

Instructional Program Review Report

Sierra College, 2017-18

Department/Program Name: Theatre Arts (formerly Drama)

Date Submitted: _____

Submitted By: Scott Adams

Ideally, the writing of a Program Review Report should be a collaborative process of full-time and part time faculty as well as the appropriate educational administrator, instructional assistants, classified staff members and students who have an interest in the present and future vision of the program at all sites throughout the district. The Program Review Committee needs as much information as possible to evaluate the past and current performance, assessment, and planning of your program.

Please attach your Department Statistics Report (DSR) and your ePAR Report when sending in your Program Review.

1) Relevancy: This section assesses the program's significance to its students, the college, and the community.

1a) To provide context for the information that follows, describe the basic functions of your program.

RELEVANCE TO STUDENTS

- Offer two degrees (AA/AA-T) and two skill certificates (stagecraft, costuming)
- Provide students with a two-pronged educational road map to either (a) immediately enter the theatrical and entertainment workforce in technical, administrative, or performance employment capacities, or (b) further their education toward a bachelor's degree at a 4-year institution that prepares students for additional career paths, such as educators, self-employment, non-profit organization work, or furthering their training.
- Secure internship opportunities with local arts organizations
- Build a strong and professional approach to working in the theatre industry by offering two full length large-scale live theatrical productions per academic year. Students are trained to work onstage as actors, backstage as crew, in the fields of stage management, lighting, sound, stage properties, costuming, make-up, scenic art, directing, house management, box office, publicity and marketing, and stagecraft.

RELEVANCE TO COLLEGE

- As one of the six departments in the newly identified Visual and Performing Arts Interest Area developed by R4S, Theatre Arts works collaboratively with the Music Department on many productions for both musicals and non-musicals providing a culturally enriching way for the campus to experience performing arts.
- Each semester, Theatre Arts offers insights into building its productions by offering flex workshops through its directors and designers discussion.
- As a member of the CTE Committee, Theatre Arts works collaboratively to support and partner with other technical programs so that Sierra students have access to quality equipment, instruction, and facilities to make them workforce ready after leaving Sierra College. Moreover, much of the grant money awarded to our department serves the entire

campus through funds allocated directly toward state-of-the-art lighting, sound and staging instruments for the Dietrich Theatre (the campus's largest venue for events, guest speakers, workshops and presentations.)

RELEVANCE TO COMMUNITY

- Partner with local professional, community and educational arts and theatre organizations via: offering internships; sending our students to patron their productions; trading and loaning of costumes, set pieces, and properties; and inviting to participate on our Advisory committee co-hosted with Folsom Lake College Department of Theatre and Film
- Full and part-time faculty participate as student Respondents in annual Lenaea High School Theatre Festival at The Harris Center in Folsom
- Invite local schools to attend special free performance for both fall and spring productions

1b) How does your program support the district mission, as quoted below? Please include an analysis of how your program supports ISLOs (Institutional Student Learning Outcomes): Communication, Technology and Information Competency, Critical and Creative Thinking, and Citizenship?

“Sierra College provides an academic environment that is challenging and supportive for students of diverse backgrounds, needs, abilities, and goals with a focus on access, equity, student-centered learning, and achievement. The college is committed to practicing diversity and inclusion, and recognizes that a diverse and inclusive curriculum and workforce promotes its educational goals and values. Institutional learning outcomes guide the college's programs and services, encouraging students to identify and expand their potential by developing knowledge, skills, and values to be fully engaged and contributing members of the global community. Sierra prepares students by offering Associate's and transfer degrees, certificates, career and technical education, foundational skills, as well as lifelong learning and enrichment.”

Performing Arts in the 21st century thrives on diversity and an enriching, inclusive environment. The Theatre Arts Department curriculum supports this approach emphasizing teaching units and learning outcomes that educate students in the emergence and impact of all cultures and backgrounds including women practitioners in theatre, LGBTQIA themes, social, global and political themes, African American, Asian, Chicano-Latino(a), elderly, mental and physically challenged populations, and youth and community theatre. Our program in recent years has trained a particularly high number of female students in technical theatre, which has been a traditionally male dominated field.

ISLO ANALYSIS

- **Communication** – Theatre Arts students must demonstrate understanding of learned outcomes through thoughtful verbal and written analysis in areas of historical relevance, technical best practices, problem-solving and production performance considering diverse plays, playwrights, designers, actors, producers and stage technicians. Students are taught and empowered to express themselves about projects, presentations and classroom activity in small groups, large groups and one-on-one by way of self and peer analysis. We incorporate this method of instruction and learning in our CSLO's.
- **Technology and Information Competency** – The Theatre Arts program utilizes state-of-the-art equipment including LED and moving light instruments, multiple wireless microphones and high-end digital sound software, light and sound boards, and staging equipment to train students to work and support live theatrical productions. Students learn to evaluate circumstances for production in classroom, rehearsal and performance situations, to apply learned terminology, and to demonstrate their understanding and competency.
- **Critical and Creative Thinking** – Much of our coursework requires the critical analysis of reading plays and applying that analysis toward problem-solving during practical or theoretical production work. Students are required to use creative thinking in a variety of ways including the following: (1) selecting the appropriate tools and materials for building sets; (2) selecting the appropriate lighting instruments, circuitry, focus angles and color palettes for stage lighting; (3) experimenting with various voice, movement and acting choices for creating character; (4) selecting appropriate costume fabrics and textures, colors, silhouettes, pattern, and motion requirements in accordance with the period, style or artistic concept; and (5) solving problems on the fly that occur during live rehearsals and performances, such as costume, lighting, property, microphone, computer board, and set malfunctions as well as human error.

