA 1B the student should be able to to perform with specificity the characterization required of a character from a genre other than realism*

*THEA47A Perform in Prod:Intro Live  
Research, describe and evaluate the historical and literary elements of a play or musical.  
Score an acting scene, describing beats of action, objectives, obstacles and tactics, and emotional shifts.*

*THEA48B Tech Theater in Prod:Intermed.  
Students will demonstrate an ability to work and problem solve in one or more areas of technical theatre.*

## Section Two: Curriculum Review (Programs with Courses Only)

The following questions ask you to review your program's curriculum. To see the last outline revision date and revision due date:

1. Log in to CurricUNET
2. Select "Course Outline Report" under "Reports/Interfaces"
3. Select the report as an Excel file or as HTML

### Curriculum Updates

**A. Title V Updates: Are any of your courses requiring an update to stay within the 5 year cycle? List courses needing updates below.**

*As of Fall 2017, the remaining courses overdue for Update are THEA 25 and THEA 4. THEA 39 is due for update this year.*

*THEA 7, Advanced Improv, has not moved through the curriculum cycle, though it comes up on the report. As for the rest of the report, it does not seem to be accurate, as all other theater courses have been updated and approved through curriculum and the State; all updates to all other theater courses have been completed between 2012-2017.*

**B. Degree/Certificate Updates: Are any degrees/certificates requiring an update to do changes to courses (title, units) or addition/deactivation of courses? List needed changes below.**

*As of Fall 2017, all degrees in the Theater Arts Program are updated or are moving through the curriculum process.*

**C. DE Courses/Degrees/Certificates: Detail your department's plans, if any, for adding DE courses, degrees, and/or certificates. For new DE degrees and/or certificates (those offered completely online), please include a brief rationale as to why the degree/certificate will be offered online.**

- 1) Add THEA 10 Intro to Drama to Distance Ed - in progress
- 2) Add THEA 12 Film as Art and Communication to Distance Ed - in progress
- 3) Add THEA 14 Bay Area Theater to Distance Ed - in progress

**Section Three: CTE Updates  
(CTE Programs Only)**

**A. Labor Market Conditions: Examine your most recent labor market data. Does your program continue to meet a documented labor market demand? Does this program not represent unnecessary duplication of other training programs in the college's service area? (Please note: your labor market data should be current within two years. Contact [Vicki Shipman](#) or the current CTE Project Manager for access to data).**

*The Centers of Excellence Community College Consortia (COECCC) data projects 88 annual Theatre Technician job openings between 2015-2018. The COECCC data reports a total of 8 Theatre Technician completers per year from 2012 to 2016, yielding a demand of 80 openings per year of the combined occupations (SOC Codes). Geographic Coverage: SF Bay Area.*

*(Source: Data compiled by and used with the permission of the Centers of Excellence Community College Consortia. More information available at [www.COECCC.net](http://www.COECCC.net).)*

**B. Advisory Boards: Has your program complied with advisory board recommendations? If not, please explain.**

*The CTE Advisory Board met on 11/17/16 and 3/31/17. Several recommendations came out of these meetings some of which were implemented; development of an internship program for the summer at LPC and at Livermore Shakespeare Festival. There was also discussion and implementation of practice regarding an emphasizing practice skills in the CTE courses over more of an academic study. One of the items we have yet to fully realize, was a discussion around creating a "Life Skills Bootcamp" to address some of the truly basic training needs, such as doing laundry, ironing, use of a ruler and or measuring tape.*

**C. Strong Workforce Program Metrics: Utilizing LaunchBoard, review the Strong Workforce Program Metrics. Review the data and then answer the following questions.**

**(Contact [Vicki Shipman](#) or the current CTE Project Manager for help accessing the data).**

**C1. Does your program meet or exceed the regional and state medians for increased enrollments, completions, and/or transfer since your last program review? If not, what program improvements may be made to increase this metric?**

**Base Year: 2015-2016**

**Enrollments:** LPC 15; EastBay 137; Entire Bay Area 61; State 104. LPC's enrollments do not exceed the EastBay, Entire Bay and State. To increase enrollments, the theatre department will continue it's outreach efforts to area high schools and continue to work with said high schools to coordinate concurrent enrollment opportunities. Additionally LPC Theatre Arts will continue to increase visibility through an emphasis on technical theatre aspects within its productions.

**LPC Completions:** LPC 0; EastBay 3; Entire Bay Area 3; State 3. LPC's completions do not meet or exceed the EastBay, Entire Bay Area nor State. To increase completions, faculty will encourage students to complete paperwork to earn their certification/degree; faculty will encourage Student

*Services to effectively implement DegreeWorks; and, continue to expand opportunities for technical theatre experiences within the department and outside LPC in the form of internships with local theatre companies. Currently LPC has a number of students, approximately 10, currently moving through the certificate program. One of our challenges is the limitation of FTEF affecting the number and sequence of courses that can be offered over the course of the academic year.*

**LPC Transfer:** *There are insufficient data to calculate this metric.*

C2. Does your program meet or exceed the regional and state medians **for students gaining employment in their field of study**? If not, what program improvements may be made to increase this metric?

*There are insufficient data to calculate this metric.*

C3. Does your program meet or exceed the regional and state medians **for student employment rates after leaving the college**? If not, what program improvements may be made to increase this metric?

*There are insufficient data to calculate this metric.*

C4. Does your program meet or exceed the regional and state medians **for increased student earnings and median change in earnings**? If not, what program improvements may be made to increase this metric?

*There are insufficient data to calculate this metric.*