

Theater Arts

Program Review/2015-2016

Evergreen Valley College

Prepared
By
Ralph Nichols

Program Review

Department: Theater Arts
Last Review: 2011
Current Year: 2015/2016
Preparer's Name: Ralph Nichols

Evergreen Valley College's Mission:

With equity, opportunity and social justice as our guiding principles, Evergreen Valley College's mission is to empower and prepare students from diverse backgrounds to succeed academically, and to be civically responsible global citizens.

Strategic Initiatives

Student Centered: We provide access to quality and efficient programs and services to ensure student success.

Areas of focus are:

- Increase Visibility
- Develop Strategic Partnerships
- Building Campus Community

Community Engagement: We create a trusting environment where everyone is valued and empowered.

Areas of focus are:

- Student Access: Completion of Education Goals
- Employee Development
- Transparent Infrastructure

Organizational Transformation: We will transform the college image and enhance partnerships with community, business and educational institutions.

Areas of focus are:

- Access
- Curriculum and Programs
- Services

Summary of the Theater Arts Program

1. Provide a brief summary of the program.

Evergreen Valley College students have taken classes in the Theater Arts Program since the college opened in 1975. Over the last 40 years, EVC students have learned a variety of disciplines related to Theater Arts such as improvisational theater, screenwriting, the origins of Chicano/Latino theater in the San Jose area, the tenants of

Shakespeare, acting basics and introduction to film. Students enrolled in Theater Arts classes are grounded in acting and performance basics, essential skills for those interested in pursuing a Bachelor of Arts degree in Theater Arts at San Jose State University, the university where a good percentage of EVC graduates transfer.

The Theater Arts Program is part of the SHAPE division and is an important component in the visual and performing arts offered at EVC along with dance, music, two-dimensional and three-dimensional art, painting, drawing, graphic design and art appreciation. Visual and performing arts classes have been offered in the Visual and Performing Arts buildings since fall 2010 when a new \$38 million facility was completed. The facility integrated the visual and performing arts classes together in two new buildings. Prior to the completion of the VPA facility, visual and performing arts classes had been scattered throughout the campus. Students can be heard singing and playing the piano in the hallways of the performing arts wing of the VPA center. Students stretch and dance in the hallway as they prepare for one of Elizabeth Falvey's dance classes. The VPA buildings are a vibrant, bustling center of activity for students who are being trained in the performing arts.

Students in the EVC Theater Arts program are exposed to a vibrant theater scene in the Bay Area, one of the most heralded locations for performance theater in the United States. EVC is also considered a "feeder school" for SJSU which attracts students from throughout the country to its Department of Television, Radio, Film and Theater. The Bay Area is particularly well known for spotlighting a wide variety of ethnic theater groups as well as theaters that cater to the LGBT community. San Francisco and the greater Bay Area is also a thriving Mecca for film festivals that feature movies dealing with issues of race, ethnicity, culture, gender, language, disabilities, sexual orientations and religions.

In keeping with the college's mission to provide "equity, opportunity and social justice as our guiding principles," the EVC Theater Arts Program serves students of many ethnicities, multiple genders and all ages from young teenagers to senior citizens. Currently, the backbone of the Theater Arts Program is its Theater 40 class (Introduction to Film). There are more sections of this class offered than any other class in the Theater Arts Program and it generates more WSCH than any other class in the program. Ralph Nichols, the only full-time teacher in the Theaters Arts Program, teaches multiple sections of Theater 40 each semester along with adjunct faculty Danielle Torralba and Adam Wadenius. Sections of Theater 40 are also offered during summer and intersession.

While Theater 40 continues to draw students and generate WSCH for the division, the program is small with only six classes listed in the catalog. Typically, only two classes are offered each semester – Theater 40 and Theater 25 (Theaters of Diversity: Chicano/Latino Theater)—being offered each semester. Expanded course offerings and increased WSCH were expected following completion of the VPA building in 2010 and the opening of the new 395-seat, 2,400-square foot theater. But growth in the program with an emphasis on student performances in the theater has not been realized for the following reasons:

A. Budget cuts in course offerings.

B. No full-time instructor in Theater Arts who can run the program and stage productions in the theater. EVC has not had a full-time theater instructor since 2007 and has never had one since the new theater was opened in 2010. The Theater Arts Program currently has a zero budget. Instructors who teach in the program are paid from different sections of the budget including journalism and the adjunct budget which explains the zero balance in the budget for Theater Arts. Student theater productions were staged every semester before 2007 when EVC had a full-time Theater Arts instructor. Those students productions have disappeared since 2007 and have not been staged in the new theater.

2. How does your program define effectiveness, and what measures have you chosen to gauge it?

A key measurement of program effectiveness includes student-learning outcomes (SLOs) and adhering to a campus-wide benchmark that 70% of students who complete Theater Arts classes demonstrate proficiency in the subject. The SLOs for Theater 40 and Theater 25, the two classes in the program offered on a regular basis, have been updated through spring 2015 and meet the 70% threshold.

Fulfilling the college's mission to "empower and prepare students from diverse backgrounds to succeed academically" is another key measurement of effectiveness for the Theater Arts Program. Like the greater Bay Area, EVC is a "melting pot" of diversity with students of all ethnicities, religions and socioeconomic backgrounds. The Theater 025 class focuses primarily on the Chicano/Latino community by teaching students how the Chicano/Latino theater movement started in California. The introduction of new classes into the program is another important component in the effectiveness of the program. A beginning screenwriting class was introduced into the program during the last year to teach students the basics of narrative structure, character development and how to write dialogue.

Sense of Community: Arts instructor Rachel Lazo wrote about her department's "sense of community" in her 2011/2012 review of the arts program. The same could be said of the Theater Arts Program. Students sing and rehearse in the hallways of the VPA buildings. Other students practice dance moves. There is a sense of "communal binding" to the VPA buildings and the theater arts classes are part of this. The visual and performing arts classes in the arts buildings bring students together in ways that other disciplines do not.

3. Summarize the results of any measure you have applied. What do these results mean for your program?

The Theater Arts Program measures the quality and effectiveness of its classes through the SLO's that have been documented and updated. All of the SLO's for Theater 40, the

class with the most sections that generates most of the program's WSCH, exceed the minimum established threshold in each of the SLO's that were measured.

Other measures of success in the Theater Arts program are more difficult to quantify. Many of the program's students transfer to 4-year programs to complete their bachelor's degree. EVC is one of the "feeder schools" for San Jose State University which has a vibrant Radio, TV, Film and Theater Department. Tracking data is not available that shows the number of EVC students who successfully complete bachelor's degree in theater programs at SJSU or at other universities. It would be helpful to have a tracking system that followed EVC students who pursue bachelor's programs at the university level, a point that arts instructor Rachel Lazo made in her program review of the Arts Department in 2011/2012.

4. Where would you like your program to be three years from now?

The answer to this question is the same one that was offered in the 2011 Theater Arts Program review. Since the last program review, SHAPE Division Dean Mark Gonzales has requested multiple times to hire a full-time instructor with a performance background to run the theater and stage student productions. Hiring a full-time Theater Arts instructor is essential for the program to grow and to expand use of the theater by EVC students and the campus community. With a state of the art theater available to use, the EVC Theater Arts Program could grow substantially under the right instructor's guidance. An Associate of Arts degree in Theater Arts could be developed in the future and the theater could be better utilized by both the college and the community it serves. This would in turn develop stronger ties between EVC and the community and fulfill one of the college's primary strategic initiatives to develop strategic partnerships with the community.

The following are needed to address these needs:

- a) Full time faculty hire of an instructor with a performance background.
- b) Theater technician hire to run the theater for campus and community events.
- c) Expand course offering beyond the six classes currently listed in the college catalog. Reactivate deleted courses in acting and improvisation.
- d) Create Associate of Arts degree in Theater Arts.

Part A: Overview of Program

1. Please state at least three recent accomplishments for your program which shows how it contributes to the college's success.

Students in the Theater Arts Program are exposed to the visual arts including movies, screenwriting and the history of theater with a special emphasis on Chicano/Latino Theater. EVC has students from a wide variety of diverse ethnic backgrounds. Some of the students who take Theater Arts classes are re-entry students who are taking their first college classes. They learn to value the arts and they expand their understanding of the role the arts plays in the culture. Movies are one of the most recognized mediums in the

world. In alignment with the mission of the college, EVC students raise their culture awareness of the arts and learn skills that will prepare them to pursue careers in the arts and achieve both academic and professional goals.

