All Fields

Theatre Program Review Fall 2022

Cover

Overview
Program Review Year

Title Theatre Program Review Fall 2022

Year of Last Comprehensive Review

Year of Last Mini Update, if applicable

Originator Kaufmann, John

Area Dean Colleen Calderon

Division
SocSci, Humnt, Arts, & PE

Department
Theatre Arts

Subject

- THEAT - Theatre Arts

Is this a review for a degree/certificate or all the courses in the subject?
All Courses

Courses

Co-Contributors

*Co-Contributor must be chosen before proposal is launched

- Brown, Robert
- Calderon, Colleen
- Lazo, Rachel
- Nichols, Ralph

Overview

Evergreen Valley College guides all students to pathways that reach their educational and career goals through equity-centered, innovative academic programs and support services. By creating a learning environment where everyone feels welcomed and supported, we are committed to a culture of inquiry, growth, and respect that creates an equitable society in which all can participate and prosper.

> **1.Student-Centered: We provide access to quality and efficient programs and services to ensure student success.**
> - **Access**
> - **Curriculum and programs**
> - **Services**
>
> **2. Community Engagement: We will transform the college image and enhance partnerships with community, business and educational institutions.**
> **Areas of focus are:**
> - **Increase visibility**
> - **Develop strategic partnerships**
> - **Building campus community**
>
> **3.Organizational Transformation: We create a trusting environment where everyone is valued and empowered.**
> **Areas of focus are:**
> - **Communication**
> - **Employee development**
> - **Transparent Infrastructure**

- **1. Provide a brief summary of your program. Please include a brief history and discuss any factors that been important to the program's development.**

  Evergreen Valley College students have taken classes in the Theatre Arts Program since the college opened in 1975. Over the years, EVC students studied aspects of theatre such as improvisation, screenwriting, Chicanx/Latinx theater, Shakespeare, acting basics and introduction to film. Students presented and technically supported many scripted and original live theatre productions over the years.

  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 CSUs such as San Jose State University. EVC is considered a "feeder school" for SJSU, which attracts students from throughout the country to its Department of Film and Theatre.

  EVC theatre classes and productions attract students with a wide range of social identities, which are also reflected on the stages and screens in the surrounding community. The Bay Area is well known for a wide variety of ethnic theater groups as well as theaters that cater to the LGBTQA+ 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, disability, sexual orientation, and religion.

The Theatre Arts Program is part of the SSHAPE division and is a component of the visual and performing arts offered at EVC along with dance, music, and visual art. In the fall of 2010, a new $38 million visual and performing arts (VPA) facility was completed. The facility integrated the visual and performing arts classes together in two new buildings, including a state-of-the-art 395-seat, 2,400-square foot theater. Prior to the completion of the VPA facility, visual and performing arts classes had been scattered throughout the campus. The VPA buildings became a vibrant, bustling center of activity for students exploring the visual and performing arts.

In 2007, a few years before the completion of the VPA facility, EVC lost its full-time theatre instructor. This departure resulted in fewer classes offered, fewer live productions presented and limited curriculum and program development. From 2010-2018, Ralph Nichols was the only full-time teacher in the Theaters Arts Program. Nichols has a film background, and during this period the backbone of the Theater Arts Program became the Theater 40 class (Introduction to Film). There were more sections of Theater 40 offered than any other class in the Theater Arts Program. Nichols taught along with adjunct faculty Danielle Torralba and Adam Wadenius. The program shrank to only six classes listed in the catalog, with only two classes typically offered each semester – Theater 40 and Theater 25 (Theaters of Diversity: Chicano/Latino Theater).
Expanded course offerings and fully realized productions
were expected following completion of the VPA building in 2010 and the opening of the new theater. Budget cuts after the 2008 recession limited course offerings, live productions, and delayed approval for a full-time theatre instructor. The Theater Arts Program currently has zero budget. EVC Theatre has not produced student productions since 2007, and no fully realized student productions have been presented in the new VPA Theater.

In 2018, John Kaufmann was hired as a full-time theatre instructor.   Kaufmann worked with Nichols to update theatre curriculum and SLOs in CurriQunet. Many courses, including main stage performance courses, had been deactivated over the years. With limited technical support, Kaufmann developed several smaller scale, "studio" performances with students through the Studio Performance course that was still active.

In March of 2020, the Covid 19 pandemic disrupted momentum in the theatre program. Courses moved online and live productions were not sustainable. Despite challenges, program planning and course proposals continued during the Covid disruption. Using the courses required for an AA-T in Theatre Arts as a guide, Kaufmann submitted new courses and an AA-T degree to the Curriculum Committee for review.   EVC is on track to have all courses for the AA-T in Theatre Arts approved and ready for a consistent two-year rotation starting in the fall of 2023. This rotation includes rehearsal and performance classes that will bring student productions to the VPA Theater for the first time.

- **2. Please provide an update on the program's progress in achieving the goals (3 years) set during the last comprehensive program review.**

  Primary goals of the previous program review with updates:

    1. Hire a full-time theatre arts instructor with a performance background. UPDATE: A full-time theatre arts instructor (John Kaufmann) was hired and began work in the 2018-19 academic year.
    2. Hire a theater technician to run the theater for campus and community events. UPDATE: This is still an unmet need, but Kaufmann and SSHAPE dean Colleen Calderon have discussed

ways this goal might be realized. We hope this program review is a stepping stone to achieving this goal.

3. Expand course offerings beyond the six classes currently listed in the college catalog. Reactivate deleted courses in acting and improvisation. UPDATE: Theatre curriculum has undergone a major review. New courses have been added and current courses were updated in CurriQunet and approved by the All-College Curriculum Committee. Acting classes will be offered in the spring of 2023, with more classes offered in rotation beginning in the fall of 2023. These course offerings are centered around the required courses for the AA-T degree. As the degree and course rotation is established, more course offerings (such as improvisation) may be added.

4. Create Associate of Arts degree in Theater Arts. UPDATE The Theatre Arts AA-T has been developed and submitted in CurriQunet and is moving through the approval process with the intention of accepting students in the fall of 2023.

- **3. Please state and recent accomplishments for your program and show how it contribute to the College's mission and success.**

From 2018-2020, the Theatre Program was showing new signs of life. Studio Performance classes presented three small scale productions that engaged students and audiences. The scripts for two of these productions were developed by the students in the class, focusing on the experiences, identities and social issues that the students wanted to explore. In "Fed Through Our Roots," students created original scenes inspired by the food, family, and homes that shaped them. In "CC's Second Chance Café and Karaoke Bar," students created scenes inspired by personal experiences they wanted to "re-play" with a different outcome. One scene depicted a student coming out to their parents as trans, and another allowed a student to get the last laugh in a workplace dispute. Creating work that engages students' social identities embodies EVC's mission values of "equity-centered, innovative programs" and "a learning environment where everyone feels welcomed and supported."

