



Program Review and Planning

OVERVIEW OF PROGRAM REVIEW AND PLANNING FOR INSTRUCTIONAL PROGRAMS

Program Review is about documenting the plans you have for improving student success in your program and sharing that information with the 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 our new Guided Pathways plan, this review becomes even more crucial for the success of our students and college.

[We are using the Strengths, Opportunities, Aspirations, Results \(SOAR\) strategic planning technique to help us focus on our current strengths and opportunities, create a vision of future aspirations, and consider the results of this approach.](#)

BASIC PROGRAM INFORMATION

Academic Year
2018-2019

Are you completing a comprehensive or annual PRP?
Comprehensive

Department Name
Performing Arts

Discipline Name
Theatre Arts (TA)

Department Chair Name
Patriceann Mead

Division Name
Arts, Media and Business Administration

Website address for your discipline

<https://www2.palomar.edu/pages/performingarts/home/theatre-arts-homepage/theatre-arts-degrees/>

Discipline 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 productions 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. Critically-acclaimed 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 colleagues in the Art Department.

[\(click here for information on how to create a mission statement\)](#)

Does your discipline have at least one degree or certificate associated with it?
Yes

Are any of your programs vocational (CTE/CE)?
Yes

List all degrees and certificates offered within this discipline.

Theatre Arts A.A. Degree Major

Theatre Arts AA-T Transfer Major
Technical Theatre A.A. Degree Major or Certificate of Achievement

Please list the names and positions of everyone who helped to complete this document.

Michael Mufson
Christopher Sinnott

Full-time faculty (FTEF)

2

Part-time faculty (FTEF)

1.23

Classified & other staff positions that support this discipline

ADA
Technical Direction Specialist
Technical Theatre Specialist
Patron Services Specialist

Additional hourly staff that support this discipline and/or department

Costume Shop Supervisors
Production Assistant

PROGRAM INFORMATION

PROGRAM OUTCOMES

Begin this section by reviewing the Program Review reports for courses and programs in TracDat. All active course and program outcomes should be systematically assessed over a 3-year cycle.

- **Program** = Leads to a degree or certificate
- **Discipline** = A group of courses within a discipline

*Programs will be able to complete program completion and outcome questions.

How well do your program's learning outcomes communicate the scope and depth of the degree/certificate offered and align with employer and transfer expectations?

Our program outcomes address the analytical, conceptual, practical and communication skills that cover the breadth and depth of preparation for further study, craft development and work on the various aspects of the Theatre Arts.

Describe your program's plan for assessing program learning outcomes.

Our program outcomes are closely tied to our course outcomes and carefully developed throughout the course sequence as evidenced by our curriculum map. Our program assessment includes observations of trends across the assessments of course SLOs and an annual verbal review of those students who complete our programs.

Summarize the major findings of your program outcomes assessments.

Students Sampled: All course sections.

Reflections: After discussing the students individually and the ways in which this outcome is developed throughout our curriculum, we find that our completing students are all accomplished in the breadth and depth of their ability to contribute in a variety of ways to the success of theatrical production. These students are required to take a variety of production roles in the course of their program completion. These roles come with concrete responsibilities to the creative process and organizational aspects of production. Students who complete the program receive increasingly complex and significant

responsibilities in production. The exquisite pressure of production demands ongoing productivity and results. Students are not permitted to take more responsibility until they demonstrate that they are capable of managing greater responsibilities.

Reflecting on the major findings you summarized, what are some questions you still have about students' learning in your program that you have not yet been able to address with your outcomes assessments?

Students Sampled: All course sections.

Reflections: Our main area for improvement lies in the need to guide more students through the program. We need to identify obstacles for those students who do not complete. Students are also limited by the lack of opportunities for course repetition. For some challenged students, these skills-based outcomes often require more opportunities than we currently offer in our program.

Depending on the degree or transfer goals of our students, they have the choice of three different GE pathways:

- [Associate Degree GE Requirements](#)
- [CSU GE Requirements](#)
- [IGETC Requirements](#)

Palomar College has identified a set of General Education/Institutional Learning Outcomes, which represent the overall set of abilities and qualities a student graduating from Palomar should possess. [Click here for a link to Palomar's GE/ILOs.](#)

How do the courses in your discipline support General Education/ Institutional Learning Outcomes? In your response, please specify which GE/ILO(s) your discipline supports.

