Program Review & Planning (PRP)

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PART 1: BASIC PROGRAM INFORMATION

Program Review is a self-study of your discipline. It is about documenting the plans you have for improving student success in your program and sharing that information with the college community. Through the review of and reflection on key program elements, program review and planning identifies program strengths as well as strategies necessary to improve the academic discipline, program, or service to support student success. With that in mind, please answer the following questions:

Discipline Name:	Theatre Arts
Department Name:	Performing Arts
Division Name:	AMBA

Please list all participants in this Program Review:

Name	Position
Michael Mufson	FT Faculty
Christopher Sinnott	FT Faculty

Number of Full Time faculty	2	**Number of Part Time Faculty**	4-6

Please list the Classified positions (and their FTE) that support this discipline:

*The positions below support the entire department and are not exclusive to the TA Discipline
Department ADA 100%
Manager, Performing Arts Production (Temporarily Vacant)
Performing Arts Patron Services Coordinator
Performing Arts Technical Theatre Coordinator
Performing Arts Technical Direction Specialist
Performing Arts Marketing and Program Coordinator (Currently Vacant)

What additional hourly staff support this discipline and/or department:

Costume Shop Supervisor(s)
Student hourly for technical and publicity support

Discipline mission statement [(click here for information on how to create a mission statement)](#)**:** The Palomar Theatre Arts Program cultivates the potential of theatre to make an impact on the lives of practitioners, audiences, and communities. Through our technique classes, academic offerings and season of production, the program emphasizes the power of theatre to transform individuals and society through imagination, empathy, analysis, and action. The program empowers students to follow the discipline of craft while taking risks and developing their own artistic sensibility. Productions range from the classical to the experimental, often serving as a focal point for campus-wide dialogue on social issues. The program also emphasizes collaboration with the other disciplines in the Performing Arts Department and allied fields of study.

List all degrees and certificates (e.g., AA, AT, Certificates) offered within this discipline:

Theatre Arts, AA-T Transfer Major (18 units or more);
Theatre Arts, A.A. Degree Major;
Technical Theatre, A.A. Degree Major or Certificate of Achievement;
Technical Theatre: Stage Lighting & Sound Technician, Certificate of Achievement [pre-launched for 2018];
Technical Theatre: Stage Management, Certificate of Achievement [pre-launched for 2018]

PART 2: Program Assessment

The first step in completing your self-study is to examine and assess your discipline/program. To accomplish this step, complete the Following Sections:

Section 1: Program Data and Enrollment
Section 2: Course Success Rates
Section 3: Institution and Program Set Course Success Rate Standards
Section 4: Completions
Section 5: Labor Market Information (CTE programs only)
Section 6: Additional Qualitative Information
Section 7: Curriculum, Scheduling, and Student Learning Outcomes

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SECTION 1: PROGRAM DATA & ENROLLMENT

Click on the following link to examine enrollment, efficiency, and instructional FTEF trends for your discipline. Log-in using your network username and password.
https://sharepoint2.palomar.edu/sites/IRPA/SitePages/Productivity%20Metric%20Summary.aspx

A. To access your discipline data, select your discipline from the drop down menu.
B. To access course level data (e.g., COMM 100 or BIOL 100) use the drop down menus to select "discipline" and "catalog number".

Use the data to answer the following questions.

1. Discipline Enrollment

Discipline Enrollment (over last 5 years)	Increased		Steady/No Change		Decreased	x

Reflect on your enrollment trends over the past five years. Was the trend expected? What factors have influenced enrollment?

Our total enrollment has decreased considerably in the last five years. We believe this is a natural consequence of the continuing mandate to eliminate class sections and shrink our class offerings. We can only speculate about the other factors influencing this trend. The overall decline is likely related to the uncertainty of economic stability in acting and other Theatre Arts-related careers. Ironically, technical theatre provides the most certainty and our technical theatre students do find employment in San Diego's theatre and performance venues even though these classes struggle the most with enrollment.

Despite the lower seat counts in their classes, the technical theatre students nevertheless account for the majority of the certificates and degrees earned, as well as successful transfer students. Additionally, while the rate of decline in seats available throughout the whole Theatre Area remains constant (i.e. classes cut at a constant rate); we have done as asked, improving efficiency every year, as proven by the consistent rate of improvement in our fill rates. Finally, there is an ongoing cultural shift away from face-to-face experiences and evermore toward electronic and mediated experiences. Today's students are generally unfamiliar with theatre. Most students are unaware that we have a theatre on campus.

