Name of Program	Division	Author(s)
Theater Arts	ALSS	Titian Lish, Ken Ross, Wendy Wisely, Wesley Morgan

I. MISSION

State the current program mission

(A mission statement should address the unique role and scope of the program. Consider the operating mission of your program. Identify specific purposes within your program (e.g., certificates, degrees, general education, matriculation, assessment). Avoid vague, overbroad language.)

> The mission of the theater arts program is to provide opportunities for the academic, intellectual, career, creative, and personal development of our students.
>
> Specifically, we aim to prepare our students to be theater artists, theater academics, and well-educated audiences through their engagement with a wide variety of courses aimed at a deeper and more profound understanding of the craft of theater and the cultural importance of the art form.
>
> We offer this preparation in our AA degree course work with the ultimate goal being transferability to a 4-year state institution.
>
> The theater program's rich production traditions provide professional career training, during which students understand the breadth of the theater, from design to performance.
>
> Theater courses fulfill general education, CSU, and IGETC requirements.

The mission of Las Positas College is:

> *Las Positas College is an inclusive, student-centered institution providing learning opportunities and support for completion of transfer, degree, basic skills, career-technical, and retraining goals.*
> (**NOTE:** this is the draft mission statement, currently under review.)
>
> Discuss how the program supports the college mission.

> The Theater Department mission fulfills much of the college's mission. Our student-centered coursework and productions offer many different opportunities for students to become involved in the program and college in a meaningful, academic, and career-centered way. Many of our students leave our program with degree and skill-specific knowledge necessary to continue on the in the performing arts. Our work remains focused on the students and the

progression of their skills, as evidenced in the curriculum available, planned curriculum changes, and tradition of strong production work.

II. PROGRAM ANALYSIS

A. Courses (For Instructional Programs Only)

1. Will any course outlines be revised or updated in the academic year 2014-2015?

(Highlight the appropriate box to type in an X.)

YES X   NO ☐

If yes, in the table below, please list which courses will be revised or updated and the reason for the revision.

(Click in the box under Courses to start entering information. Tab to move to the next box. Tab in the last box to create a new row.)

Course(s)	Reason for Revision
THEA 10	Division of *current* curriculum into *two* semester long courses, in order to offer a more *in depth* understanding of the history and performing traditions of theatre from 500BC-present day. *Suggested split: THEA10A (500BC-1800) and THEA10B (1800-present)*
THEA 40	Modify the current technical theater curriculum to fall in line with the Transfer Model Curriculum as set forth by the state in order to guarantee transfer to a CSU
THEA 40L	Add prerequisite of THEA 40
THEA 48	Add prerequisite of THEA 40
THEA 47	Expand into clearly delineated levels to better designate student participation, role, and progress as an actor *(THEA47A(Ensemble), THEA 47B(Supporting), THEA47C(Lead), THEA47D(Lead)*
THEA 48	Expand into clearly delineated levels to better designate student participation, responsibility , and progress as a crew member *(THEA48A(Crew), THEA 48B(Sound/Light Crew), THEA48(Designer), THEA48(Manager)*

2. Will new curriculum (*e.g.,* course outlines, degrees) be submitted to the Curriculum Committee for the academic year 2014-2015?

YES X   NO ☐

If yes, please describe briefly what new curriculum is planned.

In an effort to be able to offer a program more in line with the state designated Transfer Model Curriculum, as well as more complex course offerings for students interested in achieving the AA in theater currently offered, though underutilized, we will be writing

curriculum for approval for the following:

Introduction to Stage Costume: an introduction to sewing and costume construction techniques as well as an analysis of the history and evolution of costume and fashion design, as it relates to the theater

Introduction to Stage Makeup: an introduction to makeup and hair design and application techniques, including special effects makeup

Stagecraft: Construction and scenic painting techniques for stagecraft, not related to the school production, but instead related to developing a greater understand of the complexities of construction and painting

Script Analysis/Playwriting: an introductory course exploring the evolution of playwriting, utilizing existing text, emerging works, and student original work

Introduction to Design: an introduction to production design, focusing on the elements of scenic, set, lighting, sound, costume, and publicity

Movement and Dance for the Actor: an introduction to physical expression and freedom of movement, as well as a deeper understand of the movement reality of various periods of acting and genres of performance

B. New Initiatives (AY 2014-15)

Are any new initiatives planned for the academic year 2014-15?
(Examples of new initiatives include, but are not limited to: new degrees or certificates, new pathways, new outreach efforts.)