The Theatre Arts Program fostered community outside of the classroom as well. Theatre students performed original scenes at the Language Arts department retreat. A Theater Club was formed, and hosted events like a Shakespeare viewing party and casual theatre games. We built relationships at San Jose Stage, Sunnyvale Community Theater and City Lights Theater, bringing theater students to see multiple plays free of charge. For many students, this was their first time seeing live theatre. The content often resonated with student's lives. The musical "Working" at SCT featured a diverse cast singing about their work experiences. One song about an elder care worker had a section in Tagalog, a language familiar to someone in our field trip group. "Coded" at City Lights Theatre was about the challenges of women being accepted as video game coders.   The field trip to Coded was in March of 2020, and the night we attended was the last performance at the theater for more than a year.

Covid 19 disruptions (starting in March of 2020) represent the largest challenge to the Theatre Program's health and growth, but also provided some new opportunities. Many of the accomplishments listed above suffered as EVC and the world navigated the pandemic. Classes moved online, and performance classes were difficult to maintain. Even after the campus re-opened, enrollment for interactive classes remained low. Momentum with field trips and theater club slowed dramatically. The department's energy during this time shifted to improving online class experience and planning for the future. All theatre faculty were forced to become experts in online teaching. Many were skeptical that theatre could be taught successfully online. With experimentation, practice, and classes in online teaching, we identified which classes could be taught online and made those classes strong. The library received CARES funds to support the Swank film

database, which became a valuable tool for the Intro to Film class. Enrollment in the film classes remained strong during the pandemic, with multiple sections offered and late-start, intercession and summer sections added. The Intro to Theater class adapted to the online format with students making videos to share their work and joining together on Zoom for play readings.

Although classes were primarily online, planning continued for expanded course offerings throughout the Covid disruption. All courses required for an AA-T in theatre were launched in CurriQunet and moved through the Curriculum Committee. The AA-T in theatre was launched and is currently in review. As students continue to return to campus, they will be met with new courses, production opportunities and a degree option for theatre. In a world that has become increasingly virtual, Theatre experiences will be something worth showing up for in person. Theatre will not only build in-person community in-line with EVC's mission, but offers 21st century skills that cannot be simulated online.

- **4. If you received resource allocation for your last program review cycle, please indicate the resources you received and how these resources were utilized to impact student success and / or importance to your program. (The resources can be personnel or fiscal)**

   The main resource allocation was also the primary need identified in the previous program review: EVC hired a full-time theatre arts instructor. The Swank films database greatly benefits our film course offerings.

- **5. Please describe where you would like your program to be three years from now (program goals) and how these support the college mission, strategic initiatives and student success.**

   Theatre Art Department 3 Year Goals:

   - **Have a hired and trained full-time technical director.** This role is a lynchpin for production and course support. The TD would maintain theater spaces such as scene shop, prop/costume storage, tech booth and the lighting grid. The DT would support design and technical needs for classes and productions. The TD would provide hands-on opportunities for students and facilitate community-building productions for audiences of students and community members.
   - **Have our first group of students graduate from the program with an AA-T in Theatre Arts.**
   - **Create and strengthen bonds with local theaters and high schools and SJSU**. This will be done with outreach to high schools (visits, workshops, and invitations to attend EVC productions), networking and field trips.
   - **Main stage performances**: we hope to consistently offer a fall production and a spring production.
   - **Community involvement:** we will add community-based 500 level courses to integrate community members into our courses, productions, and audiences.
   - **An intimate performance space to compliment The VPA Theater.** The VPA Theater is great for large-scale productions, but thriving theatre programs have a more intimate (or "black box") performance option as well. We have used Montgomery Hall as a performance space in the past. It has a lighting system, but it is broken down and out of date. With a relatively small investment, Montgomery Hall could be outfitted with a lean but effective system. Modern LED systems are much more versatile and energy efficient than older systems. Such systems also

offer students an opportunity to design, program and run lighting without the risk involved with the state-of-the-art system in the VPA Theater.

- **ACTF Participation:** Once our performance classes and productions are established, I would love to join the American College Theater Festival (ACTF). This is an organization that provides students opportunities for outside production review, external recognition for outstanding creative work, and opportunities to attend regional theater festivals that include adjudicated scene work, productions and workshops.
- **A vibrant work study program:** As we move to productions, we have the opportunity to give work study students hands-on experience in set construction, publicity, box office support, house management and ushering. Other programs offer a model for how work study students can be a win-win for the students and the theatre program.

Program Set Standards (Summary Tab)

Overall, EVC's Institution Set Standard for success rate is 72%, and the aspirational goal for student success is 75%.

Success Rate (completion with "C" or better)	Program	EVC	Program Set Standard (established during last comprehensive PR)	Program Success Goal (new)
F'15-F'21 average		72.00%		

Courses with no Degree or Certification

Program Success Rate 73.03%

Program Set Standard **: It is recommended that programs identify a success standard. This standard should reflect the baseline success rate.**

Program Set Standard 65.73%

Recommendation: **90% of the 6 year average success rate could be your program standard (average x 0.9).**

Program Success Goal **: It is recommended that programs identify a success goal. This goal should reflect the success rate to which your program aspires.**

Program Success Goal 75%

- **Is your program success rate higher or lower than the campus?**

  Higher

- **If your success rate is higher than the campus, how are you helping students succeed in and outside the classroom? If your program success rate is lower, what are some strategies your program is implementing to improve?**

  We are very close to the campus rate. One strategy for success involves faculty gaining training for DE courses. Full time faculty have taken EDIT 22, and actively discuss online teaching strategies. Theater courses are interactive and creative by nature, and we seek to increase success with interactive lessons that engage students and create a strong learning community. We check in

with struggling students and use early alert as a tool to support students. We use clear guidelines for dropping students who are not engaged. This saves the students from an F on their transcript and increases our success rates.

- **Is the current program success rate higher than the program set standard?**

  Yes

- **How close is the program to meeting the program success goal?**

  We are 5 percentage points from meeting the program success goal.

- **Are these measures (program set standard and program success goal) still current/accurate? If not, please describe here and reset the standards.**

  The success numbers from the previous program review included success rates for dance classes. The dance classes tend to be smaller, more intimate classes with higher success rates. Some theater and film classes (like Intro to Theatre and Intro to Film) have larger enrollments per class and will inevitably have a lower success rate. I tried to factor this in with the set standard and success goal listed above. As we add more theatre classes starting in the spring of 2023, we'll be able to start getting a read on success rates within the new program curriculum.