1c) Program offerings align with which of the following mission categories (check all that apply):

X Transfer X Career Technical Education
 Basic Skills X Personal Development/Enrichment Lifelong Learning

1d) Please analyze your department's success in supporting the mission categories marked in 1c above. Please provide evidence in support of this analysis, including data from the dashboard relevant to this evaluation. If any of the following apply to your program, please address them in your analysis.

- Degrees, certificates, and/or licenses your department has generated:
 - The alignment of these awards with the district's mission and/or strategic goals. (See the district "Awards Data File, available from Research and Planning, for your numbers).
- Job placement or labor market information for your program's awards and licenses.
- The contribution your program makes to student transfer.
- Participation in basic skills programs.

- ✓ **Transfer:** According to the list of majors we received at the beginning of the 2017-18 academic year, 48 out of our 79 registered majors have declared their desire to earn a transfer degree. (*Note: we suspect the actual number of student majors taking our classes is more likely between 40 and 50, and that the 79 is simply numbers who entered Theatre Arts as their major). From 2014 to 2017, the average of students who have declared transfer students is at 25. This number increased from 12 students declaring an intention to receive an AAT in fall, 2014 to 43 students in spring, 2017. The average of awards over that same 3-year period of time is at 3 students. The reason for the low number is clearly identifiable in the amount of time our students on average have taken to complete the program. Our average is 4.88 years to earn an AAT and 4.2 years to earn an AA. Our faculty and staff all agree that this trend is historically typical among theatre students, as they tend to work, do community productions and go to school without feeling the pressure to move on within two to three years. We hope that the work being done with R4S with mapping and templates will help decrease the time our students achieve awards, and as a result will increase the number of awards they earn. Although we do not have any data yet to back this up, we do sense an upward trend the past academic year with students who have shared with us they have been accepted at 4-year institutions. The average number of students in our costume and stagecraft certificate programs has been at about 2-3 students since fall, 2014. The 3-year average for awarding certificates is at 5 students.

- ✓ **CTE:** We currently teach 11 CTE courses offering one of the strongest programs in technical theatre in the area. Our department has been an active member of the CTE committee for about 18 years. As such, we regularly participate in high profile and high volume events each year such as high school visitations at CTE days where dozens of high school students tour our facilities in the department and receive information about our program. We also participate in the Maker Faire each fall and in-reach events welcoming current Sierra College non-majors to learn about our program. As part of our CTE committee fulfillment, we have assembled an advisory board that meets twice a year and offers professional feedback on best industry practices to prepare our students for a career in theatre arts. A most recent development that has partnered our department with other CTE departments includes a new multi-disciplinary certificate in performance event technical support that will require classes in technical theatre, commercial music, mechatronics and small business development.

- ✓ **Personal Development/Enrichment:** Students who enroll in theatre arts classes at Sierra College come away with life-building skills that benefit them in an array of personal and professional situations. Our students in performance classes gain skills in public speaking, team work, creative and artistic expression, problem-solving, and critical analysis. Our technical students gain similar skill sets as well as budget management and hands-on training using state-of-the-art equipment that prepare to them get jobs in the workforce. The theatre industry attracts students of all ages, and indeed we have regular students over the age of 50 who take our classes each semester. Here is an unsolicited quotation sent in an e-mail from a student over 50, who participated in one of our Acting Fundamentals classes in Fall, 2017 that speaks strongly in support of the personal enrichment that our program offers:

“[I was] a person completely unfamiliar with the art of drama. Imagine knowing nothing at all about acting yet being curious. Your class organization was immensely helpful in opening my eyes to the thought of acting. You started slowly, but effectively. You made some critical points early then followed through with increasing challenges. The more I heard, the more I became able to focus on what was really supposed to be happening. It became one of the most profound learning experiences of my life.”

1e) Optional Additional Data: Comment on any other relevant contributions of your program to the district mission, goals, outcomes, and values not incorporated in the answers above. Examples include but are not limited to contributions to student equity and success, diversity, campus climate, cultural enrichment, community ties, partnerships and service, etc. Include specific data and examples.