YES **X**   NO ☐

If yes, please describe briefly what new initiatives are planned.

Our current program initiatives center on focusing the coursework options for the students, in an ongoing effort to support their career goals as engagers in theater. As such, we hope to bring back into the performing tradition at LPC a summer performance schedule, in cooperation (not competition) with local theater events.

We plan, with the addition of new curriculum and the modification of existing curriculum, to move forward with the ultimate goal of a certificate program in Technical Theater. We believe that this certificate would help to legitimize the importance of technical theater course work within the college, but most importantly we know that a certificate of this nature would allow students to leave LPC with the foundation and training that they would need to become technical theater professionals.

C. SLOs/SAOs

1. Status of course SLOs/SAOs and assessments for AY 2011-12.

    (Since the Program Review process is beginning in 2013 and the assessments for AY 2012-13 will not be complete, analyze the assessments for the AY 2011-12). Click in the box under Number of Courses Offered. Press Tab to move to the next box. Press Tab at the end of the row to create a new row.

Number of Courses Offered (AY 2011-12)	Number of Courses with SLOs (AY 2011-12)	Number of Courses Assessed within the last TWO years (AY 2010-11, AY 2011-12)
15

Though to be clear, 4 courses were offered repeatedly each semester. | 10 | 5 |

2. How frequently have course SLOs/SAOs been assessed? (e.g: every semester, every other semester, once a year.)

    (This is a summary; it is not a list of courses and their assessment frequency.) Click in the box and begin typing. The box will expand as you type.

    > SLO were initially created by the part time staff in order to bring the program into compliance with the SLO mandate. SLO's are currently being reassessed and evaluated by the department, under the direction of the new department chair.

3. Status of program-level SLOs/SAOs and assessments for AY 2011-12.

Number of degrees/certificates offered	Number of degrees/certificates with SLOs	Number of program level SLOs/SAOs
1	0	0

4. Analysis of SLO/SAO data for AY 2011-12.
    (Attach a summary of the program's AY 2011-12 SLO/SAO data as an appendix.)

    a. Please describe the program-wide dialogue on assessment results, including assessment of distance education courses. Where would one find evidence of this dialogue?

    (This section concerns the type and variety of dialog regarding assessment results, not the assessment results themselves. For examples of evidence, consider: meeting notes, program coordinator's records of dialogue, or email.) For each of these questions, click in the following box and begin typing. The box will expand as you type.

    > Titian Lish and fellow part-time faculty Ken Ross and Wesley Morgan, retired faculty Jeremy Hamm, and classified staff Mike Rinaldi met on Sept. 16 to begin the process of analysis of the SLO. There were some suggestions of revision, to bring the SLO's more in line with the curriculum of the courses offered.
    >
    > Dialogue has been limited, primarily due to the lack of a full-time faculty member coordinating the efforts of the part-timers. There is currently no assessment results for the SLOs, as part-time instructors are not required to complete SLO's. Assessment data will be

available beginning with Spring 2014.

b. Please summarize what was learned from the assessments, including distance education courses. How will these results be used for improvement/s?

(Please provide at least two paragraphs. One paragraph should address face-to-face assessments, the other paragraph should address distance education assessments. If the course is taught in both face-to-face and distance education modes include a paragraph comparing the assessment results.)

Assessment data will be available beginning with Spring 2014

c. To what extent will, and how, do assessment results support resource requests for AY 2014-15?

Assessment data will be available beginning with Spring 2014

d. What are the general plans for assessments in the upcoming academic year AY 2014-15 (*i.e.* additional assessments or reassessment)?

Assessment data will be available beginning with Spring 2014

D. Student Data

1. Analyze the student data provided by the Office of Institutional Research (http://www.laspositascollege.edu/researchandplanning/ProgramReview.php) and other data as appropriate (for example: SARS-TRAK data, library student surveys).

a. Please describe the program's dialogue about the student data. Where would one find evidence of this dialogue?