One of the most important ongoing accomplishments of the Theater Arts classes is the high completion rate of students. According to statistics of Theater Arts and dance classes, student completion rate over the last six years has been above 90% for six of the last 10 semesters and it has only dipped below 89% completion rate one semester in the last six years.

1). Student-Centered: The Theater Arts program provides students with opportunities to perform in a state-of-the-art theater. Students perform dance numbers for EVC faculty and the community in a variety of programs that are open to the public. A number of students enrolled in EVC Theater Arts classes have pursued advanced degrees in the arts and networked with other students at the university level. EVC students were also exposed to their culture in Theater Arts classes such as Chicano/Latino Theater giving these students a sense of cultural awareness and pride.

2) Increased Visibility: The EVC theater is arguably the most outstanding building on campus. The 395-seat, 2,400-square foot theater generates revenue for the college but more importantly it brings community groups to the campus. Community groups use the theater for private programs which give EVC a visibility to community groups that otherwise would never step foot on the campus. The theater also provides a bridge between the college and the community and fulfills one of the goals of EVC and the San Jose/Evergreen Community College District to develop partnerships and establish a liaison with the community.

2. State the goals and focus of this department/program and explain how the program contributes to the mission, strategic initiatives, comprehensive academic offerings and priorities of the college and the district.

The program's commitments to action and its goals and focus include increasing curriculum, expanding enrollment and increasing student retention. These CTA's are in line with EVC's strategic initiatives which include increasing visibility, developing partnerships and building campus community. The theater has been used to increase EVC's visibility and building community relationships between the college and community. The theater has been rented over the years to dance companies and private theater groups such as "Angels on Stage." In addition, various groups rent EVC's theater for "cultural celebrations." Money generated from rental of the theater goes into the college's facilities fund.

A small number of new classes have been developed in Theater Arts since the last program review. The program suffers from not having a full-time instructor to oversee curriculum development, an instructor who can create certificates and help students interested in transferring to 4-year theater programs. Enrollment expansion has also

remained stagnant in the Theater Arts Program because class offerings have not increased since the last program review.

3. Identify current student demographics. If there are recent changes in student demographics, explain how the program is addressing these changes.

Student demographic data for Theater Arts is coupled with data from the dance program which makes it difficult to extrapolate specific data related to Theater Arts. For purposes of this program review, statistical data for this question will include both Theater Arts and dance. Clearly the two largest groups of students in these two programs are Hispanic and Asian students. Asian students represented 32.38% of the students in spring 2015 while Hispanic students represented 46.72% of the students for that semester. White students only represented 4.92% of the students in spring 2015.

4. Identify enrollment patterns of the program in the last 6 years and provide an analysis of any notable trends or patterns.

Looking over data going back to 2010, white students consistently represent less than 10% of the student population for dance and theater classes. Hispanics consistently represent more than 40% of the student population going back to 2010 followed by Asian students, a group that peaked in spring 2014 with 37.31% of the total number of students. The number of Asian students remained consistent from 2010-2015 in the range between 27% and 37%.

African-American students also represent a small part of the student population for Theater Arts and Dance with less than 10% of the student population each semester. Other student populations such as American Indian, Hawaiian/Pacific Islander and those students who identify with two or more races represent small fractions of the number of students who enroll in Theater Arts and dance classes each semester.

The demographic breakdown of students in Theater Arts and dance is in keeping with the overall breakdown campus-wide. There are no changes in demographics dating back to 2010 nor are there any surprising trends in the demographic breakdown of students from semester to semester.

5. Identify program productivity (WSCH/FTEF).

The productivity (WSCH/FTEF) for Theater Arts for the current academic year is 320 with a student success rate of 84% and 12 sections offered. Productivity data prior to the recent academic year combines both the Theater Arts and dance programs and does not individually represent only Theater Arts classes.

A scan of the productivity rates of Theater Arts and dance show a decline over the last six years. Productivity rate in spring 2015 was at 455.7 compared to a high of 636.3 in fall 2011. It has consistently gone down each semester since 2011. The success rate of students, however, is improving with a measure of 80.91% in spring 2015. Using the

college success rate of 68-70% as a measure, students in Theater Arts and dance classes have consistently had a solid success rate since 2010. The success rate has exceeded 70% in at least five semesters from 2010 to 2015 and it has only slipped below 65% in three semesters since 2010.

The WSCH/FTES measures have declined from 2010 to 2015. In fall 2010, WSCH was 1738.8 for Theater Arts and dance and the FTES was 52.991. In spring 2015, the WSCH was 896.3 and the FTES was 27.400. The FTES was clearly at its highest in the fall of 2010. It has declined consistently over the last six years with the highest drop of 61.92% from the fall of 2011 to the spring of 2012.

6. Identify student success rate and patterns within the program paying particular attention to EVC's target groups.

Student success rates for the Theater Arts and dance classes compare well with student success rates throughout all student groups over the last 6 years. In fact, students in Theater Arts and dance classes have higher success rates than most ethnic groups from 2010 to 2015. Asian students are the only ethnic group that have comparable success rates over the last six years with Theater Arts and dance students. Success rates for Asian students are typically above 80% and occasionally above 90% as is the success rates of Theater Arts and dance students. The success rates of other ethnic groups compared to Asians is not as high over the last six years and lower than the success rate of Theater Arts and dance students.

Theater Arts and dance students have demonstrated comparable completion rates with students of all ethnicities over the last 6 years.

7. If the program utilizes advisory board and/or professional organizations, describe their roles.

NA.

Part B: Curriculum

1. Identify all courses offered in the program and describe how the courses offered in the program meet the needs of the students and the relevant discipline.

The courses offered are as follows:

Theat 010

Beginning Screenwriting

Units: 3

In this course, students are introduced to and use the basic principles of screenwriting to develop story ideas, gain an understanding of narrative structure, character development, write effective dialogue and become familiar with professional script terminology and format. Students will learn to formulate constructive critiques of their own work and the work of others.

Theat-020**Introduction to Theatre****Units: 3**

Students study the aesthetics of drama and theater from their origin through modern theatre practice. Students will examine plays, playwrights, theatrical design, acting, directing, theatre architecture, and the role of the audience, cultural and socio-political effects, production values and dramatic genres.

Theat 025**Theaters of Diversity: Chicano/Latino Theatre****Units: 3**

This is a survey course designed for the general public to study the history and practice of Chicano/Latino Theatre. Emphasis will be placed on the development of Chicano and Latino theater in the United States. Specific areas of interest will include the Chicano/Latino theatre movement in San Jose and California. Students will also participate in the elements of creating and performing Chicano/Latino theatre.

Theat-034**Studio Theatre Performance****Units: 3**

Students participate in rehearsals and performances of a studio theatre production. After enrolling in the class, auditions will be held for performance notes. Attendance is mandatory at all rehearsals and performances.

Theat-040**Introduction to Film****Units: 3**

This is an introductory course in film studies in which students view films and learn to understand the artistic disciplines of filmmaking. Film content is examined in relationship to cinematography, editing, visual design, special effects, sound design, acting, directing, social and cultural contexts.

Theat-045**Shakespeare on Film****Units: 3**

In this course students read and study Shakespeare's plays and view and study Shakespeare's plays on film. Students will study the nature of adaptation, character, development, story structure, visual style, and compare and contrast different films of the same play.

2. State how the program has remained current in the discipline.

- Incorporating new courses into the discipline such as the Theater 010 (Beginning Screenwriting) class.
- Updating of courses and programs. Theater 040 SLOs were just updated in spring 2015.
- Hiring new faculty such as Danielle Torralba, who received her M.A. in Theater Arts from San Jose State University in 2012.

3. All course outlines in this program should be renewed and revised every six years. If this has not occurred, please list the courses and present a plan for completing the process, including timelines and dates for each course.

<u>Date of Last Update</u>	<u>Status</u>	
Theat 040	Spring 2015	Current
Theat 025	Spring 2013	Will be updated in fall 2015
Theat 010	Spring 2014	Update not scheduled for 2016
Theat 020	Fall 2012	Update not scheduled for 2016
Theat 034	Spring 2014	Update not scheduled for 2016
Theat 045	Fall 2008	Update not scheduled for 2016

The SLOs for Theat 040 (Introduction to Film) were updated during the spring 2015 semester and assessment results were tabulated as follows:

(1) Describe the objectives and themes of films.