Success Rates: Measures by IPEDs Race/Ethnicity

- **American Indian: 102 - 78.380%**

  Program Average Total Enrolled
  1.000

  Program Success Rate
  60.000

- **Asian: 9380 - 79.320%**

  Program Average Total Enrolled
  50.000

  Program Success Rate
  80.320

- **Black or African American: 464 - 61.430%**

  Program Average Total Enrolled
  5.000

  Program Success Rate
  54.830

- **Hawaiin/Pacific Islander: 95 - 65.790%**

  Program Average Total Enrolled
  1.000

  Program Success Rate

77.780

- **Latinx: 9005 - 64.730%**

  Program Average Total Enrolled
  89.000

  Program Success Rate
  67.480

- **Two or More Races: 614 - 70.030%**

  Program Average Total Enrolled
  6.000

  Program Success Rate
  73.480

- **Unknown: 1655 - 72.640%**

  Program Average Total Enrolled
  14.000

  Program Success Rate
  76.860

- **White: 1256 - 73.480%**

  Program Average Total Enrolled
  12.000

  Program Success Rate
  82.790

Success Rates: Measures by Gender

- **Female: 12340 - 73.970%**

  Program Average Total Enrolled
  77.000

  Program Success Rate
  76.810

- **Male: 10154 - 69.610%**

  Program Average Total Enrolled
  100.000

  Program Success Rate
  70.250

- **No Value Entered: 77 - 72.590%**

  Program Average Total Enrolled
  2.000

  Program Success Rate
  25.000

Success Rates: Measures by Age

- **17 & Below: 736 - 86.260%**

  Program Average Total Enrolled
  12.000

  Program Success Rate
  84.040

- **18-24: 15285 - 69.350%**

  Program Average Total Enrolled
  142.000

  Program Success Rate
  71.400

- **25-39: 4470 - 75.390%**

  Program Average Total Enrolled
  21.000

  Program Success Rate
  78.070

- **40 & Over: 2065 - 78.860%**

  Program Average Total Enrolled
  4.000

  Program Success Rate
  83.540

- **Unknown: 16 - 71.080%**

  Program Average Total Enrolled
  1.000

  Program Success Rate
  50.000

- **a. With respect to disaggregated success rates, list any equity gaps that are identified and discuss interventions your program will implement to address these equity gaps? Please include a timeline of implementation and reassessment.**

  There are few equity gaps in comparison to EVC rates. While the average seat count is relatively low (5), I would like to increase the success rate for African American students (55% compared to EVC's 61%). Along with check-ins and use of early alert, I recommend a consistent practice of highlighting the Umoja-AFFIRM program and inviting representatives from this program to an early class meeting. Instructors have done this in past semesters, but we can be more intentional, starting in the spring 2023 semester and assess in department meetings at the beginning of each academic year (to give time for the previous year's data to come in).

- **b. With respect to disaggregated success rates (ethnicity / race, gender and age), discuss student performance in reaching your program set standard for student success as well as reaching the program success goal.**

  In almost all categories, we reach the set standard. Exceptions are groups with lower seat counts: American Indian (1) and African American (5).   African American success strategies were listed above. We would like to see the success rates for both groups get in line with other students. Some of the disaggregated groups already meet our program success goal of 78% (40 and over, 25-39, 17 and below, White and Asian). Two others are within striking distance (Female and Hawaiian). Groups with further to travel are: 18-24 year-olds, male, and LatinX. As mentioned, African American and American Indian students are smaller in number and need specific support to get them in line with other groups.

- **c. If your program offers course sections fully online, please contact the office of Research, Planning and Institutional Effectiveness to obtain a student success report on the online sections. Address any differences in student success rates between fully online courses and classroom courses.**

  Like many departments, Theatre Arts saw a sudden increase in online offerings with the Covid disruptions. After the chaos of the initial transition (and completion of EDIT 22 by our theatre faculty), we found that some theatre classes worked well in an online format. Intro to Film and Intro to Theatre transitioned well, and we will likely continue to offer these as online options going forward. Other theatre classes in performance and production are more difficult to teach online. Our online course student success rates were slightly lower than our in-person rates (68% to 73%), but some semesters in the past few years have been completely online, with both students and instructors adjusting to the format. As online courses continue in the department, we will be able to monitor longer-term trends as they are offered in tandem with in-person department courses.

Program Awards - If Applicable

If the classes in your program lead to a degree or certificate, please visit the DataMart and indicate how many degrees/certificates were awarded in your program:
http://datamart.cccco.edu/Outcomes/Program_Awards.aspx
(http://datamart.cccco.edu/Outcomes/Program_Awards.aspx)

You will need to select drop down menus and then "select program type by major of study" (for example, select Legal for paralegal studies).

Then at the bottom of the report, select the box "program type- four digits TOP", then update report to get program specific information.

Degree Type

Student Enrollment Types

Student Enrollment Type: Day or Evening Student

- **Day: 4639 - 50.900%**

  Program Average Headcount
  99.000

  Program Percentage of Total
  55.600

- **Day & Evening: 2929 - 32.100%**

  Program Average Headcount
  65.000

  Program Percentage of Total
  36.500

- **Evening: 1022 - 11.200%**

  Program Average Headcount
  14.000

  Program Percentage of Total
  7.900

- **Unknown: 530 - 5.800%**

  Program Average Headcount
  0.000

  Program Percentage of Total
  0.000

Student Enrollment Type: Academic Load

- **Full Time: 2259 - 24.800%**

  Program Average Headcount
  68.000

  Program Percentage of Total
  38.200

- **Half Time or less than half time: 6084 - 66.700%**

  Program Average Headcount
  101.000

  Program Percentage of Total
  56.700

- **a. Discuss any changes in program enrollment types (day vs evening, full-time vs part-time) since your last program review?**

  I do not find significant changes in program enrollment types since our last review. Compared to EVC averages, our department has a larger % of day and day/evening students. I believe this is due to our traditional course schedule and the shift to online courses in response to the Covid

disruptions. What might have been offered as an evening class to accommodate working students is now often offered as an asynchronous online course to achieve a similar result.

- **b. Discuss how do your program enrollments (Pct of total) compare to EVC?**

  We have more full-time students than EVC overall, likely due to our popular Intro to Film and Intro to Theatre classes that appeal to degree students fulfilling their general education requirements.

- **c. Based on the data, would you recommend any changes?**

  Based on the data, I do not recommend any changes. It will be interesting to see how future performance/production classes, offered in evenings, impact these numbers over time.

Student Demographics - Headcount

Student Demographic: Gender

- **Female: 5008 - 54.950%**

  Program Headcount
  77.000

  Program Percentage of Total
  42.560

- **Male: 4075 - 44.640%**

  Program Headcount
  99.000

  Program Percentage of Total
  57.170

- **No Value Entered: 37 - 0.410%**

  Program Headcount
  2.000

  Program Percentage of Total
  0.860

Student Demographic: Age

- **17 & Below: 486 - 5.310%**

  Program Headcount
  12.000

  Program Percentage of Total
  6.700

- **18-24: 5493 - 60.210%**

  Program Headcount
  141.000

Program Percentage of Total
78.770

- **25-39: 2168 - 23.800%**

  Program Headcount
  21.000

  Program Percentage of Total
  11.730

- **40 & Over: 966 - 10.600%**

  Program Headcount
  4.000

  Program Percentage of Total
  2.230

- **Unknown: 8 - 0.090%**

  Program Headcount
  1.000

  Program Percentage of Total
  0.560

Student Demographic: Race/Ethnicity (IPEDs Classification)