(This dialog should be occurring as you write your Program Review of 2011-2012. Examples of evidence may include: agenda or minutes from workshops or meetings, internal reports. Smaller programs may want to consider discussing their data with related programs, their Dean, the Institutional Researcher or, for academic programs, adjunct faculty in the program.) For each of these questions, click in the following box and begin typing. The box will expand as you type.

Mrs. Lish and fellow part-time faculty met on Sept. 16, 2013 for the first department meeting of the theater program, under the direction of a full-time faculty member. Evidence of this department meeting would be available in the form of meeting meetings, available through the department full-time faculty, Titian Lish.

b. Please summarize what the program learned from the student data. How will these results be used for improvement/s and planning?

(Briefly discuss trends or significant findings regarding student retention, success rates, different cohorts of students, etc. Student data may suggest the need for changes in course offerings, scheduling, teaching methodology, outreach, processes, etc., or may lead to the creation of a new SLO/SAO.)

> Generally speaking, the faculty members present were surprised to learn that the completed AA's were lower than previously believed. We believe, as a group, that this low number highlights the difficulty that students are experiencing in being able to take the courses required for an AA.
>
> We also know that the program demands revision, in order to fall in line with the AA-T model, and that without that revision, the incentive for students to obtain an AA could become significantly diminished.

c. To what extent, and how, do the student data results support resource requests?

   (If relevant, <u>briefly</u> explain how your student data may be improved by acquiring new or additional resources (eg: faculty, classified personnel, instructional equipment, facilities) that you plan to request. You will be asked to provide more detailed information on the resource request forms; this is just a brief summary.)

> During the last 13 years, 17 students have left Las Positas with an AA in theatre. This, we believe, highlights the ongoing problem of scheduling and course offerings. When an analysis is completed of the existing and offered curriculum, it becomes clear that the course offerings (and staffing/funding that accompanies them) are too narrow, both in the number of offerings and frequency, making it extremely difficult for students to achieve the AA in theatre. This is, now more than ever, magnified by the recent changes for no repetition in the coursework, something that is detrimental to students' ability to obtain the AA.
>
> *There must be more theater course offerings each semester in order to facility the possibility of 1) greater AA degrees being handed out, in general, or 2) greater students transferring with an approved AA-T.*

2. Enrollment Management **(Instructional programs only)**

   a. What total FTEF was approved for the program in 2012-13? This data is found in your Discipline Plans.

> FTEF Target for Fall 2012 was 2.20 – actual FTEF was 1.95
> FTEF Target for Spring 2013 was 2.0 – actual FTEF was 2.03
>
> Approved program total for 2012-2013 was 4.20

b. If this amount differs from 2011-12, describe what changes have occurred.

(To find Total FTEF for AY 2011-2012 consult the Enrollment Management data on the IR website. (http://www.laspositascollege.edu/researchandplanning/ProgramReview.php). If your allocation was less than the previous year, comment on the types of courses that were cut. If the allocation was more, indicate which classes were added and why.)

> The amount for 2012-2013 and 2011-2012 were the same

c. Describe and explain any changes you anticipate in course offerings for the academic year 2014-15.

> 1) We are anticipating, with approval, to be able to offer a greater number of sections for the THEA1A course, a course that is historically filled beyond capacity, with a large number of students seeking adding. Additionally, there is evidence to suggest that more than 30+ students attempt to enroll in the course after the close date, prior to the first day of classes, indicating both an interest and a need for additional staffing of this course.
> 2) We look to expand the curriculum of the THEA10 course by dividing it into two semester's long courses.
> 3) We plan on the addition of prerequisites to some of the existing courses.
> 4) We plan to create a leveling system within the THEA47 and THEA48 courses that will (a) allow students to receive variable credit more in line with their specific roles in the productions and (b) repeat the courses, with different functions, responsibilities, and educational outcomes specifically in line to the production and the student's unique participation in it. Our current AA degree requires students to take 12 units in performance, which can be difficult under the current model, to achieve in the proposed 2 years.

E. Human Resources (in AY 2011-12)

1. Please complete the following table.

   (Enrollment Management data is posted on the IR website:
   (http://www.laspositascollege.edu/researchandplanning/ProgramReview.php).