Assessment tool: Students watched movies throughout the semester and discussed the objectives of the movies and wrote about the topics.

Assessment results: With a third of the questions on each test devoted to objectives and themes in films, more than 90 percent of students were able to answer the questions correctly.

(2) Identify conflict and demonstrate how conflict arises from plot structure.

Assessment tool: Students watch movies and discuss how the central conflict in the film comes out of the basic plot structure.

Assessment results: Students identified the key conflicts in the movies they saw in class through essay answers.

(3) Analyze and describe characterization and character interaction in film.

Assessment tool: Students watch movies throughout the semester and discuss characterization and character interaction in film.

Assessment results: With little exception, students have been able to identify and describe key characters and the role protagonists play in films more than 90 percent of the time on test questions.

(4) Correlate aspects of visual design and lighting with character and setting and illustrate how cinematography affects film content. Assessment tool: Students watch movies and discuss the various aspects of lighting, character, setting and cinematography.

Assessment results: Students were able to answer question related to these topics 70 percent of the time.

(5) Recognize how editing is used to organize film content and compare various editing styles in films.

Assessment tool: Film editing is discussed throughout the semester, a documentary on the

subject is also shown and then students are tested on what they understand about the topic with essay questions.

Assessment results: At least 80 percent of the students tested demonstrated an understanding of the American style of film editing in tests.

(6) Assess the impact of sound design in films.

Assessment tool: Sound design in films is discussed throughout the semester and students are also tested on the topic.

Assessment results: Students demonstrated they understood the role of sound design in movies at least 80 percent of the time in tests.

(7) Evaluate and compare acting and directing techniques in films.

Assessment tool: The role of directors and actors in the movies is a central component of the class and is thoroughly discussed and students are tested on the topic.

Assessment results: Students demonstrated a better understand of actors than directors and were able to only show approximately 70 percent of the time that they understood the role of directors in movies versus actors.

The Theat 025 (Theaters of Diversity: Chicano/Latino Theater) class outline was updated in spring 2013 and listed the following SLOs:

1. Identify key components of Chicano/Latino theatre, including the historical elements that have contributed to the formation of Teatro Chicano and Latino theatre.
2. Describe the relationship between Chicano/Latino theatre and Chicano/Latino culture.
3. Distinguish the artistic institutions and individuals that have contributed to the development of Teatro Chicano and Latino Theatre.
4. Compare the history of Latino theatre to the evolution of contemporary theatre in San Jose and the Bay Area.
5. Explain the artistic and literary contributions of Chicano and Latino theatre in the USA.
6. Evaluate the perspectives reflected in the dramatic literature of Chicano/Latino theatre.
7. Demonstrate the impact of Latino theatre on contemporary culture.

Assessment of these SLOs were being tabulated by the instructor during the fall 2015 semester and results were not available for this program review.

The Theat 045 (Shakespeare on Film) class outline listed the following SLOs:

Identify key differences between theater and film as art forms.

Evaluate and explain the factors involved in screen adaptation.

Compare and contrast film adaptation of the same play.

Identify social and cultural influences on a filmmaker.

Compare literacy and aesthetic values in cinematic production.

Categorize cinematic styles and explain their impact on the viewer.

Analyze the contributions of light, set, sound and costume design to a film.

Analyze key differences in directorial style and how these contribute to the overall reality

of a film.

There were no assessment tools or outcomes recorded on the class outline.

The Theat 034 (Studio Theatre Performance) class outline listed the following SLOs:

Identify the technical demands of the script and adhere to backstage procedures for intimate staging.

Demonstrate an understanding of the principles of stage and intimate theater production.

Assess personal performances and prepare post-production analysis.

Organize in a co-operative ensemble with the director, other actors and technicians.

Create a physical characterization for an intimate stage.

Create a psychological and emotional characterization credible and effective in intimate staging.

Select appropriate make-up and hair design for an audience in close proximity to the performer.

Apply appropriate vocal production techniques for a performance in a studio theater.

There were no assessment tools or outcomes recorded on the class outline.

The Theat 020 (Introduction to Theatre) class outline listed the following SLOs:

Identify key elements in the development of theater in world culture.

Analyze the viability of a script for live production, identify its genre style, themes and staging requirements.

Appraise the viability of a venue for the live production of a play, including stage features and equipment, acoustics and house facilities.

Evaluate the playwright's use of conflict, plot structure, through-line action, thought, dialogue, characterization and spectacle.

Explain the representations of the artists involved in the production of the play including the director, designer, stage manager, actors and crew.

Evaluate the quality of the script, the set, the lighting, the costume and sound designers, the director's staging and the actors' performance.

There were no assessment tools or outcomes recorded on the class outline.

The Theat 010 (Beginning Screenwriting) class outline listed the following SLOs:

Write effective dialogue.

Create complex dramatic characters and analyze character motivation.

Identify different approaches to writing a screenplay.

Identify character conflict and relationships.

Utilize professional screenplay terminology and format.

Conceptualize, write and shape a dramatic scene.

There were no assessment tools or outcomes recorded on the class outline.

Six Theater Arts courses are listed in the EVC catalog but most of the classes are not taught and the course outlines have not been updated in years. The SLOs have not been assessed because the courses are not scheduled due to an inadequate number of faculty available to teach the class. Not having a full-time instructor in the program means that courses do not get regularly updated.

As far as curriculum recommendations, the college needs to decide whether some of the performance related courses and courses that are not included in the scheduled should be deleted from the catalog. Student plays are not staged at EVC the way they used to be when the Theater Arts program had a full-time faculty member running it. Therefore, there is no need to keep a class like Theater 034 (Studio Theater Performance) on the books since it is never offered. The Theater 010 (Beginning Screenwriting) has been offered a couple of times the last year but it has been cancelled because of low enrollment.

4. Identify and describe innovative strategies or pedagogy your program has offered to maximize student learning and success. How did they impact student learning and success?

Student learning has been quantified in the SLO's for the classes currently being offered in Theater Arts. The SLO's that have been assessed meet the minimum threshold of 70 to 75% that is expected. The strategies and pedagogy of the program will continue to be tested and assessed through SLO's and adjustments will be made if results of the SLO's fall below that minimum threshold.

5. Discuss plans for future curricular development and/or program (degrees & certificates included) modification.

A variety of curriculum can be developed that is related to student productions in the EVC theater included classes in lighting and stage production, classes in costume design for theater productions, classes in the operation of sound equipment that is used in productions, etc. The classes are most likely to be developed and become part of a degree program after a full-time theater arts instructor is hired to run the program. Currently, curricular development and degree development related to Theater Arts is limited to the small number of classes that the adjunct faculty have developed.

6. Describe how your program is articulated with the high school districts and/or other four-year institutions.

The EVC Theater Arts Program courses are college level classes and do not have direct articulation with area high schools.

EVC students transfer to San Jose State University and other area universities. The college does not have any direct articulation agreements between its Theater Arts program and 4-year universities but it does offer general education classes that satisfy university requirements for transferring students.

Part C: Student Learning Outcomes and Assessment

1. On the program level, defined as a course of study leading to a degree or certificate, list the Program Learning Outcomes (PLO), if applicable.

The Theater Arts Program does not offer any degrees or certificates so this question is not applicable.

2. List or describe all mechanisms you are using to evaluate course and/or program student learning outcomes. Please provide a link to all the course and/or program SLO assessment matrices.

- a. Quizzes.
- b. Essay questions.
- c. Term papers.
- d. Multiple choice and true false questions.
- e. In-class presentations.

3. Since your last program review, summarize SLO assessment results at the course and program level.

There has been very little work done in SLO assessment in Theater Arts since 2012 both at the course level and at the program level. The primary reason for this is that the program does not have a full-time instructor trained in Theater Arts performance to oversee that SLO assessments be completed in a timely manner.

As stated previously in this review, Ralph Nichols is the only full-time faculty teaching in the Theater Arts program and he only teaches one class –Theater 40. Nichols completed the SLO assessments and tabulated results in spring 2015 for Theater 40 and they are listed below. Other classes in Theater Arts are taught by adjunct instructors and it has only been in the last couple of semesters that these instructors have started completing SLO assessments.