- **American Indian: 40 - 0.430%**

  Program Headcount
  1.000

  Program Percentage of Total
  0.540

- **Asian: 3689 - 40.480%**

  Program Headcount
  50.000

  Program Percentage of Total
  27.690

- **Black or African American: 208 - 2.290%**

  Program Headcount
  5.000

  Program Percentage of Total
  3.160

- **Hawaiian/Pacific Islander: 36 - 0.400%**

  Program Headcount
  1.000

  Program Percentage of Total
  0.810

- **Latinx: 3636 - 39.850%**

  Program Headcount
  89.000

  Program Percentage of Total
  50.750

- **Two or More Races: 248 - 2.730%**

  Program Headcount
  6.000

  Program Percentage of Total
  3.020

- **Unknown: 690 - 7.520%**

  Program Headcount
  14.000

  Program Percentage of Total
  7.840

- **White: 573 - 6.300%**

  Program Headcount
  12.000

  Program Percentage of Total
  6.770

- **a. Based on the program total headcount and percent change year to year, discuss if your program growing or declining. If so, what do you attribute these changes in enrollment to and what changes will the program implement to address them?**

  Two events triggered clear changes in headcount over the past 6 years: The hiring of a full-time faculty in theatre, and the Covid disruptions beginning in the spring of 2020. In the fall of 2018, the first year of the full-time instructor, enrollment increased significantly from the previous semester (from 160-219). There was a significant drop in enrollment in the spring of 2020, the first semester impacted by Covid (from 261-176).   I hope that the return of more in-person classes and students will impact our program more than some others, due to the interactive nature of our discipline. I also anticipate an increase in head count once the AA-T and corresponding courses are active.

- **b. Discuss any gaps have you identified in your program. Discuss how your program enrollment is similar or different from the campus. Discuss which gender, age, and/or ethnic group are proportionally smaller than campus make up.**

  I do not see any major gaps in the program. It is interesting that we serve more males than females in our program, a reverse of the overall student body at EVC. We are proud to offer male students opportunities to work on collaborative, creative and communication skills. The difference is not so large as to be a red flag of excluding females. We serve more 18–24-year-olds by percentage than EVC as a whole. This is likely due to the age range of typical degree-seeking students completing

their general education with courses like Intro to Theatre and Intro to Film. We serve fewer Asian students and more LatinX students than EVC as a whole. The difference does not seem so extreme as to be troubling.

- **c. Discuss what interventions the program can implement to address any gaps in enrollment.**

  With the addition of the AA-T and corresponding courses, we will have more classes and seats to fill. We will want to be proactive in filling these potential gaps with recruitment in local high schools and with current/incoming EVC students.

Institutional Effectiveness (6.5 year average, see Summary Tab)

EVC Capacity: 61.70% EVC Productivity: 14.43

Program Capacity
71.90%

Program Productivity
16.31

Is your capacity rate higher or lower then the campus?
Higher

Is your productivity goal higher or lower than the campus?
Higher

If the program capacity and/or productivity is lower than the campus, please provide rationale:
N/A

Curriculum

Related Assessments

- **1. Identify and updates to curriculum since the last comprehensive program review, including and new programs and indicate the 6-year timeline for scheduled course outline revision. For CTE, the time line is 2 year.**

  In 2018, only a few Theatre Arts courses were active in CurriQunet. Between 2019-2022, all program courses have been updated as follows:

  - THEAT 002 (Beginning Acting) created and approved in CurriQunet. Last update 8/26/20
  - THEAT 003 (Intermediate Acting) created and approved in CurriQunet. Last update 9/22/21
  - THEAT 020 (Intro to Theatre) Course and SLO's updated in CurriQunet with DE addendum. Last update 3/16/21
  - THEAT 025 (Theatre of Diversity: LatinX Theatre) Course and SLO's updated in CurriQunet with DE addendum. Last update 10/19/21
  - THEAT 33 A-D (Technical Theatre in Production) created and approved in CurriQunet. Last update 2/10/21
  - THEAT 034 (Studio Theatre Production) Deactivated 2022 because it does not support an AA-T in Theatre Arts

- THEAT 035 A-D (Rehearsal and Performance in Production) created and approved in CurriQunet. Created 11/30/18
- THEAT 040 (Intro to Film) Course and SLO's updated in CurriQunet with DE addendum. Last update 1/5/21
- THEAT 050 (Intro to Theatre Design) created and approved in CurriQunet. Created 11/30/18
- THEAT 051 (Costume Design) created and approved in CurriQunet. Created 11/30/18
- THEAT 052 (Stage Makeup) created and approved in CurriQunet. Created 11/30/18
- THEAT 053 (Intro to Stage Lighting) created and approved in CurriQunet. Created 11/30/18
- THEAT 114 (Script Analysis) created and approved in CurriQunet. Created 11/2/19
- AA-T Degree in Theatre Arts: Launched in CurruQunet Fall '22 and under review

- **2. Identify all the courses offered in the program and describe how these courses remain relevant in the discipline. For courses your program has not offered in the past two years, please discuss a plan on how to deal with these courses (if your program is not going to de-activate these courses, please explain why).**

  - THEAT 002 (Beginning Acting) Core discipline course. Required for AA-T in Theatre. Develops creativity, communication and cultural competencies.
  - THEAT 003 (Intermediate Acting) Core discipline course. Required for AA-T in Theatre. Develops creativity, communication, text analysis and cultural competencies.
  - THEAT 020 (Intro to Theatre) Core discipline course. Required for AA-T in Theatre. Develops creativity, communication, collaboration and foundational theatre skills in acting, directing, text analysis and design.
  - THEAT 025A (Theatre of Diversity: LatinX Theatre) Course content connects specifically to our student population and extends student skills to new social and cultural contexts.
  - THEAT 33 A-D (Technical Theatre in Production) Core discipline course. Required for AA-T in Theatre. Necessary for support of live campus productions.
  - THEAT 035 A-D (Rehearsal and Performance in Production) Core discipline course. Required for AA-T in Theatre. Necessary for support of live campus productions.
  - THEAT 040 (Intro to Film) Connects theatre concepts to film, video and current popular culture. Consistent enrollment interest brings students into program and supports general arts education.
  - THEAT 050 (Intro to Theatre Design) Core discipline course. Required for AA-T in Theatre. Supports skills needed for live campus productions.
  - THEAT 051 (Costume Design) Core discipline course. Required for AA-T in Theatre. Supports skills needed for live campus productions.
  - THEAT 052 (Stage Makeup) Core discipline course. Required for AA-T in Theatre. Supports skills needed for live campus productions.
  - THEAT 053 (Intro to Stage Lighting) Core discipline course. Required for AA-T in Theatre. Supports skills needed for live campus productions.
  - THEAT 114 (Script Analysis) Core discipline course. Required for AA-T in Theatre. Develops text analysis, writing skills and cultural competencies.

  Many of the courses in the AA-T major (listed above) are new and will be offered for the first time in 2023 or 2024.

  Courses that are not part of the major and have not been offered in the past two years have been deactivated.