2. Course-Level Enrollment and Fill Rates

If there are particular courses that are not getting sufficient enrollment, are regularly cancelled due to low enrollment, or are not scheduled, discuss how your discipline is addressing this. For example, are there courses that should be deactivated?

Our technical theatre classes, in general, have low enrollment and are regularly cancelled. These classes suffer from a two-fold problem.

1. First, they each require specific, highly trained faculty, working in a specific laboratory environment that, by its nature, has unique safety restrictions. This limits the number of students that can safely participate in each of our technical theatre classes. Despite these safety concerns, our technical classes often have their class sizes based on the location of the "Lecture" section of the class, rather than the associated "Lab" section. As a result, a class that should be limited to 15 students, to comply with safety regulations set forth in our state's education code, are regularly shown to have cap sizes of 25-40. This sets up an expectation that is unsafe and misrepresents the true limitations of the class. This must be addressed by associating the "cap size" with the class, not the classroom.
2. Advertising. Most of our student body remains unaware of the Performing Arts Department and, in particular, the Theatre Area and our technical theatre courses. With regard to a marketing campaign, we need help. There is only one full-time faculty member heading the Technical Theatre Programs and, presently, no regular adjunct faculty support. With all that is required on a yearly basis to simply maintain a program, this assistance will likely have to come from outside the Theatre Area, as our Faculty and Staff are already stretched to capacity.

We are, however, working to make changes to simplify our Theatre Area so that students, new and old, have a clearer pathway to success. Two years ago we began an overhaul of our Theatre Area program offerings. This year, these programs are entering their final approval stages and, pending final approval, should be made public in the next year. With our new Theatre Area Programs, we can eliminate several near-duplicate program and certificate offerings, as well as the now defunct ENTT program, leaving behind one simple Theatre Arts Program plus Certificate offering, that has within it three concentrations: acting - technical - general. Additionally, we have a Transfer Program, our AAT-TA, and two new CTE Certificates, one for Stage Management, and the other for Stage Lighting and Sound Technicians.

3. WSCH/FTEF

Although the college efficiency goal is 525 WSCH/FTEF or 35 FTES/FTEF, there are many factors that affect efficiency (i.e. seat count / facilities / accreditation restrictions).

Discipline Efficiency Trend	Increased		Steady/No Change	x	Decreased	
Discipline Efficiency:	**Above 525 (35 FTES/FTEF)**		**At 525 (35 FTES/FTEF)**		**Below 525 (35 FTES/FTEF)**	317.25

Reflect on your enrollment trends over the past five years. Was the trend expected? What factors have influenced enrollment?

Our efficiency was slightly higher five years ago. We experienced a steep downward trend from 2012-2015. Since 2016-17 we have nearly returned to our previous level. Efficiency is a real struggle for us. All of our acting technique classes are appropriately capped at 24. Technical theatre classes in which students are using power tools, sewing machines and other equipment while working to fulfill the various design elements of each production become unmanageable beyond 20 students. Yet, as discussed above, we have struggled with our cap sizes and, as such, our WSCH/FTEF efficiency rates have not fared well; many courses have been cut as a result. Despite these struggles, we have consistently, and considerably, improved our fill rates. Our rehearsal and performance and technical theatre practicum classes are limited by cast size and specific numbers of crew positions required by the nature of the production.

4. Instructional FTEF:

Reflect on FTEF (Full-time, Part-time, and Overload) over the past 5 years. Discuss any noted challenges related to instructional staff resources.
We have a dedicated pool of part-time faculty in the acting/directing focus of our program. These professionals are also working theatre artists in the San Diego theatre community and bring a great deal of value to our students. As their opportunities to teach here shrink, we are constantly endeavoring to distribute teaching and directing opportunities as equitably as possible while also considering new mandates regarding seniority.

SECTION 2: COURSE SUCCESS RATES

Click on the following link to review the course success rates (% A, B, C, or Credit) for your discipline. Examine the following course success rates.

- A. **On-Campus Course Success Rates**
- B. **Online Course Success Rates**
- C. **Course Success Rates by gender, age, ethnicity, and special population (use the filter buttons at the top of the worksheet to disaggregate success rates by demographic variables)**
- D. **Course Success Rates by class location (Escondido, CPPEN, etc.)**

https://sharepoint2.palomar.edu/sites/IRPA/SitePages/Success%20and%20Retention.aspx

1. Overall Success Rate:

Reflect on your discipline's on-campus, online, and by location (ESC, CPPN, etc.) course success rates over the past five years. Compare your success rates to the overall college success rates. Are the rates where you would expect them to be? Have there been changes over time?
We have strong success rates across the board ranging between 83%-86% since 2012, and trending upwards. This is well above the campus average.