Theater 040 is the only class in the program that is offered every semester and has multiple sections in the schedule. Several of the other Theater Arts classes have not been offered in years and subsequently have not had their SLOs updated in years. Classes such as Theat 034 (Studio Theater Performance) are not offered at all because EVC does not have a faculty trained in theater performance. The college should consider removing classes such as Theat 034 from the college catalog or hire adjunct instructors qualified to teach the course. The same holds true for classes such as Theater 020 (Introduction to Theater) and Theat 010 (Beginning Screenwriting). Some of these classes could be deleted from the college catalog since they are rarely offered in the schedule. Theat 010 has been scheduled recently but then cancelled due to low enrollment.

The SLOs for Theat 040 (Introduction to Film) were updated during the spring 2015 semester and assessment results were tabulated as follows:

(1) Describe the objectives and themes of films.

Assessment tool: Students watched movies throughout the semester and discussed the objectives of the movies and wrote about the topics.

Assessment results: With a third of the questions on each test devoted to objectives and themes in films, more than 90 percent of students were able to answer the questions correctly.

(2) Identify conflict and demonstrate how conflict arises from plot structure.

Assessment tool: Students watch movies and discuss how the central conflict in the film comes out of the basic plot structure.

Assessment results: Students identified the key conflicts in the movies they saw in class through essay answers.

(3) Analyze and describe characterization and character interaction in film.

Assessment tool: Students watch movies throughout the semester and discuss characterization and character interaction in film.

Assessment results: With little exception, students have been able to identify and describe key characters and the role protagonists play in films more than 90 percent of the time on test questions.

(4) Correlate aspects of visual design and lighting with character and setting and illustrate how cinematography affects film content. Assessment tool: Students watch movies and discuss the various aspects of lighting, character, setting and cinematography.

Assessment results: Students were able to answer question related to these topics 70 percent of the time.

(5) Recognize how editing is used to organize film content and compare various editing styles in films.

Assessment tool: Film editing is discussed throughout the semester, a documentary on the subject is also shown and then students are tested on what they understand about the topic with essay questions.

Assessment results: At least 80 percent of the students tested demonstrated an understanding of the American style of film editing in tests.

(6) Assess the impact of sound design in films.

Assessment tool: Sound design in films is discussed throughout the semester and students are also tested on the topic.

Assessment results: Students demonstrated they understood the role of sound design in movies at least 80 percent of the time in tests.

(7) Evaluate and compare acting and directing techniques in films.

Assessment tool: The role of directors and actors in the movies is a central component of the class and is thoroughly discussed and students are tested on the topic.

Assessment results: Students demonstrated a better understand of actors than directors

and were able to only show approximately 70 percent of the time that they understood the role of directors in movies versus actors.

Course SLOs for Theater 40 and other classes in the Theater Arts program had not been assessed at the last program review.

4. What plans for improvement have been implemented to your courses or program as a result of the SLO assessment?

As a result of SLO assessments for Theater 40 being tabulated in spring 2015 several improvement plans were implemented during the fall 2015 semester. Students seemed to have difficulty demonstrating a clear understanding for the role that directors played in the filmmaking process. More time and attention was devoted to that topic in the fall 2015 and spring 2016 semesters. In addition to more classroom discussion on the directors, a variety of technological tools were being used in the classroom such as The New York Times' videos titled "Anatomy of a Scene," in which top directors break down key scenes from their movies and discuss their objectives in the scene.

Course SLO's for Theater 40 will be tested periodically and improvements will be implemented as needed in order to ensure that the minimum threshold of 70 to 75% success rates is maintained.

The SLO's for Theater 025 were being assessed during the fall 2015 semester and results were not available for this program review. Theater 40 and Theater 025 are the only two classes currently being offered in the Theater Arts Program.

5. As a result of SLO assessment data, will you be requesting additional resources for your program or courses (additional faculty, equipment request, program personnel)?

Yes. A full-time Theater Arts instructor is vitally needed to revitalize the program, update course outlines, run student productions and make use of the college theater. The program has the equipment it needs in the form of the theater to stage student plays and generate revenue for the college through community collaborations, but the theater is underutilized and engagement with the community is limited because the program does not have a full-time instructor with a theater arts performance background. Ralph Nichols, the only full-time instructor teaching in the Theater Arts Program, has a media, journalism and film studies background. He is not qualified to teach performance theater classes or stage student theater productions.

As previously stated, a full time faculty is essential in Theater Arts for program development, monitoring of class SLO's and implementation of SLO assessment data and for developing a degree for Theater Arts. However, there will no full-time faculty hired for Theater Arts during the 2016-2017 academic year after the request to hire a full-time faculty member was turned down.

PART D: Faculty and Staff

List current faculty and staff members in the program, areas of expertise, and how positions contribute to the program success.

Full-time Faculty

Ralph Nichols

M.A. in Mass Communications, California State University, Northridge (1990)

B.A. in Journalism, University of Nevada, Reno (1983)

A.A. in Journalism, Pierce College, (1979)

Nichols was hired by EVC in 1993 to serve as faculty advisor for the school newspaper and to teach photography classes. Soon after arriving, Nichols was certified to teach theater classes and he took over the Theater 40 class (Introduction to Film), a class that he has taught for more than 20 years. Theater 40 is an introductory film survey class focusing on film history, its impact on popular culture and how the American film industry has dominated cinema for more than 100 years. Film studies was a key component of Nichols' master's thesis which focused on the popular culturization of a famous murder case in the 1950s including its film adaptation in the movie "I Want to Live."

Nichols is currently the only full-time instructor teaching in the Theater Arts Program and has been the only one since Gema Wheeler left EVC in 2007. Nichols has also taught media classes at San Jose State University on a part-time basis since 1999. Nichols studied screenwriting during his sabbatical at SJSU in 2001 and is qualified to teach the Theat 010 (Beginning Screenwriting) class at EVC. Nichols brings 30 years of college teaching experience to the classroom.

Adjunct Faculty:

Danielle Torralba

M.A. in Theatre Arts, San Jose State University (2012)

B.S. in Magazine Journalism, San Jose State University (2009)

Torralba begins her fourth semester teaching at EVC in fall 2015. She typically teaches a couple of sections of Theater 040. Torralba is adding the Theater 025 (Chicano/Latino Theater) class in fall 2015. Torralba's thesis project examined the representation of women in American post-war cinema between the years 1950-1959.

Adam Wadenius

M.A., Film Studies ~ May 2007 San Francisco State University

B.A., Cinema ~ June 2004 San Francisco State University

Mr. Wadenius earned both his bachelor's degree in Cinema, and his Master's degree in Film Studies from San Francisco State University. He currently teaches Film Studies, Media Studies, and Film Production courses for several colleges in the Bay Area, and has maintained an active role in each learning community developing course curriculum, writing student learning outcomes, participating in department revisions, and serving on hiring committees. His research interests include the work of Julia Kristeva, horror and the abject, postmodern theory, cultural studies, and American independent cinema. He is currently working on a project entitled, "I Know Definitely You Are the Middle Piece," which examines the monstrous representation of bisexuality in Tom Six's *The Human Centipede*.

2. List major professional development activities completed by faculty and staff in this department/program in the last six years and state proposed development and reasoning by faculty in this program.

There are three faculty currently teaching in Theater Arts – Ralph Nichols, Danielle, Torralba and Adam Wadenius. Nichols, the only full-time faculty member, has been published in both magazines and newspapers during the last six years. He wrote a story on diversity for the Savannah Morning News in 2012 as part of Black History Month. He remains active in his discipline through his work with Cinequest, the San Jose independent film festival that is considered one of the top 10 in the nation. Nichols networks with directors through Cinequest and has had them speak to his classes.

Torralba brings a strong focus on gender issues to her class after examining the representation of women in American post-war cinema between the years 1950-1959. She recently started teaching the Theater 25 Chicano/Latino Theater class. She has only been teaching at EVC a couple of years since receiving her M.A. in 2012.

Wadenius published "They Have No Reason to Notice A Man Like Me: Foreignness in Steven Spielberg's *The Terminal*." 9/11 and Beyond: Movies, Terrorism, and the Paranoia. Forthcoming Publication, 2014. He also presented on the same topic at Ray Brown Conference on Popular Culture. February, 2013. In addition, Wadenius published "A Violation of Balance: Foreignness in Post-911 Horror Films." *Jura Gentium Cinema, Dossier: Horror Politics*, November 2009.