- **3. If you have a degree or certificate, please include a diagram of your program's guided pathways program map. (A program map indicates courses suggested for each semester, across two years, upon completion a student would qualify for a degree/certificate).**

  Theatre Arts Program Map/Proposed Rotation:

  - **Every Semester:**

    - **Intro to Theatre: THEAT 020**
    - **Beginning Acting THEAT 002**
    - **[Intro to Film THEAT 040] as possible - not in AA-T**
    - **Rehearsal and Performance in Production THEAT 035**
    - **Tech Theatre in Production THEAT 033**
  - **Every Fall Semester**

    - **Intro to Theatre Design THEAT 050**
    - **Theatres of Diversity: Chicanx/Latinx Theatre (025A)**
  - **Every Spring Semester**

    - **Rehearsal and Performance in Production THEAT 035**
      - **Goal: Add Concurrent 500 Level Community Theater**
    - **Tech Theatre in Production THEAT 033**
  - **Every Even Fall: (2024, 2026, etc.)**

    - **Stage Lighting THEAT 053**

  - **Every Odd Fall: (2025, 2027, etc.)**

  - **Every Even Spring: (2024, 2026, etc.)**

    - **Script Analysis THEAT 060**
    - **Intermediate Acting THEAT 003 (Concurrent w/ THEAT 002)**
  - **Every Odd Spring: (2025, 2027, etc.)**

    - **Stage Costume THEAT 051**
    - **Stage Makeup THEAT 052**

Sample Sequence:

Fall 2023 (Start of Theatre Arts AA-T)

- **Intro to Theatre: THEAT 020**
- **Beginning Acting THEAT 002**
- **Intro to Theatre Design THEAT 050**
- **Theatres of Diversity: Chicanx/Latinx Theatre (025A)**
- **[Intro to Film THEAT 040]**

Spring 2024

- **Intro to Theatre: THEAT 020**
- **Beginning Acting THEAT 002**
  - **Intermediate Acting THEAT 003 (concurrent)**
- **Rehearsal and Performance in Production THEAT 035**
- **Tech Theatre in Production THEAT 033**
- **Script Analysis THEAT 060**

- **[Intro to Film THEAT 040]**

Fall 2024

- **Intro to Theatre: THEAT 020**
- **Beginning Acting THEAT 002**
- **Intro to Theatre Design THEAT 050**
- **Theatres of Diversity: Chicanx/Latinx Theatre (025A)**
- **[Intro to Film THEAT 040]**
- **Note: Lighting class not included, as it needs prereq of Theatre Design 050**

Spring 2025

- **Intro to Theatre: THEAT 020**
- **Beginning Acting THEAT 002**
- **Rehearsal and Performance in Production THEAT 035**
- **Tech Theatre in Production THEAT 033**
- **Stage Costume THEAT 051**
- **Stage Makeup THEAT 052 (possible)**
- **[Intro to Film THEAT 040]**

Fall 2025

- **Intro to Theatre: THEAT 020**
- **Beginning Acting THEAT 002**
- **Intro to Theatre Design THEAT 050**
- **Theatres of Diversity: Chicanx/Latinx Theatre (025A)**
- **[Intro to Film THEAT 040]**

Spring 2026

- **Intro to Theatre: THEAT 020**
- **Beginning Acting THEAT 002**
  - **Intermediate Acting THEAT 003**
- **Rehearsal and Performance in Production THEAT 035**
- **Tech Theatre in Production THEAT 033**
- **Script Analysis THEAT 060**
- **[Intro to Film THEAT 040]**

Fall 2026

- **Intro to Theatre: THEAT 020**
- **Beginning Acting THEAT 002**
- **Intro to Theatre Design THEAT 050**
  - **Stage Lighting THEAT 053**
- **Theatres of Diversity: Chicanx/Latinx Theatre (025A)**
- **[Intro to Film THEAT 040]**

- **4. Identify and describe innovative strategies or pedagogy your department/program developed/offered to maximize student learning and success. How did they impact student learning and success?**

Since the last review, the Theatre Arts Program has adapted to support success with course content and structure. Along with the diverse offerings of the Latinx theatre course, the Intro to Film and Intro to Theatre courses consistently include diverse plays and films. Instructors intentionally balance Western "classics" with more modern works by diverse voices. Intro to Film classes include films like **Blindspotting**, a film set in Oakland that explores gentrification and rebuilding lives after incarceration. Intro to Theatre classes include plays like David Henry Hwang's **Yellow Face**, which explores racial identity and representation in the media. These courses still support SLO's like film editing or dramatic structure, but they do so through texts/films that reflect current issues and our student population.

Theatre Arts instructors have taken steps to reduce the cost of our classes for students. Several of our courses use Open Educational Resources, allowing for free/low-cost textbooks for students. CARES Act funding allowed the EVC library to offer the Swank Film Database for students. This allowed instructors to reserve specific films that students could access for free with their EVC library logins. Swank was convenient for online classes, but also allowed students to review films they may have missed during in-person lab sessions.

Our faculty seeks to center students' perspectives and experiences in their course work. Film classes encourage journaling to encourage low stakes writing and personal responses to films. Study guides encourage students to imagine film concepts as applied to their own life-stories. For instance, a student may be asked how they might use editing concepts to connect scenes from a time when they entered a new environment. Several of the Studio Performance class productions were developed by the students. For example, **Fed Through Our Roots** was a performance inspired by the foods, people and places that shaped the actors. We will continue to find ways to draw from students' lives and experiences in our course assignments and performance projects.

Theatre faculty members took the EDIT 22 course to improve their online teaching. Engaging with this course led to more organized Canvas courses that took advantage of technological updates in the LMS. Several pedagogical changes grew out of faculty involvement in the "Humanizing Curriculum" sessions led by President Gilkerson. A faculty peer led a session on creating a liquid (online) syllabus as a more user-friendly option. Several of our department courses now provide a liquid syllabus for students.

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

A large part of our short and long-term planning involves offering an AA-T Degree in Theatre Arts (starting in Fall of 2023). If a theme of *this* program review is building up to the AA-T through class-planning and curriculum approvals, the *next* program review will focus on learning from implementation of the degree. We have a plan for a sequence of classes that considers guided pathways and two-year completion, but we will certainly learn and adapt to enrollment and student experience with the degree.

We are protecting the degree by focusing our energies on required courses. We will still offer Intro to Film due to its content and popularity with students. We will also still support our LatinX Theatre course to offer students a chance to explore theatre with strong roots in our community. We hope to compliment this class with a Theatre of Diversity course in African American Theatre. We hope to deepen our connection to the community by offering 500 level courses that allow participation in live productions. Adding a theatre improvisation class would be popular for students from various

disciplines and members of the wider community. Our first goal will be to successfully implement the courses in the degree. Once major courses have been established, we will work to add select courses that support the program and the college mission.

- **6. Describe how your program is articulated with High School Districts, and/or other four year institutions. (Include articulation agreements, CID, ADTs...)**

    High school articulation is not applicable to the Theatre Arts courses or degree.

