



# Theatre Arts

Program Review - Comprehensive Review

2023 - 2024

## Program Context

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### 1. Mission

Share how your program contributes to the College or fits into the College's Mission. For example, what other academic programs and student/academic services does your program engage with? Examples of student/academic services include the Learning Center, Library, STEM Center, SparkPoint, Dream Center, etc. Another example, how does your program fit into any of the College's plans (such as Equity, Technology, Strategic Enrollment, etc.)? If your program has a mission statement, you may include it here.

1. Mission: 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, and 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.
2. The Theatre Arts Department is proud to offer its support to a **diverse student body**, and encourages students of all walks of life to create meaningful connections (and thereby a **sense of belonging**) and a **respectful, inclusive community** by engaging in **authentic creative expression**.
3. The Theatre Arts Department offers many activities that foster **individualized learning experiences** and discovery of the **uniqueness of the self**, such as projects in acting, playwriting, and directing. These projects are designed to be flexible, so that each student can bring their authentic self to the work, and engage in the process as **equitable partners in the creative process**.
4. The Theatre Arts Department has an ongoing relationship with the College of Working Adults and Canada Middle College.

### 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."

No known changes.

### 3. Community & 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.

No known changes.

## Looking Back

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### 4. Curricular changes

List any significant changes that have occurred over the prior years in your program's curricular offerings, scheduling, or mode of delivery. For decisions made by your department, explain the rationale for these changes. If applicable, how have state policy changes affected your curricular offerings?

The Theatre Arts Department's offerings have shrunk in the past five years, a result initially of the 20-student minimum policy, and later, of the birth of my daughter and my subsequent step-down to 70%. Currently only two Theatre Arts courses are offered regularly, DRAM 140 Introduction to Theatre (online), and DRAM 200 Acting (hybrid). However, I will be bringing back student performances in the Spring of 2024 in the form of original radio dramas (DRAM 233,

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New Play Development), and will also be offering Introduction To Theatre in person in the Spring of 2024 as an evening class.

### 5A. Progress Report - IPC Feedback

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

The recommendations I received were to *"look into dual enrollment pathways with local high schools that have theatre to increase enrollment of students and exposure of Canada College."* An excellent idea of course. While I have not taken action on this yet (see below), I will be doing so by the end of this semester, in an effort to attract as many students as possible to this Spring's radio drama project (DRAM 233, New Play Production).

### 5B. Progress Report - Prior Program Goals

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Provide a summary of the progress you have made on the program goals identified in your last program review.

In regards to creating a formal relationship with a local theatre company in the form of a Memorandum of Understanding: unfortunately no progress has yet been made. The government response to the Covid 19 virus - i.e. the mandated shutdown, social distancing, and mask mandates - put every theatre company in the area into a state of profound uncertainty. End of 2019 all the way through 2020 was not a good time to be making any long-term plans. Following the birth of my daughter at the end of 2020 I took a leave of absence, and then returned at 70%. And so something as ambitious as this proposed MOU has been on hold.

My focus for the Department now needs to be on the development of our Spring 2024 project, a radio drama. It may be that for the next several years, radio drama could prove to be an excellent creative vehicle for both students and the Theatre Arts Department, as it is much more "lightweight" than a live production, both in terms of department and college resources, and in terms of student time commitment (a persistent deterrent in getting higher enrollment in DRAM 300, which meets four nights a week for eight weeks, a commitment that puts that course out of reach to many students, especially those who work or have higher unit loads). My intention is to devote 2024 - 2025 to radio drama, and then return to the question of an MOU at the end of the 2024-2025 school year.

Much less in question is the value of reaching out to local high schools. Before the end of this semester, I will reach out to Carlmont High School - I have a personal relationship with the drama instructor there - and see if any of their drama students may want to jump on board the radio drama project. I will ask around as to who the other "feeder" high schools are in our area, and make inquiries as to whether or not they have a drama department.

### 6A. Impact of Resource Applications

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Describe the impact to date of previously requested new resources (assignment, equipment, facilities, research, funding) including both resource requests that were approved and not approved. What impact have these resources had on your program and measures of student success? What have you been unable to accomplish due to resource requests that were not approved?