3. Identify current schedule for tenure review, regular faculty evaluation, adjunct faculty evaluation and classified staff evaluation.

Nichols is a full-time tenured faculty. He evaluated Torralba's Theater 40 class during the spring 2015 semester and wrote a favorable report. Wadenius is scheduled for an adjunct faculty review in 2016.

4. Describe the departmental orientation process (or mentoring) for new full-time and adjunct faculty and staff.

There is no formal orientation or mentoring process for adjunct faculty partly because there are only two of them. Adjunct faculty are regularly reviewed by the one full-time faculty member in accordance with contract provisions.

Part E: Facilities, Equipment, Materials and Maintenance

1. Identify and discuss the facilities, equipment, equipment maintenance and materials allotted to the program. Identify and explain additional facility needs and rationale.

The crown jewel of the Theater Arts program is the 395-seat, 2,400-square foot theater. The theater is part of the Visual and Performing Arts Building. The VPA facilities are split into two buildings with a two-story building for the Arts Department and another building that includes the theater, a dance studio, general course classrooms, faculty offices and classrooms for music.

EVC faculty meet in the theater at the beginning of each school year as part of the annual Instructional Improvement Day program. Community programs are held in the theater on an occasional basis such as in spring 2015 when La Bamba director and San Jose State University graduate Luis Valdez spoke to students in the theater.

The theater opened in fall 2010 with a state-of-the-art control room that controlled stage lights and speakers. Theater technicians who have a background in theater lighting and sound are needed to run these control rooms. EVC has never hired a theater technician nor has it replaced the full-time tenured theater instructor who left the college around the time the theater opened. Budget cutbacks have been cited as the reason the Theater Program has not replaced its tenured theater instructor or hired a theater technician.

As a result, the theater is used infrequently and hardly ever used to stage student plays or programs. In the past students put on productions in the Roble Building before the theater was built. But there are no longer student plays being staged at EVC and the theater remains empty most of the time.

A full-time instructor with a background in theater and staging theater productions is the main faculty hire that's needed in the Theater Arts program. Division Dean Mark Gonzales has requested funding for the position but the college has not yet hired an instructor. Gonzales said that a full-time theater arts instructor will help to revitalize the theater arts program and allow the theater to be better utilized.

2. Describe the use and currency of technology used to enhance the department/program. Identify projected needs and rationale.

All lecture and studio classrooms are outfitted with a smart-podium and projector.

The theater is equipped with a professional sound system and stage lights and a control

room. EVC does not have a technician to operate the equipment that is used during theater productions.

In addition, there are support rooms in the theater's backstage area that are currently not being used. They include a room for stage props, a room with a baby grand piano, a room for costume construction and rooms for actors to apply make-up.

3. If applicable, describe the support the program received from industry.

Not applicable.

Part F: Future Needs

1. Current Budget.

A. Identify the budget currently allocated for the program through the division budget. Discuss its adequacy in meeting your program's needs.

The budget for the Theater Arts program is currently zero. No money is currently allocated in the budget because there is no Theater Arts instructor teaching in the program. With no money in the budget there can be no improvements or curriculum building in the program.

The program does not receive any external grants or funding outside of the college.

2. Explain any grants or other external funding sources for which your program would be a good candidate. Do you have any plans to apply for such sources?

Grants for Theater Arts classes could be identified by a full-time Theater Arts instructor. There may also be grant money available to the variety of ethnic groups that take classes at EVC. The sources of these grants could also be identified by the next full-time theater arts instructor hired at EVC.

3. Describe any unmet needs for your program and how you plan to address them. Area any additional resources needed to accomplish your program's outcomes.

The Theater Arts program needs to better utilize the facilities it already has. Students need to have a production in the theater in both the fall and spring semesters. In addition, dance recitals need to be stage in the theater along with music recitals featuring EVC students performing musical compositions for the public. The theater should also be used to staged the annual poetry festival where students read aloud poems and original compositions.

4. What faculty positions will be needed for your program and how do you plan to address them? What staff positions will be needed in the next six years in order to maintain or build the department?

Ralph Nichols made a spirited proposal to the EVC Academic Senate in October 2015 outlining the importance of hiring a full-time Theater Arts instructor at EVC. The Academic Senate was in the process of developing a “recommendation list” of faculty that EVC should hire. A Theater Arts instructor was on the list of faculty that the EVC Academic Senate recommended be hired.

In addition, a staff position needs to be created for a theater technician who is experienced with theater sound and lighting equipment. A theater technician is essential in order run the highly technical equipment that already exists in the EVC theater.

5. Does your program require any additional facilities, equipment, and/or supplies over the next six years above and beyond the program’s current budget?

The Theater Arts Program needs to have a budget to pay a full-time instructor and pay a full or part-time technician to run the theater.

Part G: Additional Information

Please provide any other pertinent information about the program that these questions did not give you an opportunity to address.

None at this time.

Part H: Annual assessment: Program Faculty and PR Committee

N/A

Part I: Resource Allocation Table

Productivity (WSCH/FTEF)	320 (recent academic year)
Student Success Rate	84% (recent academic year)
Number of classes offered	12 (recent academic year)
Changes in enrollment	-2% (recent academic year)
Program’s current budget	0 (recent academic year)
Future Faculty Needs	\$94,313 (Annual Cost)
Future Needs Supplies	\$1,500 (For Annual Performances)

This report document provides information for any program or campus. To tailor the report to your needs, please follow these steps:

If you would like to view data for a particular program:

1. Choose which subjects to include using the Input Controls panel on the left. You can select any number of subjects to be included in the document. This filter will apply to all tabs.
2. Choose the location with the drop-down filter at the top of the document. This filter will have to be selected on each tab (report).
3. If you would like to see different terms than those listed in the report, click the Refresh icon to refresh the report data and choose enrollment terms. This filter will apply to all tabs.

If you would like to view data for an entire campus:

1. Choose "All Subjects" using the Input Controls panel on the left.
2. Choose the campus location with the drop-down filter at the top of the document. This filter will have to be selected on each tab (report).
3. If you would like to see different terms than those listed in the report, click the Refresh icon to refresh the report data and choose enrollment terms. This filter will apply to all tabs.

Definitions:

- Headcount = a count of distinct student IDs with active term statuses (R, P, S, or T), and active enrollment statuses (A or N) as of the census date.*
- Seat Count = a count of active enrollment statuses as of the census date. Students will be double counted in a term when they are enrolled in more than one course section.*
- Total Enrolled = a count of all verified grades, as of 10 days after the end of term.
- Capacity Percentage @ Census (CAP) = Seat Count / Section Capacity for all sections in a term.*
- Completion Rate = Completion Total (sum of A, B, C, CR, D, F, I, NC, NP, P, RD grades) / Total Enrolled (sum of A, B, C, CR, D, F, I, NC, NP, P, RD, W grades), as of 10 days after term.
- Success Rate = Success Total (sum of A, B, C, CR, IA, IB, IC, IPP, P grades) / Total Grades For Success (sum of A, B, C, CR, D, F, I, NC, NP, P, W grades), as of 10 days after term.
- Persistence Headcount = count of distinct Student IDs with active term and enrollment statuses at Census in the following SP or FA term.*
- Persistence Rate = Persistence Headcount / Headcount*
- Weekly Student Contact Hours (WSCH) = Seat Count * Weekly Contact Hours (WCH), with WCH defined as follows: for Weekly Census courses, Weekly Contact Hours. For Daily Census courses, contact hours * number of meetings per week. For Work Experience courses, # credits. For Positive Attendance courses, total hours per semester/ number of weeks in semester (varies by course).*
- Full Time Equivalent Students (FTES) = WSCH * number of weeks / 525*
- FTEF = sum of section loads (as a percentage of full-time, which is 15 weekly contact hours)*
- Productivity = WSCH / FTEF*

* Positive Attendance courses, Police Academy courses, and their enrollments are not included in these measures.