    C-ID Status Report attached

- **7. If external accreditation or certification is required, please state the certifying agency and status of the program.**

    N/A

Student Learning Outcome and Assessment

Related Assessments

Student Learning Outcomes

Program Learning Outcomes

- **1. On the program level, defined as a course of study leading to degree or certificate, list the Program Learning Outcomes (PLOs), and how they relate to the GE/ILOs. Please also indicate how the course SLOs have been mapped to the PLOs. If you are completing this program review as a department or discipline and do not offer any degrees or certificates, please write N/A in this space.**

    PLO's for pending AA-T in Theatre Arts:

    After completing an AA-T in Theatre Arts, students will be able to:

    1. Analyze dramatic texts for meaning, themes, social context and preparation for live production.
    2. Demonstrate a basic level of competence as an actor from auditioning to character analysis to live performance.
    3. Demonstrate a basic level of competency as a technician or designer (scenic, costume, makeup or lighting) and apply these skills in a realized production.
    4. Collaborate positively with actors, directors, designers and technicians in the rehearsal and presentation of live productions.

- **2. Since your last program review, summarize SLO assessment activities and results at the course and program level. Please include dialogue regarding SLO Assessment results with division/department/college colleagues and/or GE areas. Provide evidence of the dialogue (i.e. department meeting minutes or division meeting minutes, etc.) List any SLOs or PLOs that have not been assessed in the last two years and provide an explanation of why they have not been assessed. This will be reviewed by the IEC to determine if your Program Review is approved or not.**

The Theatre Arts department has been active in creating, updating, and assessing PLO's and SLO's. The creation of the AA-T degree required articulation of program learning outcomes (listed above). During the curriculum review process in preparation for the AA-T degree, every course in the theatre program was updated. In new courses, SLO's were assigned in accordance with C-ID descriptors. In current courses, SLO's were revised, consolidated, and updated. Over the past two years, SLO's for all courses have consistently been assessed and recorded in CurriQunet.

Department faculty met regularly in division meeting breakouts and separate department meetings. SLO assessments were a consistent agenda item in these meetings. Separate meetings were held specifically for SLO assessment activities: for instance, John Kaufmann meets with Danielle Torralba (adjunct faculty) to get SLO data for Kaufmann to input into CurriQunet.

Attached: Sample department meeting minutes where SLO's were discussed.

- **3. What plans for improvement have been implemented to your courses or program as a result of SLO assessment? Please share one or two success stories about the impacts of SLO assessment on student learning.**

    SLO assessments and the department conversations surrounding them have led to improvements to department courses. For example, our SSHAPE division has expanded late-start course offerings, including theatre courses. In adjusting courses to 5, 6, or 8 week schedules, SLO assessments have been helpful in guiding schedule planning and assignment selection. These decisions have been guided by an awareness of how class organization supports the SLO's, regardless of the course duration.

    As we increased the number of online courses in the department, we looked at how the modality impacted SLO's. We realized that some assignment designs led to increased plagiarism, with students cutting and pasting from the internet instead of thinking critically. To reduce plagiarism and better achieve learning objectives, we discussed strategies during an SLO assessment meeting. This discussion led to assignments that prompt students to make specific, personal connections to the content. For example, instead of a general film response, students might be asked to analyze a scene at a specific timestamp, depending on the first letter of their last name. Canvas quizzes that had been all multiple-choice might get a short essay question at the end to engage the students more deeply. One instructor shared that they get a writing sample early in the semester to assess writing skills early in the semester. Future writing can be compared to that of the sample. Another instructor shared that they work with the library to provide research workshops for students early in the semester. The instructor said that this practice really made a difference in students' ability to successfully research and write papers.

Faculty and Staff

Part D: Faculty and Staff

- **1. List current faculty and staff members in the program, areas of expertise, and describe how their positions contribute to the success of the program.**

    John Kaufmann (full time faculty)

John Kaufmann is a theatre teacher, director, and performer. Kaufmann worked as planetarium supervisor at Pacific Science Center where he developed live shows including **Starball** and **The Sky from Scratch**. In Seattle, he worked with Seattle Children's Theatre, Jet City Improv, and was on the development team for several *Cranium* board games. He developed original activities and served as the "Interactive Host" for TEDx Seattle in 2018. At Beloit College he directed over a dozen plays including **Rent**, **Macbeth** and **Clybourne Park.** Kaufmann used forum theatre techniques to develop **Race Replays,** a performance that facilitated dialog around race relations. Kaufmann earned his MFA in theatre directing from The University of Iowa. At EVC, Kaufmann supports the Theatre Arts program by writing/updating curriculum, coordinating SLO's and the AA-T degree, writing program reviews, teaching and recruiting students.

Ralph Nichols (full time faculty)

Ralph Nichols has worked in the media and/or taught media studies for more than 40 years. He has taught journalism, photography, and film studies as a tenured faculty at Evergreen Valley College since 1993. He also teaches mass communication classes at San Jose State University. Nichols trained for a career in media by working on newspapers from Carson City, Nevada to Los Angeles, where he worked as a sportswriter at the Los Angeles Times. Working at the LA Times was a "dream job" for Nichols who grew up reading about the Dodgers and Lakers in the Times' sports pages. Nichols supports the Theatre Arts program by teaching courses, writing the previous program review, mentoring new faculty, and engaging in department meetings.

Danielle Torralba (adjunct faculty)

Danielle Torralba has been a member of the adjunct faculty at Evergreen Valley College since 2013. She teaches Theater 025: Diversity of Theatres (ChicanX/LatinX) as well as Theater 040: Introduction to Film. Her areas of interest are feminism and post-war cinema as well as Latina/Chicana studies. She attended EVC's sister school San José City College where she received her AA in Liberal Arts then went off to complete her Bachelor's in Journalism as well as her master's degree in Theatre Arts with an emphasis in film at San José State University. Danielle wrote her thesis on The Representation of Women in Family Melodramas from 1950-1959. As an educator, Danielle has a passion connecting her students to different styles of theater and film to help broaden their perspectives on social issues and historical moments.

Danielle Torralba supports the Theatre Arts program by teaching film and theatre courses. Her expertise in LatinX theatre is a benefit to the many students who take her ChicanX/LatinX Theatre course.

- **2. In addition to major professional development activities completed by faculty and staff in the past, in particular with regards to students' success, equity, distance education, SLO assessment, guided pathways and/or innovative teaching/learning strategies, are there any additional professional development needs of your department in the future? What are they? Please provide details about a timeline.**

Since the last program review, theatre program faculty have been actively involved in professional development activities.

Recent faculty PD activities include:

- Completing Edit 22 to improve online teaching and facility with Canvas
- Inclusive pedagogy sessions offered by President Gilkerson
- Web tutorials on using Zoom as a teacher

- Web tutorials on use and features of Canvas
- Shadowing classes taught by other faculty
- Exchanging assignment ideas and OER materials
- Attending and presenting at conferences like The Association for Theater in Higher Education (ATHE)

Future faculty PD goals and needs Include:

- Continued online/in-person teaching workshops and support
- Canvas and LMS ongoing workshops and support
- Workshops focused on student behavioral issues, mental health, and SEL
- Training for Liquid Syllabus creation
- Teaching Exchanges on innovative tech and classroom techniques
- Workshops on how to support students with IEPs.
- Navigating accessibility for students in online classes.
- Continued opportunities for shadowing classes and peers
- Continued support for ATHE and other conferences (annually in summer). Kaufmann is involved with the Community College focus group which has offered resources and guidance for building the theatre arts program.
- Kaufmann and work study students will need training on the light and sound equipment in the VPA theatre to set up and run tech for rehearsals and live performances. This training needs to be done by EVC staff familiar with the VPA theater equipment. This training should happen in both the spring and fall of 2023, and then ongoing as needed.