The theatre arts discipline enables our faculty to include an incredibly diverse history of dramatic works from playwrights of various cultures, races, genders, abilities, and socio-economic statuses in our curriculum. We teach everything from women’s theatre to LGBT and African American plays. We receive students of all abilities and meet them where they are in a very inclusive and supportive environment. Our facilities, such as the wheelchair lift in the Dietrich Theatre enables students who are physically challenged to succeed in our performance classes. Our department also offers a student run Theatre Club that has good leadership and momentum this semester heading into the future. The club has contributed to campus clean-up and been active in Wolverine Days. It hosts students from all majors and interests, and encourages participation and confidence-building games in a supportive environment. Our department ties with the community remains strong in particular with the outlying theatre and performance organizations in educational, community and professional theatre circles. Our department is a member of the Sacramento Area Regional Theatre Alliance (SARTA) and participates in the Eleanor McClatchy Award process for our productions. Additionally, half of our faculty participate annually as professional Respondents for the Lenaea High School Theatre Festival held at the Harris Center at Folsom Lake College. We partner regularly with local college and professional theatres to enable our students to attend productions as part of assigned class curriculum.

2) Currency: This category assesses the currency of program curricula as dictated by Title 5 and the currency of efforts in meeting accreditation standards as well as improving pedagogy and engaging in professional development.

2a) Curriculum: Comment on the currency of your program’s curricula, including discussion of any recent or projected changes. Please describe your process for evaluating and revising curriculum, including the use of SLOs.

- Our department just underwent and completed curriculum review in 2017.
- We reviewed all 23 courses ensuring that our outlines, objectives, teaching and assessment methodology and comparative resources are current and align with industry and district standards.

- Our full-time and part-time faculty meet at least once a semester during flex week to review assigned CLSO evaluations to complete learning assessment summary (SLAS) and department assessments analysis (DAA) forms during planning and assessment meetings. We work to ensure consistency among faculty who teach the same course by discussing approach to meeting SLO's.
- During curriculum review, we re-wrote, added, deleted and clarified several SLO's in many courses.
- This semester, we met twice with full-time and part-time faculty to see how we could analyze our dashboard data and DAR to ensure greater student success and retention.

Please describe and analyze any effects of R4S and other developments in curriculum and program planning.

We were quite involved with the R4S Team Task Force over the past two years. We met with their team representatives and counselors to brainstorm and recommend interest areas and later mapped out a 4-semester template for students, which is ready for students to use. A few years ago, we initiated a mandatory Majors Reception for our majors at the beginning of the fall semester. At this meeting, we invite counselors and staff to talk to our majors about ways to enhance student success that include sharing the new R4S maps, sharing information on tutoring centers, RISE, Umoja, Puente, student clubs, career fair, internship opportunities, and DSPS and Veterans support on campus.

2b) Student Learning Outcomes Assessment: Analyze your program's assessment of course outcomes, analysis of results, and improvements/changes made to the program as a result of this assessment. Please provide specific data and analysis in the space provided.

Over 90% of our Student Learning Assessment summaries over the past 3 years have stated to continue using the current method of evaluations. The numbers are supporting the data we reviewed on the dashboard from 2016-17 year that our success rates at 82.2% are higher than the district average at 73.4%. One recent exception was in the Stagecraft class from fall, 2017. In this class, the instructor had mostly proficient results using an "exit interview" type assessment to discuss what had been learned after observing scenic elements in a production. The instructor concluded that the ability to explain advantages and disadvantages of one design element over another or the qualities of styles with a depth of understanding was lacking. She concluded she would need to cover more basic design concepts and elements and to make more time to practice terminology and vocabulary than was currently being done. Similarly, in a recent analysis of the Acting Fundamentals class, the instructor found reason to adjust teaching practices in order to improve results. He used the term paper as an assessment tool to evaluate the CSLO that would "analyze and practice the basic elements of incorporating stage movement, voice technique, posture and gesture to create and develop character." The results were 4 unsatisfactory, 17 proficient and 5 mastery. The instructor concluded that students were writing about their observations nearly to the level they were expressing them in class, and that even though 85% scored proficient or higher, he hoped to improve results in the future by sharing more writing samples, so students gain a better understanding of what the quality of their written work should be in order to achieve a greater level of success.

In the space below, please describe or attach the cycle you have developed for outcomes assessment.

Each of the classes are mapped out over a 3-year cycle that covers the first 3 SLO's in which to evaluate. For example, THEA 10A evaluated CSLO 1 in F 2014, CSLO 2 in F2017, and will be due again in F 2020 to evaluate CSLO 3 for that same course. (See example below) This semester, we are in the process of evaluating THEA 10B (CSLO 2), THEA 15 (CSLO 3), THEA 17 (CSLO 2), and THEA 22A, 22B, 22C, and 22D (all CSLO 2). The mapping cycle looks like this:

| THEATRE ARTS COURSE OUTCOMES - CSLOs | | Year 2 | | Year 3 | | Year 4 | | Year 5 |
|---|---|---------------|--------|---------------|--------|---------------|--------|---------------|
| | | F 2014 | S 2015 | F 2015 | S 2016 | F 2016 | S 2017 | F 2017 |
| DRMA 10A | | | | | | | | |
| CSLO 1 | Communication: Students will through oral, written, and physical performance: describe and practice the basic steps to creating a character | X | | | | | | |
| CSLO 2 | Analyze: Students will through oral and written analysis: analyze and practice the basic elements of incorporating stage movement, voice technique, posture and gesture to create and develop character | | | | | | | X |
| CSLO 3 | Demonstrate Skill: Students will through physical performance: reinforce learned techniques by rehearsing and performing developed characters in monologues and scenes. | | | | | | | |

2c) Professional development: Please describe how your department's individual and group activities and professional development efforts serve to improve teaching, learning and scholarship.