Total FTEF*	FTEF from Full-Time Faculty*	% FTEF from Full-Time Faculty **
4.22	0	0

*   If your program consists of multiple rubrics (eg: Anatomy, Ecology, Microbiology) sum values from all rubrics

**   If your program consists of multiple rubrics, use the following equation to calculate the % FTEF from Full-Time Faculty: Divide the FTEF from Full-Time Faculty by the Total FTEF and multiply by 100.

Type of Personnel	Number	Shared? With whom? If shared, state % of time	No. of hrs/wk	No. of mo/yr

		assigned to the program		
full-time classified staff*	1	Music 20% Dance 40% Theater 40%	40-80	12
regular hourly classified staff**				
student assistants	0			

*   full-time: 20 hrs/wk (50%) to 40 hrs/wk (100%)

** regular hourly: 18 or fewer hrs/wk (45% or less)

2. Will human resources be adequate for the academic year 2014-15?

    YES ☐   NO X

    If No, briefly describe. Provide any data which support these needs.

    > 1) There is an immediate need for a full time theater manager for the building. The fulfillment of this position would alleviate additional work load from both the full time theater and music faculty, as well as the current classified employee, who is working excessively beyond the contracted hours.
    >
    > 2) There is a building-wide, and school-wide, need for an additional classified technician to be on site. Having a dedicated, classified employee assist the current classified employee for the building, both of whom would help manage a professional and full production schedule, is essential to the viability of the building for both the program, and the school. Employing an additional full-time technician would allow more rental opportunities for the building, creating sources of revenue, and, most importantly, providing greater support for the creative programs on campus.
    >
    > 3) Additionally, there is an ongoing need for additional full time theater instructors, most notably a full time technical theater instructor, in order to 1) provide a more comprehensive technical training for students and 2) bring the program into a stronger alignment with the TMC for the state in order to create an AA-T degree

3. Are there Staff Development needs for the academic year 2014-15?

    YES X   NO ☐

    If yes, elaborate. Provide any data which support these needs.

    > The new full-time faculty member will be attending two conferences with the Association for Theater in Higher Education in July. The first will be a conference on leadership for program coordinators and department chairs, and the second for faculty in higher education theater programs looking to expand teaching practice. There is a need for the program as a whole to modernize the teaching practices and program functions. The best

> way to come up to date with industry and educational standards is through networking and conferencing.

F. Technological Resources

Are there any **new** technological needs for the academic year 2014-15?
(Do not discuss your existing technology, including replacements and repairs of existing technology. DO discuss new needs.)

YES ☐   NO X

If yes, briefly describe. Provide any data which support these needs.

(Examples of relevant data might include: enrollment information related to the growth of your program, workforce demands/trends, obsolete or outdated equipment and/or software.)

> 37T

G. Facilities, Equipment, and Supplies Resources

Are there any <u>new</u> facility, equipment or supply needs for the academic year 2014-15?
(In this section consider new facilities, equipment and/or supplies that are needed to support your program. This does not include your current items that need replacement. Definitions of these terms may be found in the glossary.)

YES X   NO ☐

If yes, briefly describe. Provide any data which support these needs.
(Examples of relevant data might include: data on program's growth, change in curriculum, ADA regulations, etc.)

> One of the main reasons for including an amphitheater in the design of the new campus facilities was the anticipation of the ability to produce summer outdoor productions. However, without the proper equipment, such productions are impossible and the construction of the amphitheater as it currently stands is unusable and a waste of resource spending. Reinvesting in the amphitheater would provide theater students the opportunity to understand how theater functions in an outdoor venue. This is true for the THEA 10 students, who study Greek theater, and the THEA 40/48 students, who need to learn to design for many different locations and complexities.
>
> *Currently, the program is in need of outdoor scaffolding, weather resistant walls and flats, and most importantly, outdoor weather resistant stage lighting equipment (lights, trees, etc.) and sound equipment.* Much of this was in the initial bond Measure B under FFE, but was pulled due to shortage of funds. These items must be funded in order to make the amphitheater a useable space, not just for the theater program, but for the school as a whole.

H. Financial Resources

1. Is there a Program budget for the academic year 2014-15? (Include any co-curricular funds)

   YES X   NO ☐

   If yes, please briefly describe amount and general uses.