Our Theatre Arts courses are mapped to the GE/ILO(s) specifically as follows:

1. Communication

a. Written:

TA100, TA105, TA106A, TA106B, TA107, TA108, TA109, TA111, TA112, TA113A, TA113B, TA114, TA115, TA116, TA119, TA124, TA140, TA141, TA150, TA160, TA170, TA171, TA173, TA184, TA191A, TA191B, TA191C, TA191D, TA192A, TA192B, TA192C, TA192D, TA215, TA216

b. Oral:

TA100, TA105, TA106A, TA106B, TA107, TA108, TA109, TA112, TA113A, TA113B, TA114, TA115, TA116, TA119, TA124, TA170, TA171, TA173, TA184, TA191A, TA191B, TA191C, TA191D, TA192A, TA192B, TA192C, TA192D, TA215, TA216

c. Visual:

TA100, TA105, TA106A, TA106B, TA107, TA108, TA109, TA113A, TA113B, TA115, TA116, TA119, TA124, TA170, TA171, TA173, TA184, TA191A, TA191B, TA191C, TA191D, TA192A, TA192B, TA192C, TA192D, TA215, TA216

2. Computation

a. Quantitative Literacy:

TA100, TA106B, TA107, TA109, TA111, TA115, TA124, TA140, TA141, TA170, TA192B, TA192C

b. Inquiry and Analysis:

TA 100, TA105, TA106A, TA106B, TA107, TA108, TA109, TA111, TA112, TA116, TA124, TA140, TA141, TA170, TA191B, TA192A, TA192B, TA192C, TA192D

3. Creative, Critical, and Analytical Thinking

a. Creative Thinking:

TA100, TA105, TA106A, TA106B, TA107, TA108, TA109, TA111, TA112, TA114, TA116,

TA124, TA140, TA141, TA160, TA170, TA191B , TA192A, TA192B, TA192C

b. Information Literacy:

TA100, TA105, TA106A, TA106B, TA107, TA108, TA109, TA111, TA112, TA116, TA124, TA140, TA160, TA170, TA191C, TA192A, TA192B, TA192C, TA192D

c. Teamwork and Problem Solving:

TA100, TA105, TA106A, TA106B, TA107, TA108, TA109, TA111, TA112, TA114, TA116, TA141, TA170, TA171, TA184, TA191C, TA192A, TA192B, TA192C

4. Community, Multicultural/Global Consciousness and Responsibility

a. Intercultural Knowledge:

TA100, TA105, TA106A, TA107, TA108, TA109, TA119, TA124 , TA140, TA170, TA192C

b. Ethical Reasoning:

TA100, TA105, TA106A, TA107, TA108, TA109, TA119, TA124, TA140, TA170, TA192C

c. Civic Knowledge and Engagement:

TA100, TA105, TA106A, TA108, TA108, TA109, TA124, TA124, TA140, TA171

Summarize the major findings from your course outcomes assessments that are related to the General Education/Institutional Learning Outcomes that your discipline supports.

In past years, our focus was primarily on individual course assessments; this year we have talked and worked together on a more holistic approach. Looking at the larger picture, we have been able to note several major findings, such as:

1. Our courses emphasize every area of GE/ILO areas #1 [Communication], #3 [Creative, Critical, and Analytical Thinking], and #4a [Intercultural Knowledge], particularly through the use of group work and writing assignments. We find validation in our teaching philosophy and methodology, as the assessments in our courses regularly show that TA students with more course completions outperform students with less TA course completions in all of these GE/ILO areas.

2. Our TA students need more preparation and development within the Computational areas (GE/ILOs Area #2). We will work together to develop an approach this challenge for next year.

PROGRAM COMPLETIONS

Student success is at the core of what we do in assisting students in achieving their goals.