All of our faculty members are actively involved in industry endeavors each year. We have part-time faculty who act, direct, write and produce both professionally and in educational and community settings in addition to running their own community and semi-professional theatre companies in the Greater Sacramento area. Some of our colleagues have earned awards for writing original plays that have been produced locally, and many have earned acting awards for stage and film credits. As mentioned previously, most of our faculty participate as judges (Respondents) at the annual Lenaea High School Theatre Festival held in late January or early February at the Harris Center at Folsom Lake College. All of these endeavors enrich faculty involvement and to maintain and increase networking opportunities in the industry. These experiences allow our faculty to access and cite relevant local productions on a personal level, which garners interest among our students as well as respect of our knowledge in the field.

2d) Optional Additional Data: Enter additional data here that you believe to be an indicator of your program's effectiveness and explain why.

3) **Effectiveness: This section assesses the effectiveness of the program in light of traditional measurements.**

3a) Retention and Success: Identify and explain the three-year trends in your program's data contained in the DSR and analyze any relevant information found in the data dashboard related to retention and success. Address separately the data for on ground and on-line course. Evaluate the significance of the trends, including any challenges experienced by the program and any relevant data/analysis from your course and program outcomes assessments. Please analyze any significant trends related to student equity and success. If you determine that you need to improve the program's performance, please describe how you plan to achieve this goal. Please include the results of your outcomes assessments, as appropriate.

According to our DSR, from Fall, 2014 through Spring, 2017, our average success rate is 81% and our average for retention is 90%. These numbers exceed the district averages of 73% for success and 85% for retention over this same 3-year period of time. In each of these areas, the trends have steadily increased, with the exception of a dip in spring, 2016. However, after this dip, the retention rate jumped from 88% to 94% in fall, 2016 and leveled out at 93% in spring, 2017. This increase coincides with our work using early alert systems (specifically Starfish) over the past two years, with a concentrated departmental effort to identify students who are struggling earlier in the semester and to address their academic needs to ensure both success and retention. The success trends mirror that of retention over this same period where it increased from 75% in fall, 2014 to 86% in spring, 2017, again spiking from a dip at 78% in spring, 2016 up to 83% in fall, 2016.

We did not have any online classes during the period reflected on the DSR. For many years, we taught a TV course in Introduction to Theatre, but this was faded-out by Distance Learning after the end of the 2015-16 academic year.

The data for retention and success by equity shows that groups ranged in average from 87% to 93% in retention over the three-year period. We are comfortable with this rate of retention, which falls in line or better than the overall retention rate. The success rates range in average from 72% to 85% over the three years. The lowest groups are veterans at

72%, low income at 75%, and foster youth and students with disabilities both at 78%. The trends for veterans students over the three years are difficult to pinpoint, as they jump up and down drastically. In fall, 2014, the rate was at 50%, then jumped to 100%, back down to 71%, up again to 100% in fall, 2016, then down again to 50%. Foster youth numbers are a bit more consistent with the exception of two straight terms in fall, 2015 and spring, 2016 where the numbers fell below 70% and as low as 50%, but jumped back up again to 100% the last two semesters. Since we have experienced the best results when we have identified needs early in the semester, we intend to address the lower success rates of these four groups by inviting staff representatives and student peers from the Veterans Center, DSPS, EOPS, TRIO, and Guardian Scholars to our classes in the first couple weeks of the semester to speak and answer questions.

- 3b) Enrollment Trends: Identify and explain the three-year enrollment trends in your program's DSR data. In addition, analyze any relevant information found in the data dashboard related to these trends. Address separately the data for on ground and on-line, as well as the data at the various centers in which your program may operate. Evaluate the significance of the trends including any challenges experienced by the program. Please analyze any significant trends related to student equity and success. If you determine that you need to improve the program's performance in any way, please describe how you plan to achieve this goal.

Enrollment totals for the department average at 425 over the last three years. The trends suggest an interesting chart starting at 385 in fall, 2014 and increasing up to a peak in spring, 2016 at 542, then dipping down to a low of 348 in spring, 2017. We believe this trend coincides with district numbers and indeed community college trends statewide over the past two years. There was some speculation that students fearing an economic downturn were going straight into the workforce. We know historically, that classes in the arts tend to get hit the hardest during downward trends, which we discovered was true when speaking to other departments on campus in our interest area such as music. We are encouraged, however, that this spring (2018) our numbers jumped to the highest they have been since that initial dip at 465 total students.

As mentioned above, we did not have any online classes during the last three years, however, we just initiated our first online course (Introduction to Theatre – THEA 13) this semester and plan to add a second section in fall, 2018. Enrollment numbers for this online course is at maximum capacity, so there is definite student interest.