Budget Planning

Part E: Budget Planning

- **1. With your Dean, review the department Fund 10 budget (operational budget) and discuss the adequacy of the budget in meeting the program's needs.**

  Fund 10 for Theatre (which is listed as "Drama" in the college budget) includes:

  1. Full-time faculty salary and benefits: $232,455.00

  2. Associate faculty salary

       A. Regular term (Fall and Spring): $94,822.00

       B. Summer session: $12,000.00

  This Fund 10 is insufficient as we build our Theatre program. We will need to increase funding to support short term and hourly employees to work our lighting and assist with set development. Previously, there was an employee who completed those functions. He has since left EVC and we lost that funding. This support is critical for us to begin to offer full-scale productions. Currently, our program is limited to small stage productions. This will need to be addressed in the next 2-3 years for this program to be viable.

  Note: Part E1 above completed in consultation with dean

- **2. List all external funds, i.e. fund 17, the department/program receives, and describe their primary use.**

In Fund 17, the Theatre Program (again, listed as "Drama") has $1,000.00 in Lottery: Supplies.

This is also completely insufficient for the Theatre program. With recovery from our Covid shutdown, it is the intention of the faculty to build and offer theater productions. In order for students to complete their AA-T, they will need to have experience with plays/productions. It is unclear how the theater program survived on this $1,000.00 budget in the past. More investigation needs to take place to see what the original budget was, and we will need to find a way to restore a healthy budget for this program. There is no Theatre program that could possibly provide productions on $1,000.00 a year.

Note: Part E2 above completed in consultation with dean

Technology and Equipment

Part F: Technology and Equipment

- **Review the current department technology and equipment needed and assess program adequacy. List and changes to technology or equipment since the last program review. If changes were made please indicate how the change impacted student success.**

2023-24 Allocation Request: My needs and resource allocation request for 2023-24 includes a request for production-specific lighting and sound equipment. Although we have a well-equipped theater space, specific productions often need unique lighting or sound equipment or add-ons (gobos, fog machines, etc.) for a particular production. If we get a full-time theater technician in the future, we can coordinate these needs with specific production planning. That will make the annual budget planning more specific.

Future Tech/Equipment Needs: In the next few years, I will request an updated lighting system for Montgomery Hall. Montgomery Hall has the rigging for a system, but it is old, unreliable and unsafe. A new system in Montgomery Hall (or a similar on-campus venue) would allow for student learning and productions in a lower-stakes environment where they are working with equipment that is less expensive as that in the theatre. Also, most theater programs have a "black box" or secondary theater space for workshops and smaller scale productions. I will include this request in a future budget allocation, since I'd hope to take advantage of a theater technician if hired.

Connection Between Technology/Equipment Needs and Full-Time Theater Technician Request

The theater building (PA) has a state-of-the-art theater that is underutilized and minimally maintained. A full-time theater technician would be a game-changer for department productions, required AA-T courses, EVC events and revenue-generating theater rentals.

EVC Productions and Courses: The previous technician assigned to the building was not specifically trained for work in theater. In 2019, we presented one production in the PA theater and it was not a positive experience. It was difficult to get a trained ITSS person to rehearse and run the lights and sound. The assigned person could operate the equipment, but was not a designer. This person was also not trained to collaborate creatively or positively and had negative interactions with students, the course instructor and even an audience member before one of the performances. To avoid a repeat of this experience, we used Montgomery Hall for our performance the following

semester. A theater technician would facilitate the progression of required theater classes for the AA-T in Theatre Arts. This person could also train students and faculty on the use of the equipment so students could gain valuable experience and assist in production tech/crew work.

EVC Events and Theatre Rentals: The day before the January 2023 PD Day, I went to the theatre building to have technical rehearsal. The sound system was not operational, and the tech crew scrambled to set up ad-hoc speakers on the stage. A dedicated person would monitor equipment, and support classes, EVC productions, and coordinate with outside theater companies (revenue-producing rentals).

Theater Technician Position Connects with Current Building Equipment: We have quality equipment in the theater building but it is currently out of reach for classes, productions and events. For a healthy building, theater and program, we need a person who is trained in theatre technology and positive collaboration.   We need someone who specializes in the theater equipment and can maintain it. We need somebody who can collaborate in technical production design. We need somebody who has the people skills to train students and instructors on theater equipment and has the people skills to support evening and weekend productions.

SJCC has recently been approved for a full time Theater Technician. This position is directly related to unlocking the potential of the millions of dollars already invested in the theater building and technical equipment.

Additional Information

Part G: Additional Information

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

In the "Technology and Equipment" section, I discussed the need for a full-time theater technician. I included it in that section because that position would unlock the potential of millions of dollars invested in the VPA theater. Without a full-time theater technician, this technology and potential remains largely underutilized. I make the case for this full-time position again to ensure all appropriate committees/evaluators receive this rationale.

The theater building (PA) has a state-of-the-art theater that is underutilized and minimally maintained. A full-time theater technician would be a game-changer for department productions, required AA-T courses, EVC events and revenue-generating theater rentals.

EVC Productions and Courses: The previous technician assigned to the building was not specifically trained for work in theater. In 2019, we presented one production in the PA theater and it was not a positive experience. It was difficult to get a trained ITSS person to rehearse and run the lights and sound. The assigned person could operate the equipment, but was not a designer. This person was also not trained to collaborate creatively or positively and had negative interactions with students, the course instructor and even an audience member before one of the performances. To avoid a repeat of this experience, we used Montgomery Hall for our performance the following semester. A theater technician would facilitate the progression of required theater classes for the AA-T in Theatre Arts. This person could also train students and faculty on the use of the equipment so students could gain valuable experience and assist in production tech/crew work.

EVC Events and Theatre Rentals: The day before the January 2023 PD Day, I went to the theatre building to have technical rehearsal. The sound system was not operational, and the tech crew scrambled to set up ad-hoc speakers on the stage. A dedicated person would monitor equipment, and support classes, EVC productions, and coordinate with outside theater companies (revenue-producing rentals).

We have quality equipment in the theater building but it is currently out of reach for classes, productions and events. For a healthy building, theater and program, we need a person who is trained in theatre technology and positive collaboration.   We need someone who specializes in the theater equipment and can maintain it. We need somebody who can collaborate in technical production design. We need somebody who has the people skills to train students and instructors on theater equipment and has the people skills to support evening and weekend productions.

SJCC has recently been approved for a full time Theater Technician. This position is directly related to unlocking the potential of the millions of dollars already invested in the theater building and technical equipment.

Future Needs and Resource Allocation Request

Based on the areas noted below, please indicate any unmet needs for the program to maintain or build over the next Comprehensive Review. Please provide rationale on how the request connects back to SLO/PLO assessment, strategic initiatives or student success. If no additional requests are needed in any of the areas, put N/A.

