

This is the review your department or program submitted in Spring 2008. For Questions #3 and #4 on this form, please provide a progress or status report on the plans you identified last year. For each item, type your progress report in the right column titled, Progress-2008-09. Also, please list the faculty and staff who participate in this progress report. Forward (1) a hard copy to Instructional Services for review by IPC and (2) an electronic copy to jdecker@palomar.edu no later than 3/2/2009

Palomar College – Institutional Review and Planning Instructional Programs

Purpose of Institutional Review and Planning:

The institution assesses progress toward achieving stated goals and makes decisions regarding the improvement of institutional effectiveness in an on-going and systematic cycle of evaluation, integrated planning, resource allocation, implementation, and re-evaluation. Evaluation is based on analyses of both quantitative and qualitative data (ACCJC/WASC, Standard I, B.3.)

Discipline: Theatre Arts

Instructional Discipline Reviewed

2007-08

1. 3-year trend of quantitative data

	Fall 2004	Fall 2005	Fall 2006	Definitions
Enrollment at Census	424	473	417	<i>Self Explanatory</i>
Census Enrollment Load %	63.21%	51.21%	44.11%	Enrollment at Census Divided By Sum of Caps (aka "Seats")
WSCH	1,397	1,560	1,323	Weekly Student Contact Hours
FTEs	46.57	52.01	44.09	One Full-Time Equivalent Student = 30 WSCH
Total FTEF	3.35	4.25	4.20	Total Full-Time Equivalent Faculty
WSCH/FTEF	417	368	315	WSCH Generated per Full-Time Equivalent Faculty Member
Full-time FTEF	1.20	1.20	1.00	FTEF from Contract Faculty
Hourly FTEF	1.63	2.56	2.51	FTEF from Hourly Faculty
Overload FTEF	0.53	0.49	0.69	FTEF from Contract Faculty Overload
Part-Time FTEF	2.15	3.05	3.20	Hourly FTEF + Overload FTEF
Part-Time FTEF %	64.18%	71.74%	76.17%	Percent of Total FTEF Taught By Part-Time Faculty
Retention Rate	94.10%	94.74%	95.52%	Non-W Grades (A,B,C,CR,D,F,FW,NC) Divided By A,B,C,CR,D,F,FW,NC,W Grades
Success Rate	79.21%	76.69%	84.59%	A,B,C,CR Grades Divided By A,B,C,CR,D,F,FW,NC,W Grades
Degrees Awarded	1	3	2	Total number of Degrees awarded for the Full Academic Year
Certificates Awarded:	-	4	3	Total number of Certificates awarded for the Full Academic Year
- Under 18 Units	-	-	-	Total number of Certificates awarded for the Full Academic Year
- 18 or More Units	-	4	3	Total number of Certificates awarded for the Full Academic Year

2. Reflect upon and analyze the above 3-year trend data. Briefly discuss overall observations and any areas of concern or noteworthy trends.

Our student population ebbs and flows, which is natural for an elective program. We should review our degree and certificate programs to encourage our students to pursue a degree. Many of our students are passionate about the theatre and are very focused on their careers. They often receive training from us and then launch into the marketplace or transfer to a 4 year program without receiving a degree. Many of our students are aimless and would benefit from the discipline of pursuing a degree or certificate. We could benefit from developing a "counseling" component to our program that would encourage students to complete the degree

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3. Reflecting on the 3-year trend data, describe/discuss discipline planning related to the following:

PLAN – 2007-08	Progress – 2008-09
<p>a. Curriculum, programs, certificates and degrees (consider changes due to CSU/UC transfer language updates, articulation, workforce and labor market projections, certificate or degree completions, etc.)</p> <p>We Plan to:</p> <ul style="list-style-type: none"> • Revise our AA degree in Theatre Arts to make it more friendly for theatre technicians. • Create two separate degree tracks: one with an emphasis in Technical Theatre and one with an emphasis in Acting. • Add a new class in voice and movement for actors to better articulate with neighboring programs. This class is required to transfer into acting BA and BFA programs. Improve our articulation agreements with neighboring institutions. Create a speicalized certificate in lighting with an emphasis on moving lights. • Offer technical production classes for dancers and musicians. <p>For several years we have been building a unique summer theatre curriculum that has emphasized a conservatory approach to intensive training of actors and directors, student initiated projects, and outreach to the Hispanic community. While this project has great potential, we are still looking for the most viable approach and working out many of the details. It is a high priority to develop this project to its potential.</p>	
<p>b. Class scheduling (consider enrollment trends, growth, course rotation, comprehensiveness, etc.)</p> <p>We would like to find a way to offer our technical theatre classes and advanced acting classes during prime time to increase enrollments. The obstacle is a lack of available appropriate spaces for beginning acting classes outside of the theatre mainstage.</p>	