The most noteworthy trend for enrollments has been the continuing decline at NCC. Since that same dip after spring, 2016 where enrollment at NCC in our department was at 134, the numbers have dropped significantly to under 20. Our line dean and the Executive Dean at NCC have been working with us requesting that we pull back our offerings in fall and spring to see if numbers will jump start. This approach has not worked to date. However, we have a long-term plan in the works to tap into the Nevada County community by starting an outdoor Shakespeare (or classical play) production over the summer whereby our cast and crew production classes will be initiated for the first time at NCC. Our hope is that this new program will bring more people in the community to the campus over the summer and kickstart our acting and Introduction to Theatre class offerings in the fall and spring. We are targeting these production classes to begin in summer, 2019.

When we looked at some of the data for the certificate program enrollment, we found that while we have consistently strong enrollment in the costume and make-up courses, only one student has enrolled to receive the costume certificate in the last three years and only two students since 2012. This is an alarming statistic, which we plan to address immediately. We have only offered certain niche courses every other year for many years. For example, we offer Scenic Painting every other fall in rotation with Stage Properties every other fall. These classes do not have as much of an effect on degrees, as they are electives. However, since we only offer Costume History in rotation every other spring with Costume Construction, this makes it extremely difficult for students to earn a certificate in Costuming when only here for two to three years. Additionally, Stage Make-up, which is a mandatory class to earn the Costume Certificate, is also only offered one semester (spring) per year. Given these irregular rotations, we plan to look to hire more part-time faculty in costuming and make-up, so we can offer classes toward this certificate each semester, if at all possible.

- 3c) Productivity: Comment on how the program contributes to overall district productivity. Evaluate the significance of the trends including any challenges experienced by the program. If you believe the statistical trends need improvement, and can be affected by your actions, If you determine that you need to improve the program's performance in any way, please describe how you plan to achieve this goal.

Our program features a minimum of two mainstage productions per academic year. A great deal of our program offerings is centered around these productions as the learning outcomes for our technical classes are built toward students gaining hands-on experience working on the productions. Students in stagecraft, lighting and make-up classes, for example, help build sets, hang lights, and do make-up for the mainstage productions. The shows we produce, however, are professional quality productions covering an array of topical, enlightening and sometime historically significant themes that are open to the community, serving as a great showcase of Sierra College student and staff work. We also collaborate with other departments, such as the music department for our musicals.

One of the primary challenges our program is experiencing is that we lack sufficient facilities to teach both the technical and performance-based classes. These classes constitute 18 of our 22 courses currently offered. We only have two official classroom spaces plus the scene shop, where our sets and lights are built and stored, and the dressing room. We share all of these spaces with the rest of the campus and to outside community events.

The Dietrich Theatre hosts 120-140 events per year, plus an additional 140-160 rehearsals and classes per year both in Theatre and the Music departments. Nearly every department on campus requests usage of the Dietrich Theatre each year. Our classes and rehearsals held in the Dietrich Theatre are being bumped for event set-ups on a regular basis. There is a growing demand for our performance classes that we are not able to meet, due to inadequate facility space. Our technical classes have been sharing the theatre classroom space while other classes are taking place, which is distracting and less than productive for both classes concurrently in the same teaching space. We have to teach the acting and stage movement classes in the theatre in order to meet learning objectives, so other classroom spaces are not an option. We are also losing students to other local community colleges, because their facilities greatly surpass ours. American River College, Sac City College and Folsom Lake College all have a minimum of two to three rehearsal and performance venues as well as acting and technical labs, and we only have one theatre, again, which we share in abundance. We proposed in fall, 2016 to the campus master plan committee our vision to build a new performing arts building for both Music and Theatre Arts departments with a similar design structure to American River College, but there has been no movement yet onto the master plan. The master plan committee said we might be able to reconfigure our existing space, which is why we have entered into ePAR our desire to reconfigure classroom T-2 into a multi-purpose black box space for lighting lab class, production rehearsals, student-directed one-act plays open to the public, while maintaining its smart room capacity for lectures. We are in the process of getting estimates toward this goal, but this is an imperative short-term solution to ensure the growth of our program.

3d) Analysis and Planning: Referring to your ePAR Report of Goals, Strategies, Actions, and outcomes assessment cycle and relevant assessments/evaluations, please describe your program's plans to maintain or increase its effectiveness and analyze and evaluate your efforts to achieve these goals. Please describe and analyze the impact of any R4S initiatives on your program and incorporate any relevant information in the data dashboard related to student success, equity, and other measures of success including any relevant information addressed in sections 2 and 3.

EPAR GOALS:

As mentioned above, we have included in our ePAR and in our Department Assessment Analysis forms the desire to reconfigure classroom T-2 into a black box multi-purpose performance and technical class space. This directly supports a primary department goal in our PAR Report of Goals, which reads: "Increase number of available rehearsal and performance classrooms and the quality of existing classrooms for both lab/activity and lecture classes to offset the balance of high-demand of the Dietrich Theatre by both campus and community event requests."