The Chancellor's Office Vision for Success stresses the importance of Program Completion as a major goal for our students. In addition, transfer and career readiness are key components of Palomar College's mission statement. This year, our funding formula has also changed reflecting this emphasis, providing additional funding as a function of the number of completions.

In this section we will identify a program standard and a stretch goal (what you would like to move toward) for program completions.

The standards represent the lowest number of program completions deemed acceptable by the College. In other words, if you were to notice a drop below the set standard, you would seek further information to examine why this occurred and strategies to increase completions.

In this section we will identify a program standard and a stretch goal (what you would like to move toward) for programs.

List the number of completions for each degree/certificate for the previous year.

AA: 1

AA-T: 2

CA: 1

Have your program completions Increased, decreased, or stayed the same over the last 5 years?

Stayed the same

What factors have influenced your completion trends?

Our completions have remained small but steady. Many of our students in the acting area of our discipline acquire the skills and experience they desire, but are not necessarily motivated to complete a degree or certificate. Most work is acquired by audition, so preparation and experience are more significant than degree completion. Our students are often frustrated by difficulty completing the math requirements. We have implemented a process for reaching out and identifying students who are on track to completion. But our follow-up with these students needs to improve. In addition, we are creating a one year Certificate of Preparation in Acting, which should prove an effective vehicle for students to focus and complete their foundational work in the craft of acting. We are also collaborating with Music and Dance to create a Certificate of Preparation in Musical Theatre.

Are the courses in your discipline required for the completion of other degrees/certificates?

No

Do you have programs with 7 or fewer completions in the last 5 years?

Yes

What steps are you taking to address these completions?

The data clearly shows that, upon reconstruction of our Performing Arts Complex, we experienced a significant drop in enrollment. The program completion data reflects these same drops, albeit several years delayed due to the time taken to complete the programs.

To address these concerns we have:

1. Developed several interdisciplinary partnerships this year, which has already raised Program awareness, and will hopefully bring new students to our programs.
2. Sought out, and begun to develop, partnerships with local area K-12 School Districts, which should also raise program awareness and bring new students into the Department.
3. Develop several new Academic and Career Pathways [Meta-Majors], taking student interest and employer recommendations as a primary source for course selections within each pathway [collected through the Industry Advisory Board, student polls, and card-swapping activities]; all which should bring in new students.

What is your program standard for program completion?

80.0%

Why did you choose this standard?

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 helps us to keep the focus on student success. It is the nature of our curriculum to be inclusive and participatory, and so we are mindful of the many barriers to completion that our students encounter. This higher success rate also increases the likelihood of more students enrolling in additional classes in our discipline.

What is your Stretch goal for program completion?

90.0%

How did you decide upon your stretch goal?

We currently have an upward trend in program completion, currently at 76%, and on track to reach 80%.

We feel it reasonable to push for 90%, as we work on developing our new programs and partnerships.

ENROLLMENT TRENDS

Palomar College uses the WSCH/FTEF ratio as one indicator of overall efficiency in addition to the overall fill-rate for courses.

Although the college efficiency goal is 525 WSCH/FTEF and 85% fill-rate (minimal), there are many factors that affect efficiency (i.e. seat count / facilities / accreditation restrictions).

This information can be found by going to the "Program" page in the [PRP Data Dashboard](#).

What was your efficiency trend over the last 5 years? Was it expected?

Regarding our Enrollment Trends, we are a small program and our WSCH/FTEF have only climbed from 258 to 271; however, our efficiency is fast improving, climbing from 65% to 76%.

What factors have influenced your efficiency trends?

The largest factor to influence our efficiency has been schedule changes made in the at the beginning of each semester: from two weeks prior to the semester through Census. Changes to our schedules during these times lead to long-term academic advising and counseling problems for all of our Theatre Arts majors, as any singular cut may result in students' having to delay their graduation for a year or more. When a cut is made, we cannot subsequently replace the "cut" course in the following semester. If we could, we would have the potential to develop sufficient numbers to fill the course and to get our students back on track right away. However, as we have to plan our semesters so far in advance, we are currently unable to react with this kind of speed.

Are there particular courses or programs that are not getting sufficient enrollment, are regularly cancelled due to low enrollment, or are not scheduled at this time? What is contributing to this issue? Does this level of efficiency meet the needs of the program and the district?