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<p>We are also looking at the rotation of our advanced classes which often have marginal enrollments. We would like to offer the Dramatic Literature class, but have been unable to achieve sufficient enrollment. We will work with English to cross list the class and consider including it as a requirement for the AA in Theatre. This class is required to transfer into most theatre BA programs.</p>	
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4. Discuss/identify the resources necessary to successfully implement the planning described:

PLAN – 2007-08	Progress – 2008-09
<p>a. Equipment/Technology – block grant funds, VTEA, other resources, etc. With our recent acquisition of state-of-the-art moving lights, we are poised to be the premier program in the county for theatrical and entertainment lighting. However, we still need to upgrade much of our older equipment and continue to acquire state of the art equipment such as a Moving Head Video Projection System.</p> <p>We need to acquire a set of folding mats for the voice and movement class – 25 mats @ approximately \$200 ea</p> <p>Safety is an ongoing high priority within the technical theatre program. We are proud of our record dating back to the opening of the facility in 1979 of no major injuries. In light of that, the acquisition of a <u>Sawstop 10” Table Saw</u> would greatly improve scene shop safety for students and staff. This is the safest table saw on the market. If it touches any part of the body it will stop so quickly that at most the operator will receive only a nick. This tool would significantly increase shop safety. Cost is approximately \$4,000.00</p> <p>While we have been able to upgrade the lighting equipment inventory with the acquisition of moving lights, a significant portion of that inventory is showing its age both in terms of functionality and currency for instructional purposes. Two types of instruments are significantly due for replacement:</p> <ul style="list-style-type: none"> • <u>Cyclorama Ground Row</u>; Instruments now in use are more than 20 years old, they are inefficient and do not provide a good quality of light. Most importantly they are an electrical 	

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<p>safety hazard because of their age. Approximate cost: \$10,000.</p> <ul style="list-style-type: none"> • ETC Source Ellipsoidal, 50 ea: Replace aging and inefficient instruments now in use as part of the repertory plot. These instruments are in daily use, are ten years old and showing significant wear. Approximate cost: \$16,875 • ETC Source Four PAR, 20 ea: Replace 30 year old instruments that are highly inefficient (50% more energy efficient) that are used in the repertory plot with instruments that are optically superior and 50% more energy efficient. These instruments predominate in the entertainment industry. Approximate cost: \$6500.00 <p>The department is committed to producing major musicals on a regular basis. The industry standard is to mic all performers, and audiences have come to expect the sound quality and vocal clarity this practice provides. Currently we only have 12 wireless microphones in our inventory. The average musical has a cast of 20-24 so this number of microphones is obviously inadequate. The ability to mix large numbers of microphone inputs is greatly valued and in fact expected of audio technicians. An addition to this capability would add significantly improve the scope of instructional activities in audio production. This equipment would be used extensively by students enrolled in the Entertainment Technology certificate program. This technology is also very useful in the instruction of performers who will learn the appropriate use of this technology. The purchase of <u>12 Wireless Microphones</u> would go a long way to addressing this need. Approximate cost: \$12,000</p>	
<p>b. Budget – budget development process, one-time funds, grants, etc.</p> <p>We desperately need to increase our annual budget for accompanists and hourly employees. Accompanists are essential for many music and dance classes. While our program has grown significantly over the past several years, these budgets have not been increased for many years. The situation has reached a crisis these past two years. We use a lot of student hourly employees to crew our performances. These budgets have not increase in the known history of our department despite increases in minimum wage and the growth of our production season.</p>	

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<p>c. Facilities – schedule maintenance needs, additional classrooms/labs due to growth, remodeling, etc.</p> <p>We are excited about the current plans to renovate the HBT and to create a Performing Arts Complex with a flexible performance space, dance studios, performance classrooms, offices and gathering places. While the project is in construction we still need to perform regular maintenance to ensure the safe and proper functioning of our facilities and equipment.</p>	
<p>d. Faculty position(s) – faculty priority process and projected full-time needs for 1 – 3 years</p> <p>Our current Director of Technical theatre will be retiring at the end of this academic year. It is essential that we have an interim position until he is replaced (Please see attached Proposal for Interim Director of Technical Theatre).When the position is replaced we plan to revise the job description to reflect the integration of music, dance and theatre into a single department (over 15 years ago). This position must include planning and production support for the whole department, not just the theatre discipline.</p>	
<p>e. Staff position(s) – changes in instructional or support needs due to program growth, new technology, etc.</p> <p>Currently several positions in the Howard Brubeck Theatre are focused primarily on the theatre facility and technical theatre program. These positions predate the consolidation music, dance and theatre into a single department over 15 years ago. Our staffing situation needs to be reconfigured and expanded to meet the needs of a dynamic and complex department. In particular we need the responsibility for coordinating the production activities amongst the three areas and various performance venues to be incorporated in someone’s job description. It would also be ideal to remove the Technical Director responsibilities from the faculty and move it to the staff. Faculty would continue as director of the Technical Theatre Program. The following responsibilities would be moved to a staff position:</p> <ol style="list-style-type: none"> 1. Develop and execute work schedule for the execution of designed scenery, with the Production Manager and Shop Foreman, for student lab work and instructional activities. 2. Supervise/direct execution of design, including installation and 	