We have also included in our ePAR, our desperate need for additional staffing, for an Instructional Assistant, and a part-time staff position to oversee our costume shop, and a part-time staff position to oversee the property storage areas. For the last decade or more, The Theatre Arts Department has had the assistance and support of the Production Supervisor for the Dietrich Theatre, who is technically classified as a Manager in facilities. The Production Supervisor was removed from supporting the Theatre Arts Department beginning fall, 2017, and that workload has fallen to an already overworked full-time faculty team of two. This drastically affects our ability to maintain and increase effectiveness for our program. An Instructional Assistant would help tremendously to fill some of the void by applying some of an IA's tasks toward supporting our technical theatre and production crew classes. There are safety issues (such as lacking clear exits in case of fire) in the costume and property storage areas that have both reached maximum capacity. In our ePAR, we have requested this part-time position to support faculty toward managing these impacted areas with thousands of costume and property items in each of their areas. These staffing needs directly support department goals #4: "Improve the quality of maintaining safety in technical theatre classes" and #5: "Provide our faculty with the assistance required to manage and organize Large stock of materials (costumes, props, tools, set-building resources) to maintain quality in a safe environment for large-scale theatrical productions."

R4S IMPACT:

Much of our approach to student success since the R4S initiative began has been focused on building strategies that support analysis of student success in the first quarter of the semester. Our faculty have incorporated strategies to assess, analyze and most importantly communicate regularly and often during the first few weeks of the semester. Our Faculty utilizes the Starfish early alert system, and the results have increased our success numbers over the last three years, as indicated in 3a above. Again, the success trends over the past three years increased from 75% in fall, 2014 to 86% in spring, 2017. We plan to continue using early semester assessments, as well as modeling expected standards that will provide clearer understanding of how to achieve academic success.

The data has shown that that our department needs to improve in order to meet R4S guidelines that help students reach their academic goals within a desired two-year period. The dashboard reports that Theatre Arts majors time to awards are averaging over four years. While this is clearly an unsatisfactory rate of completion, this is not a surprising statistic to those of us who have worked in the theatre industry for many years. It is quite typical that theatre students often enroll and stick around our program as a safe place to explore their creative expression and do more productions, while they find their way toward their future. While there is no data yet to support it, we feel as a department that the trend is moving toward minimizing the time to award. There seems to be over the past year and a half, a crop of more serious students stemming from a better relationship with local high schools, who understand better what it takes to transition and succeed from high school to our program. We feel some of this is due to our extended outreach efforts increasing high school visits as well as opportunities to bring them to our campus.

3e) Optional Additional Data: Enter additional data here that you believe to be an indicator of your program's effectiveness and explain why.

4) Resources: This category assesses the adequacy of current resources available to the program and describes and justifies the resources required to achieve planning goals by relating program needs to the assessments above.

4a) Please describe the future direction and goals of your program for the next three years in terms of sustaining or improving program effectiveness, relevance, and currency; include any analysis of R4S initiatives in the development of these goals and plans. Please incorporate analysis of any relevant outcome or other data in this description, including any data from the dashboard.

PROGRAM GOALS:

- Increase enrollment by adding niche technical and performance classes that serve both student placement according to industry demand and student interest. We have just submitted a new class for curriculum review in Stage Management. Our program has turned out professional stage managers in the past but have lacked a formal class. This class has been in great demand both from students and from our industry advisory professionals, and we expect it to fill well. We would also like to add a sound for theatre class. We offer far more technical classes than performance currently. To fill a growing demand by our students for more acting classes, we'd like to add more niche acting area classes, such as Acting Styles, Acting for Musical Theatre, Voice and Dialect Acting, and Acting for the Camera. These added classes will help grow our program to offer more on par to what other local community colleges are offering.
- Collaborate with the Music, Business and Mechatronics departments to grow a new Media and Public Event certificate. Our colleagues in the Music department approached us after receiving a grant as part of the Strong Workforce Initiative to create a new performance event technical support certificate. This will include existing theatre arts courses in stagecraft, lighting, and production crew and will more than likely add new courses in sound for theatre and possibly stage management. This certificate is unique and serves a population of students wanting to leave Sierra and become technical employees and small business owners in the entertainment industry.
- Continue to build outreach program by increasing site visits as well as initiate incentivized opportunities for local high schools to see our productions.
- Reduce time to Award degrees and certificates on average by one full year. Dashboard data reveals our students take on average from 4.2 – 4.8 years to earn degrees. We would like to decrease this number by at least 1 year over the next 3 years.
- Address need for rehearsal and performance class space by re-configuring existing classroom space.
- Add staff. Currently we have no dedicated staff members based in our department. The Theatre Technician works in the facilities department, and we need more staff to assist with the technical and administrative aspects of our program. Specifically, we need a Costume Shop Coordinator and a Stage Properties Coordinator in addition to the aforementioned Instructional Assistant.

- Add 1 full-time technical theatre faculty member, who will function as Technical Director for all production related duties.

4b) Equipment and Technology: Comment on the adequacy of the program's equipment and technology funding level for the District as well as for specific sites, including a projection of equipment and technology needs for the next three years. Please provide a justification for these needs, incorporating relevant assessments of the data above in this explanation.