2. Course Success Rates by gender, age, ethnicity, and special population:

Reflect on your discipline's success rates by the given demographic variables (gender, age, ethnicity, special population). Are there large differences between groups? If so, why do you think this is happening and what might you consider in the future to address the needs of these groups? Note: Institutionally, the College has a goal to close the performance gap of disproportionately impacted students, including African-American, Hispanic/Latino, veterans, foster youth, and students with disabilities. You can access the Student Equity Plan on the SSEC website **https://www2.palomar.edu/pages/ssec/**	
Gender	Our success rates are strong across gender ranging in the mid 80% to the mid 90%. The top percentage regularly alternates between male and female. Females tend to have a slightly better success rate. Most semesters they are separated only by a few points. Occasionally, female success rate could be almost 10% higher.
Age	**Based on the data, age does not appear to be a significant factor in our students' success**
Ethnicity	**Our statistics included only hispanics and whites. Generally they are quite similar, alternating for the top percentage and separated only by a few percentage points. We do frequently have students of other ethnicities and international students, apparently though, not enough to be statistically relevant.**
Special Population (examples-	

veteran, foster youth, etc)	

3. Disaggregated Course Success Rates (Select at least two other variables):

> Disciplines/programs find it useful to examine course success rates by other types of variables (e.g., time of day, level of course (basic skills, AA, Transfer). Examine course success rates disaggregated by at least two other variables and reflect on your findings.

1. TA105, the 'foundation' course for the Technical Theatre Programs and Certificates has, this year, moved from its long-held position as an afternoon class to a morning class. In doing so, it also is no longer offered in competition with other afternoon theatre courses, which saw an enrollment increases. Additionally, this typically MW course moved to TTh and, with these two changes, has shown a statistically significant increase in enrollment. Bringing more students into this foundation course is a vital first step towards improving enrollment in all subsequent Technical Theatre courses.

2. Our Theatre History class, which has not successfully filled 20+ seats in more than five years, was the first of our Theatre Area courses to be road tested as a Hybrid-Distance Ed course this semester. It is being offered at 50% face-to-face on Friday mornings, and 50% online with Wednesday discussion group sessions. This change in delivery method and offering time led to 21/25 seats full at census, and the highest percentage participation rate of any theatre history course offered since 2011.

SECTION 3: INSTITUTION AND PROGRAM SET COURSE SUCCESS RATE STANDARDS

ACCJC requires that colleges establish institutional and program level standards in the area of course success rates. These standards represent the lowest success rate (% A, B, C, or Credit) deemed acceptable by the College. In other words, if you were to notice a drop below the rate, you would seek further information to examine why the drop occurred and strategies to address the rate.

Discipline Level Course Success Rate:
- A. The College's institutional standard for course success rate is 70%.
- B. Review your discipline's course success rates over the past five years.
- C. Identify the minimum acceptable course success rate for your discipline. When setting this rate, consider the level of curriculum (e.g., basic skills, AA, Transfer) and other factors that influence success rates within your area. If you set your discipline standard below the College's standard, please explain why.

Standard for Discipline Course Success Rate:	We find that 80% should be the minimum success rate for Theatre Arts.
Why? Dean's comment: Statement below does not address why an 80% success rate was established.	
Although the college standard is 70%, theatre courses routinely have a success rate above 80%. One of our strengths is student engagement with our curriculum and this higher standard seems a reasonable goal for our discipline.	

SECTION 4: COMPLETIONS

Click on the following link to review the completions for your discipline.
https://sharepoint2.palomar.edu/sites/IRPA/SitePages/Degrees%20and%20Certifications.aspx

- A. To access your discipline data, go to the "Awards" tab at the bottom of the page and click on your discipline.
- B. To access your program level completions, click on the tab titled "Awards by Academic Plan" at the bottom of the page and then click on your discipline.

1. Overall Completions:

> Reflect on your discipline's overall completions over the past five years. Are the completions where you would expect or want them to be? What is influencing the number of completions?

Our completions since 2008 range from 2-8 per year. This is less than ideal. There appears to be a slight surge every fourth year. Unfortunately, the nature of the data does not provide the kind of information that would yield insight into the reasons for the low number of completions. All we can do with this data is speculate.

2. Specific Degree/Certificate Completions:

> Do you have degrees or certificates with few or no completions? If so, what factors influence completions within specific programs? If you have degrees/certificates with few completions, are they still viable? What can be done to help students complete programs within your discipline?