Our Technical Theatre courses, specifically those listed below, have had trouble getting sufficient enrollment in the past three years.

TA106B, TA107, TA108, TA112, TA114, TA124, TA170, TA171, TA192A-D

We have concluded, after evaluating the data and comparing it to schedule implementations, that the most significant contributing issue is the disruption in the Technical Theatre course pattern that began at that time. Though we are technically more "efficient", we have had to cut several classes, and most of these were all serving our Technical Theatre students, leaving us unable to provide the full breadth of our program, and our students unable to complete the program at this time. We must return to a "normalized" pattern of classes so that students devise their academic plans with some level of assurance that the classes will be offered when promised, and that they will be able to graduate when expected. This would be our best strategy for regaining the community students' trust and, with that, their return to our classrooms. Without that, we cannot hope to see great improvements in our numbers.

The Chancellor's Office Vision for Success stresses the importance of reducing equity gaps through faster improvements of underrepresented groups.

ACCJC also requires that colleges establish institutional and program level standards in the area of success rates. These standards represent the lowest success rate 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.

[Click on this link to review the course success rates \(A, B, C, or Credit\) for your discipline.](#)

In this section we will identify a course success rate standards and a stretch goal (what you would like to move toward) for programs.

Course Success Rates by gender, age, ethnicity, special population, location, and modality (You can access the Student Equity Plan on the SSEC website <https://www2.palomar.edu/pages/ssec/>)

COURSE INFORMATION

COURSE SUCCESS AND RETENTION

What is your program's standard for Discipline COURSE Success Rate?

80.0%

Why did you choose this standard?

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 helps us to keep the focus on student success. It is the nature of our curriculum to be inclusive and participatory, and so we are mindful of the many barriers to completion that our students encounter. This higher success rate also increases the likelihood of more students enrolling in additional classes in our discipline.

Has your overall course SUCCESS rates increased, decreased, or stayed the same over the last 5 years?

Increased

Was this expected?

Our overall success has remained consistently at, or above, 83%, topping out at 87% last year. . As stated above, student engagement is one of our key strengths; students that attend our classes typically stick with us through to the end, and often with great success.

What is your Stretch goal for COURSE success rates?

90.0%

How did you decide upon the goal?

As we consistently achieve our program standard, we wish to aim higher with our new plans in place. Hopefully, as we assess and adjust our methods, we can begin to regularly maintain this higher standard.

Have your overall course RETENTION rates increased, decreased, or stayed the same over the last 5 years?

Increased

Was this expected? Please explain.

In that same timeframe, our retention rates have climbed to 97%. We practice "active learning techniques" in all of our classes, and hold high expectations for our levels of retention and success. We do expect our students to respond well to these techniques, though being able to see the records reflect the 97% retention provides a wonderful sense of validation for our practices.

Are there differences in success or retention rates in the following groups? (choose all that apply)

Are there differences in success/retention between on-campus and online courses?

N/A

Do you have any best practice methods you use for online courses to share with the community?

Though we do not, in general, offer online courses, we DO provide consistent support for our Face-to-Face classes via the Canvas system and our Department Website. Providing online resources to complement a Face-to-Face course has generally resulted in higher positive student feedback, as our students' have commented that they feel they, "have more access and connection to the course" and that they can, "more easily get to their homework and other class exercises" with these resources.

COURSE OUTCOMES

How is course assessment coordinated across sections and over time?

Needs improvement.

How have you improved course-level assessment methods since the last PRP?

In our previous PRP we identified a need for improvement in Part-time Faculty participation. We have increased our communication efforts to engage faculty with early reminders, offers of assistance, and using the assignment feature of Trac-dat. Our holistic reflection approach to assessment (see the detailed description in last year's PRP) benefits from reflection as late in the semester as possible, which is a challenging for time management. Also, with the holistic reflection approach, we have set the ambitious goal of assessing all our technique classes annually. This goal will ensure that we complete the assessments within the 3 year cycle.

Summarize the major findings of your course outcomes assessments.