1. **Classified Professional Request**

   Ongoing Budget Needs
   Theatre Technician - 113,700

   One-Time Expenditure

   Total Expenses (Staffing and Faculty Requests include Salary and Benefits)
   113700.000

   Request linked to SLO/PLO #
   PLO #2: Demonstrate a basic level of competence as an actor from auditioning to character analysis to live performance. PLO #3: Demonstrate a basic level of competency as a technician or designer (scenic, costume, makeup or lighting) and apply these skills in a realized production. PLO #4: Collaborate positively with actors, directors, designers and technicians in the rehearsal and presentation of live productions.

   Strategic Initiatives (student centered, organizational transformation, community engagement)
   Yes

   Improving student success rates
   Yes

   Achievement of program set standard for student success
   Yes

2. **Faculty Request**

   Ongoing Budget Needs
   Adjunct Faculty - 24,000

   One-Time Expenditure

   Total Expenses (Staffing and Faculty Requests include Salary and Benefits)

24000.000

Request linked to SLO/PLO #

PLO #3: Demonstrate a basic level of competency as a technician or designer (scenic, costume, makeup or lighting) and apply these skills in a realized production

Strategic Initiatives (student centered, organizational transformation, community engagement)

No

Improving student success rates

Yes

Achievement of program set standard for student success

Yes

3. **Equipment/Supplies**

    Ongoing Budget Needs

    Set Construction - 10,000

    One-Time Expenditure

    Request linked to SLO/PLO #

    PLO #3: Demonstrate a basic level of competency as a technician or designer (scenic, costume, makeup or lighting) and apply these skills in a realized production. PLO #4: Collaborate positively with actors, directors, designers and technicians in the rehearsal and presentation of live productions.

    Strategic Initiatives (student centered, organizational transformation, community engagement)

    Yes

    Improving student success rates

    Yes

    Achievement of program set standard for student success

    No

4. **Equipment/Supplies**

    Ongoing Budget Needs

    Costumes/Makeup - 2,000

    One-Time Expenditure

    Request linked to SLO/PLO #

    PLO #3: Demonstrate a basic level of competency as a technician or designer (scenic, costume, makeup or lighting) and apply these skills in a realized production. PLO #4: Collaborate positively with actors, directors, designers and technicians in the rehearsal and presentation of live productions.

    Strategic Initiatives (student centered, organizational transformation, community engagement)

    Yes

    Improving student success rates

    Yes

    Achievement of program set standard for student success

    No

5. **Equipment/Supplies**

    Ongoing Budget Needs

    Props/Scenic Elements - 1,000

One-Time Expenditure

Request linked to SLO/PLO #
PLO #3: Demonstrate a basic level of competency as a technician or designer (scenic, costume, makeup or lighting) and apply these skills in a realized production. PLO #4: Collaborate positively with actors, directors, designers and technicians in the rehearsal and presentation of live productions.

Strategic Initiatives (student centered, organizational transformation, community engagement)
Yes

Improving student success rates
Yes

Achievement of program set standard for student success
No

6. **Technology**

Ongoing Budget Needs
Lighting/Sound - 1,000

One-Time Expenditure

Request linked to SLO/PLO #
PLO #3: Demonstrate a basic level of competency as a technician or designer (scenic, costume, makeup or lighting) and apply these skills in a realized production. PLO #4: Collaborate positively with actors, directors, designers and technicians in the rehearsal and presentation of live productions.

Strategic Initiatives (student centered, organizational transformation, community engagement)
Yes

Improving student success rates
Yes

Achievement of program set standard for student success
No

7. **N/A**

Ongoing Budget Needs
Royalties - 1,200

One-Time Expenditure

Request linked to SLO/PLO #
PLO #4: Collaborate positively with actors, directors, designers and technicians in the rehearsal and presentation of live productions.

Strategic Initiatives (student centered, organizational transformation, community engagement)
Yes

Improving student success rates
No

Achievement of program set standard for student success
No

8. **Equipment/Supplies**

Ongoing Budget Needs
Marketing - 1,000

One-Time Expenditure

Request linked to SLO/PLO #
PLO #4: Collaborate positively with actors, directors, designers and technicians in the rehearsal and presentation of live productions.

Strategic Initiatives (student centered, organizational transformation, community engagement)
Yes

Improving student success rates
No

Achievement of program set standard for student success
No

9. **N/A**

   Ongoing Budget Needs
   Advertising - 500

   One-Time Expenditure

   Request linked to SLO/PLO #
   PLO #4: Collaborate positively with actors, directors, designers and technicians in the rehearsal and presentation of live productions.

   Strategic Initiatives (student centered, organizational transformation, community engagement)
   Yes

   Improving student success rates
   No

   Achievement of program set standard for student success
   No

10. **Equipment/Supplies**

    Ongoing Budget Needs
    Swank - 4,230

    One-Time Expenditure

    Request linked to SLO/PLO #
    Film SLO #1: Identify the purpose, focus, and major themes of a film in its historical and cultural context

    Strategic Initiatives (student centered, organizational transformation, community engagement)
    No

    Improving student success rates
    Yes

    Achievement of program set standard for student success
    Yes

Total Cost
Classified Professional Request
Ongoing Budget Needs: Theatre Technician - 113,700
One-Time Expenditure:
Total Expenses (Staffing and Faculty Requests include Salary and Benefits): 113700.000

Faculty Request

Ongoing Budget Needs: Adjunct Faculty - 24,000

One-Time Expenditure:

Total Expenses (Staffing and Faculty Requests include Salary and Benefits): 24000.000

Equipment/Supplies

Ongoing Budget Needs: Set Construction - 10,000

One-Time Expenditure:

Total Expenses (Staffing and Faculty Requests include Salary and Benefits):

Equipment/Supplies

Ongoing Budget Needs: Costumes/Makeup - 2,000

One-Time Expenditure:

Total Expenses (Staffing and Faculty Requests include Salary and Benefits):

Equipment/Supplies

Ongoing Budget Needs: Props/Scenic Elements - 1,000

One-Time Expenditure:

Total Expenses (Staffing and Faculty Requests include Salary and Benefits):

Technology

Ongoing Budget Needs: Lighting/Sound - 1,000

One-Time Expenditure:

Total Expenses (Staffing and Faculty Requests include Salary and Benefits):

N/A

Ongoing Budget Needs: Royalties - 1,200

One-Time Expenditure:

Total Expenses (Staffing and Faculty Requests include Salary and Benefits):

Equipment/Supplies

Ongoing Budget Needs: Marketing - 1,000

One-Time Expenditure:

Total Expenses (Staffing and Faculty Requests include Salary and Benefits):

N/A

Ongoing Budget Needs: Advertising - 500

One-Time Expenditure:

Total Expenses (Staffing and Faculty Requests include Salary and Benefits):

Equipment/Supplies

Ongoing Budget Needs: Swank - 4,230

One-Time Expenditure:

Total Expenses (Staffing and Faculty Requests include Salary and Benefits):

Attach Files

Attached File

Theatre Budget Requests 2022 PR Attachment.pdf (/Form/Module/_DownloadFile/2863/43425?fileId=330)

IEC Reviewers

IEC Mentor

Fahmida Fakhruddin

IEC Second Reader

Robert Brown