Here are some of the factors we speculate about:
- Many of our students struggle with math and often give up their academic pursuits after failing math one or two times.
- Many of our students simply transfer to four-year college without completing a degree.
- As career pathways in the arts are filled with uncertainty, many of our students are encouraged by their parents to pursue other degrees.
- Many of our acting students focus on our various technique classes and then pursue auditions in the local San Diego theatre community.
- Many of our technical theatre students acquire the skills they need and go directly to entry-level positions in San Diego theatres and entertainment venues.
- Some of our students opt for the University Studies degree.

To provide a clearer pathway to completion and, therefore (we hope), a greater number of degree and certificate completions, we have been working on and designing a new, simplified, Theatre Arts Program and two new CTE Certificates. The new TA program provides a simple, single path that all students can pursue, while providing some flexibility as it contains three "concentrations" to allow students the choice of either an 'acting,' 'technical,' or simply 'general' path. As this program is of the "degree or certificate" type, this also allows students the flexibility of choosing a pathway that is aligned with the transfer program, or taking a shorter path to gain skills that might aid them in a local job pursuit. The two new CTE Certificates have also been developed with particular attention paid towards the local job market (more on this below).

SECTION 5: LABOR MARKET INFORMATION (CTE PROGRAMS ONLY)

If you have CTE programs in your discipline, refer to the following link to obtain relevant labor market data.
This data can be found on the Centers for Excellence website at **http://www.coeccc.net/Supply-and-Demand.aspx**

Example of Labor Market Information:

SOC	Description	Counties	2014 Occupations	2017 Occupations	Change	% Change	Openings	Annual Openings	10% Hourly Earnings	Med Hourly Earnings	Entry Level Education (Typical)
13-2011	Accountants and Auditors	Imperial	341	361	20	5.8%	57	19	$17.70	$26.09	Bachelor's degree
13-2011	Accountants and Auditors	San Diego	12,554	13,735	1,181	9.4%	2,388	796	$20.88	$32.92	Bachelor's degree

1. What is the regional three-year projected occupational growth for your program(s)?

The LMI shows 43 annual openings in San Diego county alone, with only four jobs claimed, and a projected growth of 12.4%.

2. What is being done at the program-level to assist students with job placement and workforce preparedness?

Two new CTE Certificates have been developed and launched.
1. Technical Theatre: Stage Management
2. Technical Theatre: Stage Lighting & Sound Technician

3. If your program has other program-level outcomes assessments (beyond SLOs and labor market data), including any external mandated regulatory items, discuss how that information has been used to make program changes and/or improvements.

A committee of local industry experts is being formed, and planning for a meeting is being developed, to determine what program and course changes would best benefit our students and prepare them for the current job market.

4. When was your program's last advisory meeting held? What significant information was learned from that meeting? (CTE programs are required by Title 5 to conduct a minimum of 1 advisory meeting each year)

The next advisory meeting was planned for November 20th; this is now being deferred to early Spring 2018 to accommodate the health needs of a primary member of that advisory board.

SECTION 6: ADDITIONAL QUALITATIVE INFORMATION

Not all information important to reviewing your program is quantitative or included in the section above.

Describe other data and/or information that you have considered as part of the assessment of your program. (Examples of other data and factors include, but are not limited to: external accreditation requirements, State and Federal legislation, four-year institution directions, technology, equipment, budget, professional development opportunities).

While our program is small and, by its nature, inefficient, we offer great value to our students, the college and the community. The kind of dedication, collaboration, creative problem solving, critical thinking and focused engagement necessary to mount a theatre production is unmatched in any other activity on our campus and in the general academic environment.

Below are five excerpts from an Association of American Colleges & Universities article entitled, "The Place of the Arts in a Liberal Education." These excerpts speak to the direction of the arts in four-year institutions. The entire article is published at https://www.aacu.org/publications-research/periodicals/place-arts-liberal-education

"The performance and creation of art need to move from the margins to the center of a modern education because they can help shape a new generation of creative college graduates in all walks of life. On our campuses, we need to articulate the importance of the arts (including performing and fine arts), be clear about the "fit" of arts programs and courses within our missions and our curricula, and affirm the lasting social and community impact of students and graduates whose education values creativity, performance, and art-making.

Art-making, rehearsal, and performance contribute equally, if differently, to critical intelligence by developing one's ability to express, imagine, interact with, and reinterpret the world and human experience?

If fostering creativity is a goal of a liberal education, we should ask whether our institutional cultures and structures support that goal.

Public performance and exhibition (part of the goal of an active arts program) can raise questions from controversial politics to adult sexual content. These factors can lead to the marginalization of fine and performing arts on many campuses in one of two directions: as vocational training or as purely extracurricular activities. Let us look at each in turn.