Not approved was my proposal to "Turn the Flex Theatre into a "Smart Room." The Flexible Theatre is an under-utilized but very unique and exciting space. It makes all the sense in the world to turn it into a multipurpose space, for use in presentations, social events, student club events, faculty forums, etc. As of now all we have in there is an antiquated, creaky "smart cart" that has definitely seen better days; it's barely usable, truth be told. Why not take pride in the space, upgrade it, and open it up to community use? This would not only benefit the community, but also raise awareness of Theatre Arts Department classes and productions. I encourage anyone who has an interest in utilizing the Flexible Theatre, especially as a Smart Classroom, to contact me.

### 6B. Impact of Staffing Changes

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Describe the impact on your program of any changes within the last program review cycle in staffing levels (for example, the addition, loss or reassignment of faculty/staff). If no changes have occurred please write "not applicable."

Not applicable.

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### Current State of the Program

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#### 7A. Enrollment Trends

Use the data provided by PRIE to examine your enrollments by department or courses. Describe trends in headcount, FTES, and load. If applicable, describe any other enrollment data that is relevant to your program.

DRAM 140 Unique headcount hovered between 49 and 66 from Summer 2018 and Fall 2020. After Fall 2020 and through to the present, this number drops significantly, hovering between 46 and 31. A similar trend can be seen in DRAM 200, Acting, with the pre-Fall 2020 numbers showing a high of 32 and a low of 23, and a post-Fall 2020 period showing between 14 and 20.

#### 7B. Significant Changes in Your Program

Have there been any significant changes in enrollment trends or course offerings? For example, has there been a significant increase or drop in FTES or Load? If applicable, consider trends in class cancellation rates and how it might have affected your course offerings. If needed, consider how the pattern of course offerings (times/days/duration/delivery mode/number of sections) affected your enrollment?

Dean Carranza has noted that the 12:45 – 2pm slot does not seem to be ideal for Theatre arts course offerings, and therefore he and I have decided to bring back the drama evening class, this time as a face-to-face Introduction to Theatre class (DRAM 140. Previously, the drama evening class had been Rehearsal and Performance, DRAM 300, the Theatre Arts Department production.)

#### 7C. Planning for Your Program

What changes could be implemented, including changes to course scheduling (times/days/duration/delivery mode/number of sections), curriculum, marketing, and articulation of pathways that might improve these trends? If applicable, include plans for faculty recruitment and faculty training. NOTE: If other sources of data are used, please upload these documents or provide URLs.

Outreach to local high school drama classes and drama clubs might do a bit to improve enrollment in Theatre Arts Department courses. Other than that, I myself don't have any marketing experience, and am not qualified to assess what else could be done. As for scheduling, we'll see how the Spring 2024 evening course and the afternoon DRAM 233 courses fare – both are somewhat experimental.

#### 8A. Access & Completion

Describe the student completion and success rate in your courses and/or program using the data provided by PRIE. Look at your course offerings, in the last program review cycle was it possible for a student to complete your certificates or degrees while only completing courses at Cañada College? How can the college help you improve student completion and success? What changes could be made?

It has not been at all possible for any student to complete a Theatre Arts AA or AAT here at Canada for many years. Back in February of 2023 I was in discussion with Dean Carranza, Gloria Darafshi, and Phat Minh Nguyen Le (Frank) on this subject; my question has been: "is it possible to piece together a Theatre Arts AA using various courses from around the District?" Until very recently, the answer I got was, essentially: "interesting question; it seems nobody really knows." However, more recently, at the Humanities Division meeting of Friday 10/6, I learned that starting in the Fall of 2023, official policy (already adopted by CSM), will be that yes, as long as 50% of a 12-unit degree is earned at Canada, the remainder can be taken elsewhere within the District. Now the next step will be actually piecing such a degree together. I intend to work on this with Dean Carranza, and I expect to be reaching out to various other professors across the District (such as Professor Kevin Simmers, who teaches Acting at Skyline) as well.

The success rate for the two courses that have been offered regularly (DRAM 200 and DRAM 140) has been between 77% and 80% for DRAM 140, and 76% and 89% for DRAM 200. In my experience, the overwhelming reason why students don't pass either of these two courses is that they "quiet quit" - that is, they simply stop coming to class, and don't respond to my emails. The problem is retention. If there are any ideas as to how to combat this trend, I'd be delighted to hear it.