> Our program currently maintains a four production season (Children's Theater, Main Stage Fall, Drama Workshop Student Works, and Main Stage Spring). Our current co-curricular account averages around $10k/annually. This covers costumes design and construction, set construction, lighting, sound, royalties, scripts, publicity, and general program maintenance needs. The reality is this small amount of co-curricular barely covers the financial needs of the program.

2. Are there any **new** financial needs for the academic year 2014-15?
   (Examples of new financial need might include: new funding needed for upcoming events, new initiatives, changes in curriculum that require new training beyond what staff development can provide, request for release time for something new, etc.)

   YES **X**   NO ☐

   If yes, briefly describe. Provide any data which support these needs.

> As the program continues to experience funding cuts, more and more outside designers are being hired to complete the tasks that should be done by students. A reinvestment in the theater technical program would not only invest in the students' futures, but also ease the financial burden on the co-curricular account, as more students would be able to complete the task of outside personnel. Currently we are spending upwards of $3000 per semester on outside vendor support (hiring designers, crew, etc.) to assist in the completion of the productions. These jobs belong to the students, but without administrative support in smaller, specialized technically programs, we continuously put ourselves in a Catch-22. Without administrative support, students are unskilled. With unskilled students, we are forced to hire out, which only encourages lower numbers in the tech classes. Additionally, many school and outside events rent the theater space for presentations, guest speakers, and productions. A well-trained, in-house support team provides a more professional experience, both for those renting the space and for the students.
>
> *We are looking to seek funding to have additional technical theater curriculum implemented to enhance the design capabilities and general theater curriculum reinstated and modified to support the learning outcomes of all our theater students, preparing them more adequately for a career in the arts. We would like to be able to offer more than just THEA 40 and 48 (inconsistently). Theater designers should be able to have the opportunity to study all of the elements of theatrical design in depth. We believe part of the reason for small numbers in technical theater courses is the reality of lack of mobility. After completing the entry level courses, there is no advanced work, which sends the wrong message about the nature of technical theater and discourages students from having a long term engagement with our program, however unintentionally.*

I. Other information pertinent to the program.

In the space below, discuss any other information which is pertinent to the program. Examples include

- Internal or external impacts on program
- (*e.g.*, mandates from state, curriculum changes in one program that impact another, loss of resources due to budget cuts, changes in college mission, goals, etc.)
- Other internal or external data *(data not discussed above)*

1) State mandates limiting the repeatability of courses for students are detrimental for theater arts. Like many professions, the skills in theater can take years to master. By eliminating the option for repetition, we essentially tell students they have one shot to perfect something that takes even the best artists years to develop. Additionally, the nature of theater is that every interaction is unique – when students are no longer able to repeat production courses, for example, we do two things: 1) limit their understanding of theater as a whole, essentially telling them if you have done it once, you have done it all, and 2) eliminate their long term involvement in our program as a whole – there is no reason to stay here if there is no opportunity for growth here. The administration MUST understand that performances in production are essential to the skill development of performers and technicians, and there must be a plan in place. We would not ask a pre-med student to dissect one cadaver before becoming a surgeon, thusly we cannot expect theater artist to master their craft in a limited involvement. ***This is why we are seeking to allow student personal and professional growth through a leveling system, within the production courses THEA 5, THEA 30 (31), THEA 39, THEA47 and THEA48.***

2) Budget cuts continue to limit the scope of the theater program, both in terms of course offerings and production style. In order to maintain community interest, there must be more funding to support the arts program. Specifically, ***we would like to see the funding to support additional courses (as described above)***, enriching both the quality of performances and the quality of the education of the students as a whole.

3) The building is still in need of ***a THEATER MANAGER*** to assist with the day to day operation of the theater/music/dance and general college programs, as well as outside rental requests. The current classified employee is overwhelmed with work, a problem only aggravated by the limiting of THEA 48.

4) The theater building is still in need of ***an ADDITIONAL CLASSIFIED TECHNICAL SPECIALIST*** to assist with the day to day operation of the theater/music/dance costume management program. Ideally, this person would have a strong background in sound, in order to round out the technical needs of the programs and organizations that use the space.