- Costume Storage Unit (one-time district funds, \$5,000) - The costume shop storage is beyond maximum capacity. Any new costumes constructed for department productions can no longer be saved or stored onsite. Rather than renting an offsite storage facility, we would use this new storage unit to better organize existing and new stock of costumes. Additionally, the costumes are packed so tightly on the second floor of the costume shop, that it is a potential safety hazard. They are stored in an upstairs facility with rows of racks in a very tight space.
- Stage drapes (one-time district funds, \$30,000) - The current stage drapes are over fifteen years old and are getting increasingly torn.
- Video Wall tiles (one-time other funds, \$50,000) - Current industry trends are to incorporate video walls into performances. Students need to learn how to set up, program, operate, and tear down this equipment. Our advisory board recommends students know how to use this equipment to ensure they are workforce ready.

4c) Staffing: Comment on the adequacy of your program's faculty, classified, and student help staffing levels for the overall District as well as specific sites, including a projection of staffing needs for the next three years. Please provide a justification for these needs, incorporating relevant assessments of the data above in this explanation.

FT FACULTY:

We currently have two full-time faculty, and we are in need of a third to maintain and grow the quality of our program. Most college theatre programs hire a full-time technical theatre instructor, who also functions as “Technical Director” for all production related responsibilities. As mentioned above under 3d, the department recently lost the support of the Production Supervisor, who in effect, had been serving as the unofficial Technical Director for its productions for the last 15 years or so. This is a critical loss, and in order to continue to achieve goals and outcomes centered around our productions, the addition of this third FT faculty member serving in the role as Technical Director is essential. The nature of producing a quality educational theatre arts program tasks full-time faculty with strenuous hours. A FT faculty is mandated to direct (teach the cast/rehearsal course). Our FT technical theatre instructor (when not directing) both designs the set and teaches the production crew course. Our current FT technical theatre instructor teaches stagecraft, both costuming courses, scenic painting, stage properties, an acting course, production crew, serves as faculty advisor for the Theatre Club, works in tandem with department chair on CTE committee, does outreach events, coordinates the advisory board, oversees the costume shop, furniture storage, and properties area. She is also due to retire in about three years. While the skill set of our current technical theatre instructor is vast, it does not encompass all that a Technical Director would have including lighting and circuitry knowledge, sound board and software knowledge, audio/visual and media knowledge, and carpentry and scenic building mastery. Admittedly all Sierra College FT faculty work long, hard hours, but the extra workload for production work in our department is particularly taxing, making the need for a third FT faculty member imperative.

PT FACULTY

Our 5-part-time faculty members contribute strongly to the program, each teaching 1-3 classes per semester, but mostly in non-technical areas. 3 of the 5 do not currently teach any technical classes. Our newest PT faculty teaches only the lighting class currently and one teaches an array of classes from acting to Intro. to Theatre to Stage Make-up to Production Crew. Two PT faculty have started our first online courses. Both of these instructors teach Stage Movement, and one teaches our only section of Script Analysis.

Given the data stated above in 3B under enrollment trends that only 1 student has enrolled to receive the costume certificate in the last 3 years and only two students since 2012, we would like to hire a new part-time faculty member to take over teaching costume classes, so that we can offer one costume class each semester, instead of every other spring to increase awards for our costume certificate. This instructor would be a logical candidate to design costumes for our productions, since we have never had a regular costumer for our productions.

CLASSIFIED:

- **IA:** As mentioned above in goals, the department has listed in its ePAR the need for an Instructional Assistant as an immediate priority. Again, with no dedicated staff members based in the department coupled with the loss of the Production Supervisor in support of our department, a heavy burden has been placed on the shoulders of FT faculty (mostly to the Chair) to cover an array of responsibilities. Some of these tasks include ordering scene shop materials, supplies and tools for stagecraft, lighting, scenic painting, stage property, costume construction and make-up classes in addition to mainstage production materials each semester. We have one of the highest volume ordering on campus that needs to be handled by someone who understands industry related theatre production needs. Additionally, with the addition of the new event support certificate, we anticipate a greater need for support in technical classes, which an IA with that expertise would adequately fill.
- **Costume Shop Coordinator:** The request for this position addresses ePAR goals #4: “Improve the quality of maintaining safety in technical theatre classes” and #5: “Provide our faculty with the assistance required to manage and organize Large stock of materials (costumes, props, tools, set-building resources) to maintain quality in a safe environment for large-scale theatrical productions.” For many years, the daunting job of organizing and managing the day-to-day operations of the costume shop has been left undone and fell to whomever (usually an outside independent contractor or a former student) we hired to design the production that particular term under the supervision of our technical theatre faculty member. The stock of items in the shop has reached critical mass (as mentioned above in need for costume storage unit), and the work needed in between productions to keep the shop safe and clean for classroom usage and preparation is essential. The nature of theatre costume shops is that we partner with other local colleges and amateur theatre companies to lend and borrow pieces with one another. These partnerships are visible representations of Sierra College’s standing in the community and can go a long way toward saving money on renting or purchasing costumes, if we have community partners with whom we maintain good relationships. However, without someone to organize and maintain the shop in good standing order, we fall short on these opportunities.
- **Stage Properties Coordinator:** Similarly to the argument for the Costume Shop Coordinator, the request for this position addresses ePAR goals #4 and #5 listed above. The work needed to organize and manage the props department has gone undone for many years and is overseen by the technical theatre faculty member. Both the costumes and the props require a database to keep track of what is in stock and where it is located. These are daunting, long-term projects that once completed will require management of the data to track these items. The props need organizing and coordinating, and are also lent out to community partners similarly to the costumes.