Innovation and creativity are core goals of the twenty-first-century economy. It is a truism that success in the future will involve making new connections and coming up with new ideas, not simply using one's training in a well-defined career. The education for such a world needs to respond to this demand, and that requires core courses taken by students

during their time in college. The creative arts are thus one of the vital components of a modern liberal education, as they develop a different set of capacities that students will benefit from long after graduation."

SECTION 7: CURRICULUM, SCHEDULING, AND STUDENT LEARNING OUTCOMES

1. SLO Assessment Results:

How have SLO assessment results impacted your planning over the last three years? Consider curriculum, teaching methodology, scheduling, department discussion (FT & PT faculty included) resources, etc. Refer to the SLO/PRP report – https://outcomes.palomar.edu:8443/tracdat/

Our SLO cycle has had a great deal of impact on our TA 100 Introduction to Theatre class. We have been developing this class towards a focus on experiential, project-based learning approaches and critical multicultural consciousness. As a result, we have seen improved engagement with our students on many levels. Our technique classes continue to balance the rigors of our discipline with the challenges faced by our students. The theatre technique classes require a great deal of self discipline, creative reflection & introspection, collaborative work with partners outside of class and exacting application of tools and techniques to the creation of an artistic product. Students juggling work schedules, class loads, family issues, and imbalanced learning styles often face challenges meeting the demands of discipline. With a great deal of patience and cultivation, we nurture students through these challenges to create work which often exceeds expectations.

2. SLO Assessment Methods:

How effective are your current methods/procedures for assessing course and program student learning outcomes? What is working well and how do you know? What needs improvement and why? Refer to the SLO/PRP report – https://outcomes.palomar.edu:8443/tracdat/

We have been pioneering a holistic, qualitative assessment in the arts model that emphasizes the instructor's praxis (reflection- action-reflection). In the arts, assessment is inherently subjective, so we choose to use this as a strength in our assessment process. We have described this process for our part-time faculty:

> "**The goal** is to make this an ongoing reflection process for each class. While this is a process that we, as individual teachers, have always done informally, the documentation of our thoughts will facilitate a more deliberate process through which we can share our reflections with our colleagues and grow our program together. Our approach is qualitative, so no numeric data is necessary. Please note that this information is for Theatre Faculty only and is not shared with administrators and will have no bearing on your evaluations. You should feel free to honestly reflect on your class and articulate its strengths and weaknesses. It's up to you to make this reflection process a valuable part of your teaching practice."

Here is an example of the assessment prompt for TA 100 taken directly from TracDat:

Holistic Reflection TA 100 Record your reflections on the Student Learning Outcomes below and any other notable aspects of your class this semester. While no quantitative data is necessary, reflect on your qualitative observations about the effectiveness of teaching and learning in your class. Pay particular attention to the specific SLO(s) that were identified for focus this semester, but please reflect on any aspects of your classes that were especially successful and those that need improvement.

- Articulate ways in which plays and performances reflect society and pose questions that illuminate the human condition.
- Recognize how the theatrical elements and dramatic structures create a dynamic and unique encounter between the spectator and the performance
- Effectively collaborate and communicate using the particular elements and language, signs and symbols of "stage" performance
- Understand some processes through which artists look at the world, and articulate some complex "truths" of human experience and

society
- Identify the contribution of the production elements to the overall theatrical experience
- Understand and articulate the distinct production roles and processes of the individual, interpretive theatre artists - playwright, director, designer and actor.

The main obstacle continues to be participation by part-time faculty. The additional time to engage in assessment is not a high priority for them, especially when they are not compensated for prep time or office hours and juggling many jobs to make ends meet. In addition, the general uncertainty of their job situation disciplines them to invest in the success of the program and the institution. So, participation is inconsistent.

3. Program SLOs:

How do your program SLOs represent the scope and depth of learning appropriate to the degree/certificate programs offered? What needs improvement and why? Refer to the SLO/PRP report – https://outcomes.palomar.edu:8443/tracdat/

We have been on the forefront of developing an authentic, holistic SLO reflection model for classes that focus on qualitative outcomes. This holistic reflection is intended to be implemented for every class at the end of each semester. So far, full-time faculty have been consistently engaged, but part-time faculty only marginally so. Assessments of introduction to theatre classes have resulted in several significant changes. The focus has shifted from body of knowledge to the skill sets of collaboration, creative problem solving, communication (oral, visual and kinesthetic). The curriculum has become more relevant to the students as they are required to consistently draw connections between the material and their own experiences and concerns. The classes are more engaged and participatory as students examine their own strengths and weakness as collaborators and creative problem solvers.