5) Additionally, the theater program is still in need of ***a COSTUME MANAGER*** to assist with the day to day operation of the theater/music/dance costume management program. There is currently no one employed to manage the costumes, shop, materials, and purchasing. With a costume manager, we would be able to inventory the thousands of costume items we have, making them available to outside theater

groups for rental, providing the theater program with an additional source of income.

III. SUMMARY

A. **Summarize objectives accomplished since the Program Review Update (2012)**
   (The 2012 Academic Program Review Updates can be found on the Grapevine

   http://grapevine.laspositascollege.edu/programreview/ipr2010-11.php

   (Click on your discipline name.) Your brief discussion may include objectives accomplished since the 2010 program review, even if not discussed in the Update.)

Since the 2012 Program Review Update, a full time faculty member has been hired.

B **Summarize objectives not accomplished since the program review update (2012) and why not.**
   (Your brief discussion may include objectives not accomplished since the 2010 program review, even if not discussed in the Update.)

1) The theater program still does not offer an AA-T in alignment with the Transfer Model Curriculum suggested by the state. In order to offer this, the college would have to commit to offering more courses in general, and with smaller enrollment. 2) Lack of course offerings is still making it difficult for the students to be able to obtain an AA, in general, within the suggested 2 yr. time here. 3) There is still no Theater Manager onsite to assist with the maintenance and running of this state of the art facility. And without trained students (i.e. limited technical theater courses) the facilities will continue to be under-utilized. 4) There are still not enough available classified theater technicians on staff to help run the building, and provide professional technical services to renters. Again, an additional technical theater classified employee would be immeasurably useful.

C. **What are the objectives for the academic year 2014-15?**
   (Summarize briefly the objectives you plan to accomplish or begin in 2014-15. You will describe your plan to implement/achieve these objectives in the Program Effectiveness Plan in Part IV.)

Though there are many items to work on, in order to grow and strengthen the program, for the immediate future we will be working on the following: 1) Work to increase class size in cut courses in order to have a more well-rounded program 2) Continue the work of leveling courses and receiving approval for such leveling 3) Hiring a Theater Manager 4) Hiring additional classified employee: Theater Technician 5) Utilization of amphitheater

D. For all needs identified in Part II, summarize how these needs will affect student learning/achievement and impact the program.

(This brief summary should capture the effects on students and the program if the needs are met or unmet.)

> Meeting the needs set forth in Part II will fundamentally change the way students leave Las Positas. All of the suggested initiatives aim at creating a more professional and realistic learning environment for students, so that they better understand their careers goals in the arts. Putting STUDENTS FIRST, we should be able to offer them more courses specific to their intended degrees, more opportunities to participate in production to fine tune their professional skills, and more engagement with theater professionals. Continuing to limit the courses/funding/personnel of the theater program is not saving the college money. It is, instead, limiting the professional output of a program, diminishing the credibility of the work we do here, and woefully underpreparing our students for the real world.

Continue to the next page to complete the form.

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IV. PROGRAM EFFECTIVENESS PLAN

Instructions: In the table below, indicate how you plan to measure the effectiveness of each objective summarized in Part III and the resources needed.

Suggested: 0-5 Objectives (focus on a few)

Rank	Priority 1=essential 2=important 3=nice to have	Objective	SLO's/SAO's linked to objective	College goal(s) linked to objective‡	How will effectiveness be measured?	Category*	Resources needed	Committee
1	1	Reinstatement of cut courses	Serve as the running crew of a play or musical		Additional courses offered, consistently	financial	Funding	CEMC
2	1	Leveling of THEA 47 and THEA 48	Serve as the running crew of a play or musical AND rehearse and perform in a musical or play		Clear levels indicated in course catalogue course outline	human	Administrative support	CEMC
3	1	Hiring of Theater Manager			Position Fulfilled	financial	Funding	Resource Allocation Committee
4	2	Hiring			Position	financial	Funding	Resource

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		additional Technical Theater classified staff			Fulfilled			Allocation Committee
5	2	Utilization of Amphitheater			Used and/or rented by the school and community	Facilities and supplies	Funding	Facilities Committee

*human, technological, facilities/supplies, financial, other

‡When College Goals become available, this column will be activated.