4d) Facilities: Comment on the program’s fill rate and the adequacy of the facilities for the District as well as specific sites, including a projection of facility needs for the next three years. Please provide a justification for these needs, incorporating relevant assessments of the data above in this explanation.

The fill rate average over the past 3 years has been 83%. A small portion of this is due to continuing low enrollments at NCC as mentioned and addressed in our future plans above in 3b. The more pressing issue at hand with regards to facilities is that the Theatre Arts Department lacks sufficient classroom space to both maintain and grow its program. There is a growing demand from students to increase our performance classes in both the number of sections we offer and for new classes (stated in future plans). We currently teach 5-6 sections of Acting I each semester, are adding a second section of Acting II next academic year and have recently increased teaching Stage Movement to every semester. These 3 courses in addition to our 8 Production classes (Thea 22A-D and Thea 23A-D) all require usage of one classroom – T-11 (The Dietrich Theatre), because it is the only adequate space to fulfill learning outcomes for these courses. Moreover, Stage Lighting and Stagecraft also require use of T-11 to ensure learning outcomes with the production build for the shows. As it stands, there are some semesters (such as the current one and next fall) when Stage Lighting is forced to share T-11 with acting classes for a few weeks. The Theatre Arts Department shares T-11 with 120-140 events per year put on by on campus programs as well as community events hosted by such groups as Placer Pops and The City of Rocklin plus rehearsals and concerts by the Music Department. Because of this tremendously high volume usage of the Dietrich Theatre, we are at times asked to be bumped from our primary classroom space. For this reason, we have made it a priority over the next 3 years to request (as a short term plan to our space needs) to reconfigure classroom T-2 into a multi-purpose rehearsal and performance classroom space that can also double as a technical lab space while maintaining its smart classroom functions. This request is in our ePAR and has been recommended numerous times and reported in our department assessment analysis as part of planning and assessment.

4e) Please check the appropriate boxes in the chart below indicating the general reasons for the resource requests described above (please check all that apply):

| Function/Role | Maintenance | Development | Growth | Safety | Outcomes | Other success measures | No Requests |
|---------------|-------------|-------------|--------|--------|----------|------------------------|-------------|
| X | X | X | X | X | X | | |

5) Summary/Closing

5a) Based on the analysis above, briefly summarize your program’s strengths, weaknesses, opportunities, and challenges.

The Theatre Arts Department is a thriving, relevant degree as well as CTE program with dedicated, experienced faculty who serve upwards to 425 students (79 current majors) each semester offering 23 courses, 2 degrees (AA/AAT) and 2 certificates (with one multi-disciplinary certificate ready to begin in fall, 2018). We are well-known and respected in the community, region, and the state as a reliable training ground for students with academic and career-minded goals to receive a strong foundation that will prepare them to continue studies in Theatre Arts and/or to go immediately into the workforce.

Strengths

Our average success rate over the last 3 years is 81% and our average for retention is 90%. These numbers exceed the district averages of 73% for success and 85% for retention over this same 3-year period of time. Moreover, our program has exceeded the district average in success and retention every year for the past 18 years. We have successfully trained students who have gone on to achieve successful careers as technicians, performers, teachers, small business professionals, and more, including Sierra alumni who have worked on Broadway, professional regional theatres across the country, and at Epcot Center for Disney.

Weaknesses

Our time to award average is over four years. With the work being done on R4S to implement templates and MAPS, we have begun to see signs of these numbers improving, and we plan to decrease this average by at least 1 year over the next 3 years. Data has shown us that while enrollment is strong in both our costume courses, we are not awarding enough costume certificates. We would like to add a part-time faculty member who specializes in costuming, who may be a good fit to fill a need as costumer for our productions as well. The data has further shown that students in four specific populations (low income, foster youth, those with disabilities, and veterans) have lower success rates than other groups. We intend to address this by inviting staff representatives and student peers from the Veterans Center, DSPS, EOPS, TRIO, and Guardian Scholars to our classes in the first couple weeks of the semester to speak and answer questions.

Challenges

The department lacks sufficient classroom space to effectively teach its core production classes and requires more rehearsal and performance space. We are not able to match the number of rehearsal and performance venues of other local community college theatre programs such as ARC, City College and Folsom Lake College, who all have two or three performance spaces plus additional acting and technical classroom lab areas. Additionally, we lack staffing support and faculty needed both to maintain and to grow our programs in accordance with set goals.

5b) How has the author of this report integrated the views and perspectives of stakeholders in the program?

The author shared this report with all part-time and full-time department faculty, as well as the department's line Dean. A great deal of the requests and future planning included in the report came straight out of departmental planning and assessment meetings in addition to the most recent meetings following training on interpreting dashboard data.