Data as of COB: 9/1/2015

Current Input Control and filter selections:

Subject	DANCE	THEAT
Subject Desc	Dance	Theatre Arts

Location	Evergreen College
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Term	2010FA;2011SP;2011FA;2012SP;2012FA;2013SP;2013FA;2014SP;2014FA;2015SP
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Number of Sections and Courses for selected subjects, by term

Enrollment Term	Subject	Number of Active Sections	Number of Courses
2010FA	DANCE	9	5
	THEAT	9	6
2010FA	Total:	18	11

Enrollment Term	Subject	Number of Active Sections	Number of Courses
2011SP	DANCE	2	1
	THEAT	4	2
2011SP	Total:	6	3

Enrollment Term	Subject	Number of Active Sections	Number of Courses
2011FA	DANCE	5	5
	THEAT	9	3
2011FA	Total:	14	8

Enrollment Term	Subject	Number of Active Sections	Number of Courses
2012SP	DANCE	6	6
	THEAT	6	3
2012SP	Total:	12	9

Enrollment Term	Subject	Number of Active Sections	Number of Courses
2012FA	DANCE	6	6
	THEAT	6	3
2012FA	Total:	12	9

Enrollment Term	Subject	Number of Active Sections	Number of Courses
2013SP	DANCE	6	6

	THEAT	5	2
2013SP	Total:	11	8

Enrollment Term	Subject	Number of Active Sections	Number of Courses
2013FA	DANCE	7	6
	THEAT	5	3
2013FA	Total:	12	9

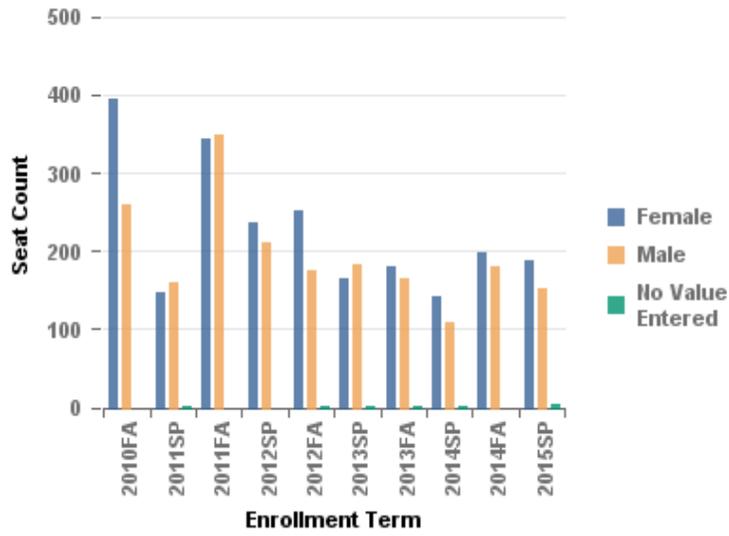
Enrollment Term	Subject	Number of Active Sections	Number of Courses
2014SP	DANCE	10	9
	THEAT	3	2
2014SP	Total:	13	11

Enrollment Term	Subject	Number of Active Sections	Number of Courses
2014FA	DANCE	10	9
	THEAT	6	4
2014FA	Total:	16	13

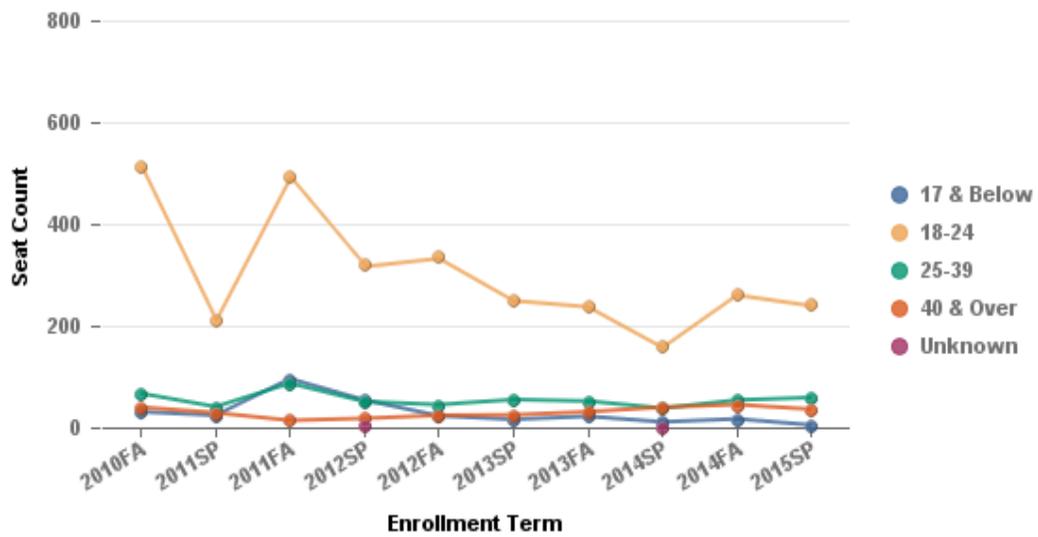
Enrollment Term	Subject	Number of Active Sections	Number of Courses
2015SP	DANCE	11	9
	THEAT	5	2
2015SP	Total:	16	11

	Total:	130	20
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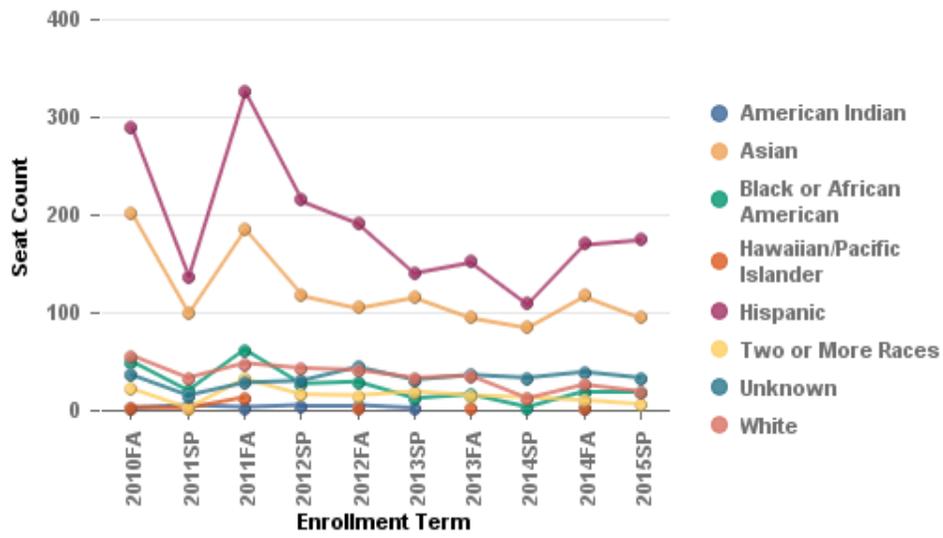
Seat Count by Gender