4. Curriculum overview:

Does your program offer sufficient opportunities for students to learn current disciplinary and professional knowledge, skills, competencies, etc. for the type and level of degree/certificate offered? Discuss how your course/program reviews, since the last PRP, have changed and/or impacted your program. How is the potential need for program/course deactivation addressed by the department?

In addition to our instructional duties, every instructor in our program maintains current professional knowledge by either continuing to work in the profession, or by attending professional conferences and workshops. Despite the wide range of highly specific skill areas required by our discipline, we are able to provide the most current, and highest quality of instruction as a result of this dedication by our full-time and, most especially, our part-time faculty. (Dean's comment: Please elaborate on the last two questions.)

5. Curriculum scheduling:

Describe how you schedule your courses to include a discussion on scaffolding (how all parts build on each other in a progressive, intentional way), and scheduling of courses so students can follow the best sequence. Address how enrollment issues impact scheduling and student completion/achievement.

Four years ago we assessed our schedule design, the cycle of courses within our designed two-year pattern, and we implemented a new two-year cycle to improve efficiency and flexibility, providing clear sequences for our students to follow towards completion. Despite our best efforts, classes were cancelled, and clear pathways became murky and, for some students, impossible to navigate. With the new compressed calendar, we again rebuilt our schedule, making significant changes to try to further simplify the pathway to completion. We have had more success; however, as we continue to face cutbacks, our students' pathways to completion grow ever longer as they wait for their required courses to come back onto rotation.

6. Curriculum communication:

How does regular communication with other departments that require your courses in their programs occur – scheduling, review scheduling conflicts/overlaps for courses within same program, etc.?
We adhere to the common scheduling blocks, so as to provide for our students easy transition from our courses to all other department courses that are, likewise, planned using the suggested course scheduling times. This has always proven the best means of providing our students ease of entry into their GE requirements, as well as making our own courses available to all non-majors.

PART 3: Program Evaluation and Planning

Program Evaluation and Planning is completed in two steps.

Section 1: Overall Evaluation of Program
Using the results of your completed assessment (See Sections 1-6 above), identify the strengths and areas for improvement within your program. Also consider the areas of opportunities and any external challenges your program faces over the next three years. Summarize the results of your assessment in the Grid below.

Section 2: Establish Goals and Strategies for the Next Three Years
Once you have completed your overall evaluation, identify a set of goals and strategies for accomplishing your goals for this upcoming three year planning cycle. Use the template in Section 2 below to document your goals, strategies, and timelines for completion.

SECTION 1: OVERALL EVALUATION OF PROGRAM

1. Discuss your discipline's strengths, weaknesses, opportunities and threats in regards to curriculum, assessment, enrollment, success rates, program completion, etc. For helpful suggestions on how to complete this section, go to http://www2.palomar.edu/pages/irp/files/2017/02/Helpful-Tips-for-Completing-a-SWOT.pdf	
Strengths:	● Curriculum facilitates engaged, experiential, collaborative, creative learning environments. ● Dedicated faculty and staff working together to serve the students and mission of the discipline. ● Excellent state-of-the-art facilities and equipment. ● Dedication to cross-disciplinary and integrative learning opportunities.
Weaknesses:	● We struggle with the ability to guide and support our students through degree and program completion. ● Our high school outreach efforts are still uncoordinated and somewhat diluted. ● Lack of marketing and outreach coordinator to inform the campus and the public of our productions. ● Yearly rising costs of consumable materials [lumber, paint, fabric, makeup, light bulbs, etc] used to teach Technical Theatre courses, while budget declines.

Opportunities:	● We recently revised the TA 100 as a multicultural class. This new version emphasizes engagement, critical multicultural consciousness, relevance and self-examination through the tools of theatre over the traditional canonized approach. TA 100 offers an approach to teamwork and interpersonal communication that is extremely valuable to entering students and unique within the academic experience. The skill set is consistent with the soft skills that employers seek:
	    ○ Collaboration
	    ○ Creative problem solving
	    ○ Critical thinking and analysis
	    ○ Emotional Intelligence
	    ○ Communication
	    ○ Adaptability

	○ Self-awareness ○ Resilience The opportunity is to promote the appeal of this experiential learning environment and expand our offerings of TA 100. ● High school outreach poses a great opportunity to make connections and build our program. ● Revitalizing our Performing Arts Circle outreach to community supporters. ● Each theatre production creates a new opportunity for cross-disciplinary integration and community engagement. ● New technology and new design implementation in the Technical Theatre area, such as intelligent remote digital LED lighting devices, live projection mapping, and targeted sound mapping, are starting to create a renewed interest in live technical theatre arts.
Threats:	● There are many misperceptions about Theatre Arts that limit our successful inreach and outreach. Often these misperceptions contradict each other. Some perceptions are that theatre is: elite and highly specialized; frivolous entertainment; often too serious or depressing. ● Sadly, the cultural shift towards electronic, mediated art forms and communications poses an existential threat to the performing arts in general and theatre specifically. ● Declining enrollments at the college, the emphasis on efficiency, and new procedures for class scheduling continue to result in the withering of our class offerings. ● Declining morale at the college is an obstacle to fostering cross disciplinary integration.