#### 8B. Student Equity

One of the goals of the College's Student Equity plan is to close the performance gaps for disproportionately impacted students. Use the data provided by PRIE that indicates which groups are experiencing a

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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?

Interestingly, the success rate for students age 23 – 28 was 30.3 percentage points lower than the overall success rate in Theatre Arts during the 2022-2023 academic year.

In looking more closely at the Enrollment Report for Theatre Arts, this age group (23-28) does just as well in the DRAM 200 Acting class as age groups 18-22 and 29-39, with all three groups performing between 80-85% success rate. Where the disparity comes in is in the DRAM 140, Intro to Theatre online course, one section of which is always devoted to the CWA program. The older adults in that course (29-39, 40 – 49) are doing much better (78%-89% success rate) than the underperforming ages 23-28 group (at 63% success rate). I honestly don't know why this is. Perhaps the older adults have more extrinsic motivators for completing their degree (i.e. career advancement), while younger adults are operating, in general, off of more intrinsic (and less stable) motivators?

### 8C. Completion – Success Online

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The college has a goal of improving success in online courses. Using the data provided by PRIE, 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".

Success rates for online Theatre Arts sections were at or above the success rates for face-to-face sections during the last five academic years.

### 9A. SLO Assessment - Compliance

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Are all active courses being systematically assessed over a three-year cycle? Refer to the Program's /Department's Three-Year Assessment Plan and describe how the plan is completed across sections and over time.

Yes, this is actually a rather simple task, as for the last three years the Theatre Arts Department has only been offering two courses: DRAM 200 Acting and DRAM 140 Introduction to Theatre. DRAM 140 is assessed twice, using two different SLO's, over this three-year plan, and DRAM 200 Acting is assessed once.

### 9B. SLO Assessment - Impact

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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?

The results of the SLO assessment are more than satisfactory; students are surpassing the goals set for every SLO. However, I'd like to see an even higher success rate for DRAM 200 Acting SLO "Three Areas of Acting." The assessment for this SLO is the students' final performance of a scene or monologue. Those who *do* perform their final project generally do very well indeed – the problem is attrition.

Every semester I get one, perhaps two students who just drop off the radar and don't respond to my emails. Early and frequent urging (both live and through email) to just stay in touch does seem to have some effect – every semester I work out a "catch up plan" with students who have missed rehearsal. Still, there are students who slip through the cracks, and this is what keeps the success rate for this SLO hovering around 80%, and not much higher. Perhaps offering those students the chance to record a monologue for partial credit – implementing strategies learned from the development of the Department's radio drama production - would help.

### 10 PLO Assessment

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Describe your program's Program Learning Outcomes assessment plan using your Program/Department's <b>Three Year Assessment Plan</b> 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?

The Arts Engagement PLO was barely met, with exactly 70% (the absolute minimum) of students completing their Personal Response to a Live Performance. Again, there may be other ways (more friendly to low-income students, students working full time, or students with children) in which students can engage in the arts both within and

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outside of the District in order to meet this objective. In addition to the radio drama idea (see above), perhaps a student-driven live storytelling event, or an evening of cinematic scene study (a joint effort of the Literature and Theatre Arts Department) would be a good way to increase student engagement.

### Looking Ahead

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**11. Planning for the future is an important part of Program Review. This is your opportunity to identify new directions for growth and improve your program. Based on your analysis of the data and your responses to the questions above, identify specific and measurable goals and action plans for achieving those goals. Consider goals such as, but not limited to: updating curriculum, closing equity gaps, responding to student and community needs, etc. Please enter your response in the textbox below.**

The top two priorities for the Theatre Arts Department need to be: 1) creating a new Theatre Arts AA that includes courses offered throughout the District, so that students seeking to earn their AA in Theatre Arts can actually do so. 2) Gathering the resources necessary (see the Theatre Art Department's Resource Request) to develop, rehearse, and produce quality radio drama for the students to use in their professional portfolios. A more distant third priority, to be assessed at the end of the 2024-2025 academic year, is exploring the possibility of creating a MOU with a professional theatre company in the area, such as Hillbarn or Pear Theatre Company, which would bring back professional-level live productions to the Theatre Arts Department, and provide our students with valuable experience, while offering free rehearsal and performance space to the participating company. While this is an exciting prospect, it is also an ambitious and potentially complicated one, and is therefore, in my judgment, only to be pursued after securing success with the first two objectives.