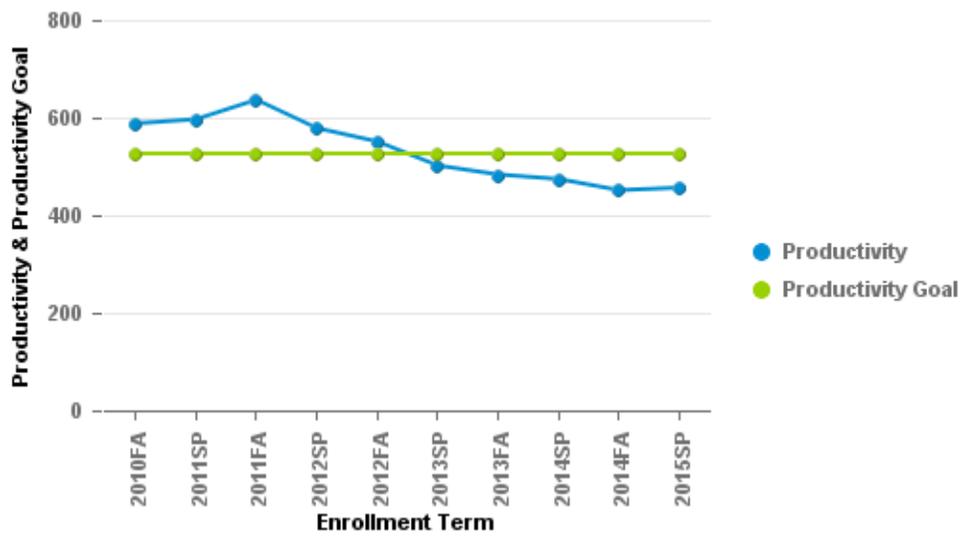
Seat Count by Age

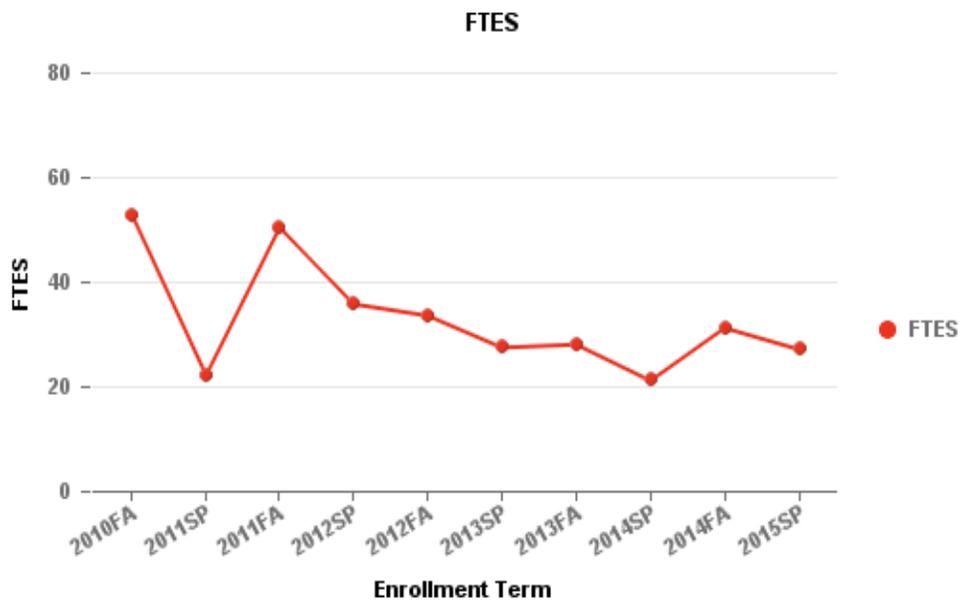
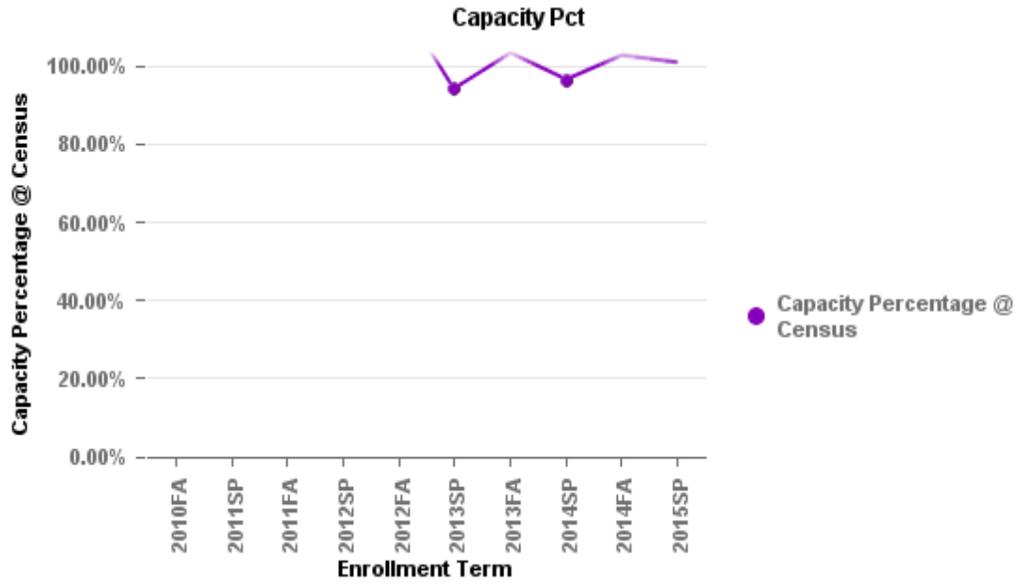


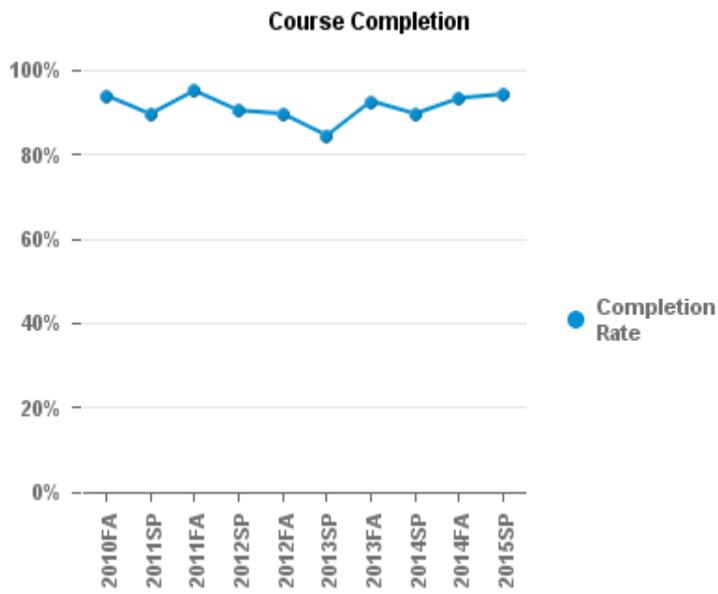
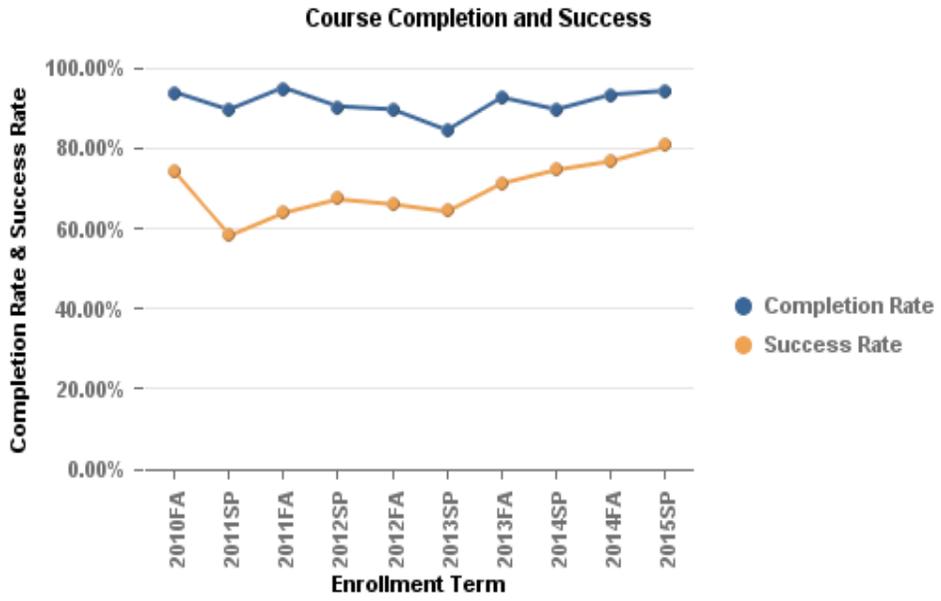
Seat Count by Ethnicity