SECTION 2: Establish Goals and Strategies for the Next Three Years

1. Progress on Previous Year's Goals: Please list discipline goals from the previous year's reviews and provide an update by placing an "X" the appropriate status box .

Goal	Completed	Ongoing	No longer a goal
Continue to provide excellent instruction that is current, particularly within the technical theatre fields.		✔	
Improved overall enrollment		✔	
Improved outreach and attendance for our performances		✔	

2. New Discipline Goals: Please list all discipline goals for this three-year planning cycle (including those continued from previous planning cycle):

Goal #1	
Program or discipline goal	Develop the newly revised, multicultural, TA 100 Introduction to Theatre class for broader appeal; to increase demand for the class leading to an increased number of fully enrolled sections.
Strategies for implementation	● Create an engaging promotional flyer and web equivalent to inspire interest in the class. ● Educate the counseling department about the unique value and benefits for students. ● Create testimonials from students about their experiences in class. ● Promote through facebook and social media ● Integrate with learning communities in allied disciplines.

Timeline for implementation	Three years. Fall of 2020
Outcome(s) expected (qualitative/quantitative)	Double the number of TA 100 sections offered each semester from the current number, three, to six.
Goal #2	
Program or discipline goal	Increase awareness of our program amongst district high school theatre teachers and students and other potential students.
Strategies for implementation	● Participate in "Career Pathways in the Performing Arts" ● Create and maintain a website for promoting our classes each semester ● Compile a comprehensive list of High School theatre teachers in our district. ● Prepare print and web marketing material for our program ● Make personal contact with teachers from the above list. ● Assess needs of High School theatre teachers ● Offer visits, workshops, master classes etc. to High School Theatre teachers ● Create opportunities for High School students to attend our productions
Timeline for implementation	Spring 2018
Outcome(s) expected (qualitative/quantitative)	Documented contacts with High School Theatre teachers Increased enrollment
Goal #3	
Program or discipline goal	Establish and implement procedures for identifying, tracking and supporting theatre majors through completion.
Strategies for implementation	● Procure list of declared theatre majors from Student Services/Counseling ● Regularly visit all theatre classes to maintain a comprehensive list of students who are declared or considering the Theater Arts major or certificate. ● Offer meetings and gatherings for above list to determine students' obstacles and needs. ● Provide assistance or direct students to appropriate resources. ● Follow-up.
Timeline for implementation	Spring 2018
Outcome(s) expected (qualitative/quantitative)	Increased completions
Goal #4	
Program or discipline goal	Establish, review, and revise articulation agreements with local colleges and universities.
Strategies for implementation	Review ASSIST.org for current status of articulation agreements. Meet with Palomar articulation office for advice and information. Set meetings with appropriate faculty from target institutions. Complete necessary paperwork to solidify agreements

Timeline for implementation	Spring 2018
Outcome(s) expected (qualitative/quantitative)	Clearer Theatre Arts pathways for transferring students.

Goal #5	
Program or discipline goal	Develop, implement, and deploy new Technical Theatre CTE Certificates that integrate appealing internships with prominent local theatres and entertainment venues to increase the appeal for the Technical Theatre Program
Strategies for implementation	- Monitor the progress of the two 'Launched' CTE Certificates as they move through the approval process - Meet with the local area advisory board to discuss ideas and means for implementing program and course improvements - Prepare print and web marketing campaign for Technical Theatre - Make personal contact with teachers from the above list. - Assess needs of High School theatre teachers - Offer visits, workshops, master classes etc. to High School Theatre teachers
Timeline for implementation	Fall 2018
Outcome(s) expected (qualitative/quantitative)	For Technical Theatre: Increased awareness, higher enrollments, more completions

3. How do your goals align with your discipline's mission statement?
All of our goals focus on improved enrollment, student engagement and improved completion.

4. How do your goals align with the College's Strategic Plan Goals?
Our goals focus on improved enrollment, student engagement and improved completion. (Dean's comment: Did you look at the College's Strategic Plan and come to this conclusion?)