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<p>rigging for all required scenery, painting and detailing of finished design. The design of all properties is part of the scene design process, but may be assigned to assistant or associate designers. Execution of design includes responsibility for the safety of all scenic and production elements.</p> <p>3. Conduct production meetings in order to coordinate all areas of design involved in the production with the director of the current production. Production meetings will also involve concept development in the initial stages of organization. Preliminary work schedules are developed at this time.</p> <p>4. Supervise/direct production “strike” at the conclusion of production run.</p> <p>The apparent solution is to upgrade the current Instructional Support Assistant Position by adding responsibilities for departmental coordination and technical direction. To accomplish this, we would consider removing some or all of the 20% reassigned time from the Faculty Director of Technical Theatre and moving it to the new staff position – Performing Arts Technical Coordinator.</p>	
<p>f. Other</p> <p>We have nurtured several Part-time faculty who are prominent in San Diego’s professional theatre community and have strong ties to professional companies. He hope to continue and strengthen theses relationships.</p>	

5. Discuss one discipline goal linked to Palomar’s Strategic Plan 2009 and how it will support the success of students.

<p>Strategic Plan 2009 – Teaching and Learning Excellence: “provide up-to- date technology and related technical and equipment support for instructional purposes.</p> <p>With the current and future upgrade of our lighting equipment and systems we have the ability to train students on moving lights and other types of state of the art “show control.” This equipment is exciting and rewarding to work with and the acquired skills are highly marketable in the fields of theatre and entertainment technology. Recently acquired equipment and proposed equipment purchases all specifically support the instructional activities in the new Entertainment Technology certificate program and serve as an enticement for the recruitment of technical theatre students to this program.</p>

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6. Student Learning Outcome progress:

a. Describe a learning outcome at the course or program level and the assessment used to measure student learning of that outcome.

In our TA 115 Beginning Acting class we expect student to understand the basic techniques and vocabulary of the craft of acting. One tool we use to assess this is production response papers. Students are required to see a theatre production and analyze the techniques employed by the actors on stage. We assess their ability to observe and articulate aspects of the craft such as motivation, tactics, ability to affect other actors with strong clear actions, ability to physicalize the given circumstances of the play and ability to react spontaneously and honestly to other actors. Students are required to describe specific moments in the play that exemplify each of these aspects of the craft. In assessing these papers, instructors are able to evaluate the student's knowledge of the techniques by their ability to recognize and describe their use. Students are also encouraged to describe specific moments in which these techniques were not used and how the use of these techniques would improve the performance.

b. Discuss a learning outcome that is observable yet difficult to measure.

One such outcome that is common to our Acting Class sequence is, "The actor's ability to live truthfully in the imaginary circumstances of the play." The assessment of this skill is not testable or quantifiable; it relies on the instructor's experience and ability to observe behavior. We look for all the details that signify this ability. Is the actor reacting to the imaginary environmental factors such as specific weather conditions (cold, humid, rainy etc.)? Do her specific actions reveal the urgency of the situation? Do his reactions and physicality reveal the nature of his relationship with other characters in the scene? We have developed a simple feedback form that the instructor can complete quickly after watching a scene or monologue.

7. Describe a discipline accomplishment that you want to share with the college community.

During Summer of 2007 we simultaneously managed three exciting theatre projects:

- 1. We inaugurated an intensive theatre training program for actors and directors which involved six faculty (including artistic directors of two award winning professional theatre companies) and culminated in a production of student directed and acted one-act plays.**
- 2. We produced a NCHCA project that brought two Greek theatre artists for a two week workshop and presentation of contemporary physical theatre based on ancient Greek texts.**
- 3. We collaborated with Multi-Cultural Studies to produce an original play in Spanish and English. The intention was to make the play accessible to Spanish and English speaking audiences and to bring these two audiences together for a shared experience.**

8. Are there other resources (including data) that you need to complete your discipline review and planning?

9. For programs with an external accreditation, indicate the date of the last accreditation visit and discuss recommendations and progress made on the recommendations.

10. Other comments, recommendations:

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Please identify faculty and staff who participated in the development of the reviewer's planning:

Michael Mufson, David Boyd, Pat Larmer, Dana Case, Jim Cooper, Heather Murray
Department Chair/Designee Discipline Review and Signature Date

Division Dean Review and Signature Date

**Please identify faculty and staff who participated in the development of the reviewer's progress/status report -
Input Names Here:**

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