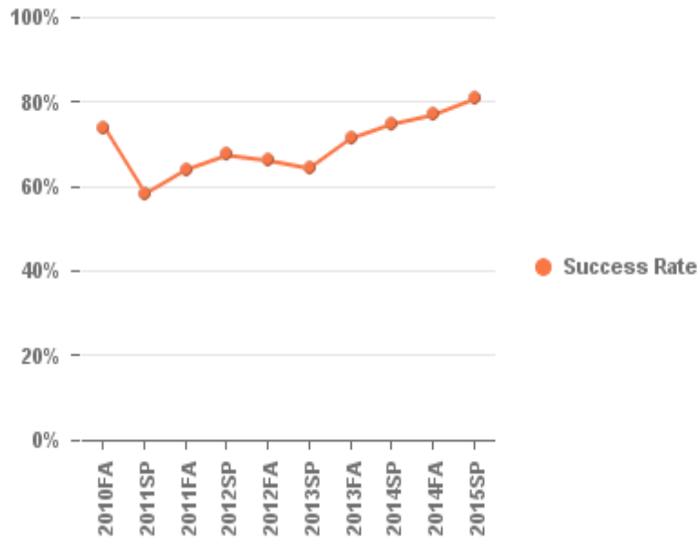
Productivity



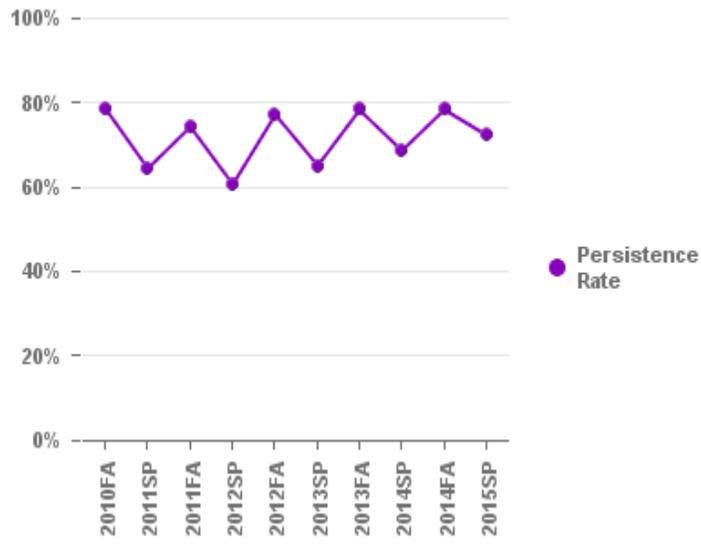


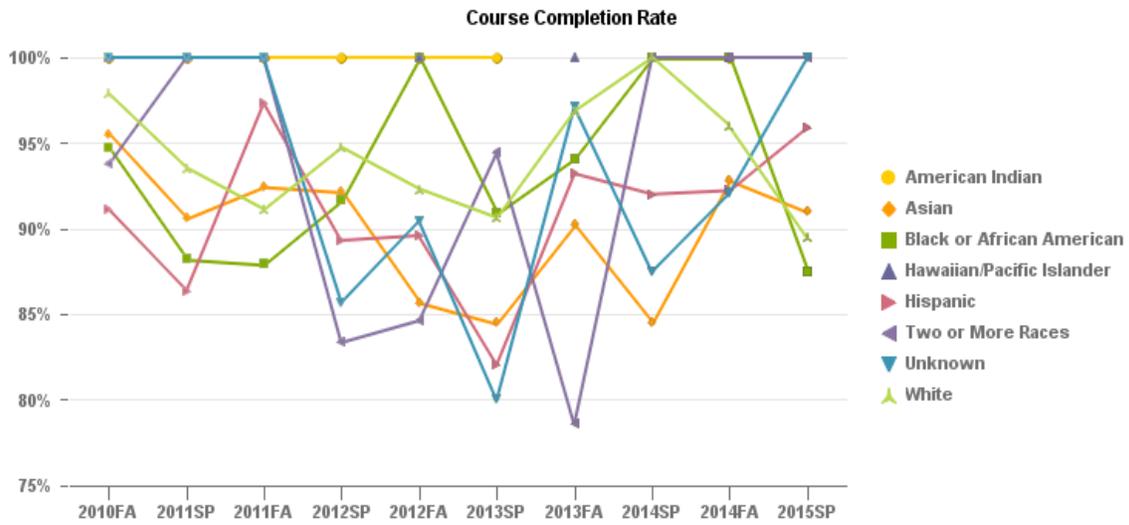
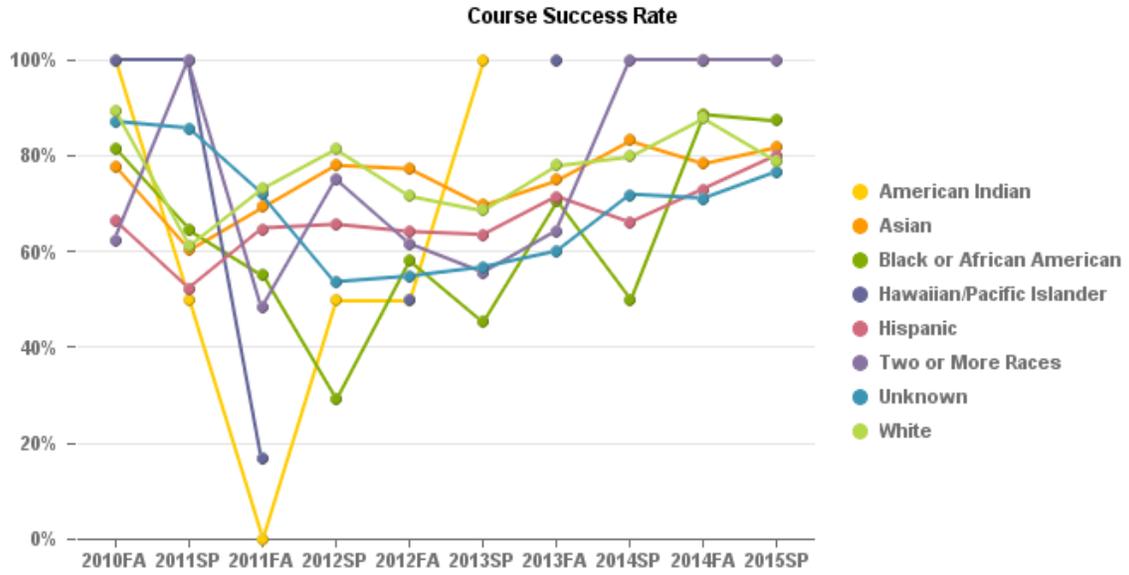


Course Success

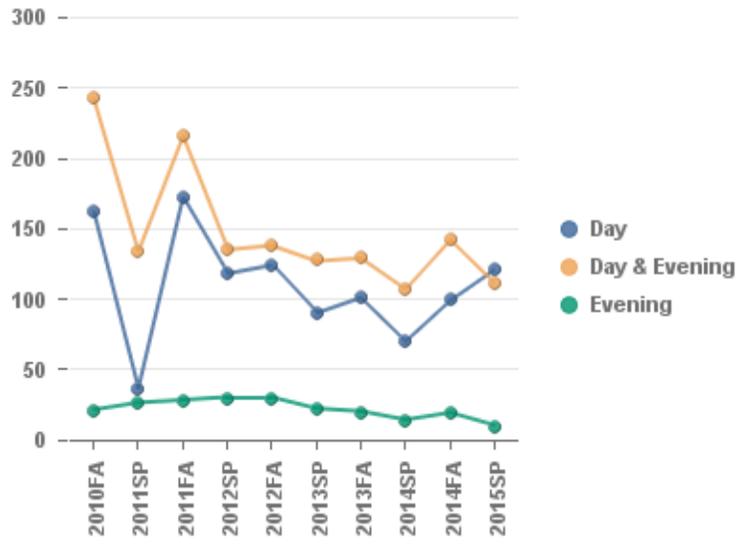


Persistence

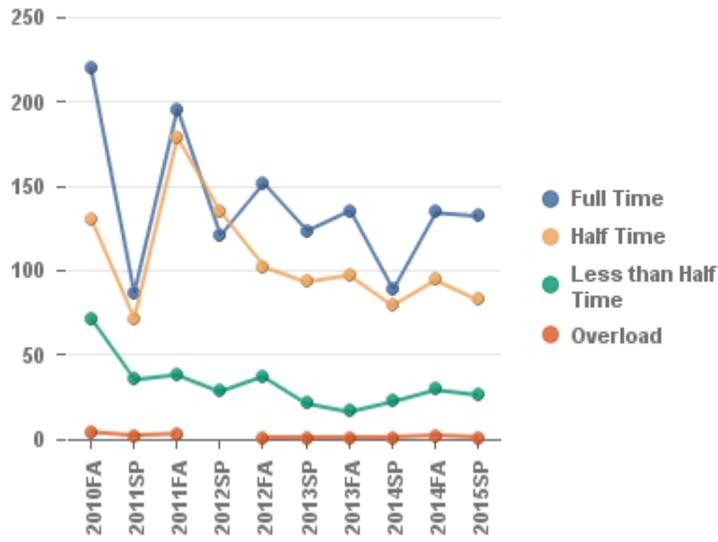




Headcount by Day or Evening Student



Headcount by Academic Load



Headcount by Attempted Units