PART 4: FEEDBACK AND FOLLOW-UP
This section is for providing feedback.

Confirmation of Completion by Department Chair	
Department Chair	Patriceann Mead
Date	11/08/2017

*Please email your Dean to inform them that the PRP has been completed and is ready for their review

Reviewed by Dean

Reviewer(s)	Norma Miyamoto
Date	Nov. 22, 2017

1. Strengths and successes of the discipline as evidenced by the data and analysis:

The writers have provided a reflective self-study of their discipline. They identified a strong, competent, creative faculty and state-of-the art facilities as strengths of the program. Their proposed changes to the curriculum should prove beneficial.

2. Areas of Concern, if any:

I'm concerned about the human factor. As you cite, morale is low and resources are limited. As you move forward to meet your stated goals, please confer with your Dean and VPI for guidance and requests for resources. Do not become discouraged as this program is vital to the college community and the community we serve.

3. Recommendations for improvement:

Their goals, as stated, are excellent. Please also add the ongoing goals so outcomes may be reviewed and reported on in next year's annual review. To accomplish these goals, I recommend writing an accompanying timeline for the completion of the tasks. An action plan with the person responsible for the task is needed to ensure progress.

***Please email your VP to inform them that the PRP has been completed and is ready for their review**

Reviewed by: Instructional Planning Council PRP Sub-Committee	
Reviewer(s)	Nick Vallone, Monica Galindo, Barb Kelber, Shayla Sivert
Date	12/11/17

1. Strengths and successes of the discipline as evidenced by the data and analysis:

Making adjustments to the schedule clearly brought improvement to the TA 105 class enrollment; working to adjust curriculum to reflect updates in the field

2. Areas of Concern, if any:

Low enrollment

3. Recommendations for improvement:

If you haven't already, consider working with your Counseling Department Liaison to lay out a clear 2-year path of the classes required for each of your certificates and/or transfer degrees. This 2-year plan may help to inform the scheduling of your classes even further. Consider identifying high schools whose programs offer the potential for articulation of courses; check in with Susan Garner and Glyn Bongolan.. Dual enrollment could be explored as a possibility as well.

4. Recommended Next Steps:

	Proceed as Planned on Program Review Schedule
x?	**Repeat Comprehensive Review**

Reviewed by: Vice President	
Reviewer(s)	Jack S. Kahn, Ph.D.
Date	1/11/2018

1. Strengths and successes of the discipline as evidenced by the data and analysis:

1.   The mission is fantastic. Sign me up.
2. You will never have a high wsch/ftef with small classes of course but your fill rates are still low- looking forward to helping with that this spring- I'm very hopeful about working on this with you folks out there- glad to see we have some champions at Palomar.
3.   I enjoyed learning about your PT faculty. Sounds liek a wonderful team.
4.   Excited to hear about your new program—also I loved the discussion (speculation) really well done and very thoughtful. I wonder if pairing some tutoring with classes might help – for math etc? Let's talk!
5.   Excited to hear about moving classes and seeing better fill rates- great job folks!
6.   THE SWOT table is fantastic- thorough, genuine and well done.
7.   The goals are also consistent with the narrative above- its clear this was done with some real insight and openness. Excellent.
8.   Also glad you are working on an advisory- I *just* spoke with the dean about that two days ago.

2. Areas of Concern, if any:

1.   Well written discipline enrollment section and a great narrative but you didn't include the raw data here as suggested by the rubric (see comments by reviewers)
2.   Same for section 2- really well written, but need to include the data.
3.   Same for section 3- though getting there (need to include the data).
4. SLO section is really interesting and well done. It just needs some info on the outcomes you   are finding (i.e. the majority of our students were found to XYZ etc.) or state the % etc. I'm so glad you are working on holistic/authentic/qualitative assessment- there is a lot of info/models.

3. Recommendations for improvement:

1.   See deans comments in red.
2.   Technical theater info on declining enrollments may be true but it isn't really addressing the real issues here—the size of the room isn't driving the low numbers (though it could be skewing expectations certainly as expressed). This needs more analysis
4. The report overall is fantastic- well written, insightful, honest, really great. I think it just needs a 30 minute update include the raw data- please see the rubric.

4. Recommended Next Steps:	
	Proceed as Planned on Program Review Schedule
x	**Repeat Comprehensive Review**

Upon completion of PART 4, the Program Review document should be returned to discipline faculty/staff for review, then submitted to the Office of Instruction and Institutional Research and Planning for public posting. Please refer to the Program Review timeline.