**Next Step: If your program is requesting resources, please go to "STEP 2: Resource Request (OPTIONAL)" and submit your specific requests there. Otherwise, this is the last prompt in the comprehensive program review form.**

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### Supporting Information

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### Non-Personnel Item (2023 - 2024)

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##### Program Requesting Resources

Theatre Arts Department

##### Item Requested

Various pieces of equipment to create a Theatre Arts Voice Recording Studio

##### Item Description

5 Microphones: Rhode NT1 5th Generation <https://rode.com/en-us/microphones/studio-condenser/nt1-5th-generation> \$249.00 each, \$1245.00 total

1 MacBook Pro – (1) M2 Pro 12-core CPU, 19-core GPU, 14-inch, 32GB RAM, 1TB SSD – <https://www.apple.com/shop/buy-mac/macbook-pro/14-inch-space-gray-apple-m2-pro-with-12-core-cpu-and-19-core-gpu-1tb> \$2899.00. Note: only a Mac will work with our Q-Lab equipment (for running sound during live performances) installed in the Flexible Theatre. Windows-based computers are not compatible with our pre-existing sound equipment.

(5) Aokeo Professional Microphone Pop Filter – <https://www.amazon.com/Professional-Microphone-Stabilizing-Recordings-Broadcasting/dp/B01N21H9WY> – \$10.99 each, \$54.95 total.

(5) Aokeo Studio Recording Microphone Isolation Shield – <https://www.amazon.com/Professional-Microphone-Shield%EF%BC%8CPop-Filter-High-microphone/dp/B07Q2FYXT4/?th=1> \$34.99 each, 174.95 total.

##### Program Goals this Request Supports

The Theatre arts Department is requesting that the college invest in equipment needed to set up a small Theatre Arts Recording Studio, for the purpose of recording audio dramas / radio plays. The Department is transitioning from producing only live theatre to producing a combination of live and recorded performances, in an effort to provide students with marketable skills (voiceover talent), and with work they can include in their portfolio that is more engaging and dynamic to directors and producers than a live performance credit on a resume. A Theatre Arts Recording Studio may also raise awareness of the Theatre Arts Department, attract more students, and provide multiple departments, student groups, and campus organizations with a venue through which to record promotions, announcements, and other media works.

##### Status

New Request - Active

##### Type of Resource

Instructional Expenses (under \$5,000) e.g., lab supplies, Student Athletic supplies, calculators, etc.

##### Cost

4,373.9

##### One-Time or Recurring Cost?

One-time Cost

##### Critical Question: How does this resource request support closing the equity gap?

Many low-income and working students, as well as students with children or with difficult or unstable life circumstances (an increasing trend, unfortunately) find it difficult if not impossible to commit to a four-nights a week, 3.5 hours a night rehearsal schedule. A radio drama requires a much less arduous rehearsal schedule;

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the rehearsal and recording process can be completed within a standard 3-unit hybrid course, and is therefore more inclusive to all students, and has a much greater chance of creating a more equitable outcome (rather than favoring those students who do not have to work, and/or have more stable and resource-rich lives).

**Critical Question: How does this resource request support Latinx and AANAPISI students?**

The Theatre Arts Department attracts many students of color, and so the chances of an AANAPISI student – or any other student of color – getting behind the mic and recording their work is very high.

## Map Request to College Goals and Strategic Initiatives

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**Which of Cañada College's Goals does this resource request support?**

Student Access, Success, and Completion, Community Connections, Equity-Minded and Antiracist College Culture, Accessible Infrastructure and Innovation

**Which of Cañada College's Strategic Initiatives does this resource request support?**

Ensure students (particularly part-time students) experience a sense of belonging and connection to the College that helps them persist and complete, Support innovative teaching that creates more equitable and antiracist learning environments, Strengthen K-16 pathways and transfer, Provide adequate access to technology