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. This is the first year that TA 100 fulfills the Multicultural requirement. 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.

Our combined Acting II & III course recently completed a very interesting holistic assessment. The assessment identified some of the most illusive aspects of acting technique related to listening and responding impulsively to scene partners in order to create the illusion that events are happening for the first time. Most students are able to discover at least a few moments in the course of a 5 minute scene, and the majority of students can sustain this skill for at least half of the scene with only a few students who can sustain it for the entire duration of the scene. The instructor has identified the need for more rigorous scene analysis to create the foundation of understanding of the circumstances in order to discover all the opportunities for spontaneous behavior.

Reflecting on the major findings you summarized, what are some questions you still have about students' learning in your courses that you have not yet been able to address with your outcomes assessments?

Though we have improved our assessments in many ways, our TA students' outside commitments often present challenges with incorporating our Season productions into all of our courses, particularly when assigning projects or critical writing assignments that require attending one, or more, rehearsals or performances. We are currently working on addressing these challenges. This requires coordination among all of the instructors and staff.

What are some improvements in your courses that have been, or can be, pursued based on the key

findings from your course learning outcomes assessments?

Once we have identified the solution, or solutions, that we can pursue to address the challenges listed above, we will then need to work together to implement them systematically, as part of our course instruction Program-wide. In addition to the work listed above, we will be working together to develop language that can be easily shared and accessed throughout the semester, as we build our syllabi, develop our assignments, and on through the course of the semesters to their eventual assessments.

PROGRAM CURRICULUM ALIGNMENT, MAPPING, SCHEDULING, & PLANNING

The Chancellor's Office Vision for Success stresses the importance of decreasing the average number of units accumulated by CCC students earning degrees.

Palomar College's Guided Pathways plan includes clarifying paths for students by sequencing course offerings so that they support scaffolding and timely completion. Our goal is to ensure learning through:

- The mapping and assessment of clear program outcomes that are also aligned to employer and/or transfer institution expectations.
- Engaging and applied learning experiences.
- Effective instructional practices to support students in achieving success.

How do your course outcomes help your students achieve their program outcomes?

Our program outcomes are closely tied to our course outcomes and carefully developed throughout the course sequence as evidenced by our curriculum map. Our program assessment includes observations of trends across the assessments of course SLOs and an annual verbal review of those students who complete our programs.

How do your degree maps and scheduling strategy ensure scaffolding (how all parts build on each other in a progressive, intentional way)? How do you share the maps with students?

We completed all of our academic program maps. Now that we have the new maps, we will begin working with creative services to develop, print, and promote our programs using these new maps with our HS contacts, and at all student-engagement events.

What is your departmental strategy on how you schedule your courses including the time of day you offer courses? Do you use fast track or block scheduling (putting required classes near each other) to organize required classes (Particularly to meet the needs of disproportionately impacted students)?

We primarily use block scheduling to organize our required classes, fitting them within the standard scheduling pattern, better accommodating our students overall scheduling needs.

How do you work with other departments that require your course(s) for program completion?

As stated above, we schedule our courses to fit within the standard course blocks, to best accommodate all student schedules.

Does your discipline offer cross-listed courses?

No

Are there curriculum concerns that need to be resolved in your department? What are they?

Our Technical Theatre courses, specifically those listed below, have had trouble getting sufficient enrollment in the past three years.

TA106B, TA107, TA108, TA112, TA114, TA124, TA170, TA171, TA192A-D

We have concluded, after evaluating the data and comparing it to schedule implementations, that the most significant contributing issue is the disruption in the Technical Theatre course pattern that began at that time. Though we are technically more "efficient", we have had to cut several classes, and most of these were all serving our Technical Theatre students, leaving us unable to provide the full breadth of our program, and our students unable to complete the program at this time. We must return to a "normalized" pattern of classes so that students devise their academic plans with some level of assurance that the classes will be offered when promised, and that they will be able to graduate when expected. This would be our best strategy for regaining the community students' trust and, with that, their return to our classrooms. Without that, we cannot hope to see great improvements in our numbers.

Are there courses that should be added or removed from your program - please explain?

Having evaluated our typical students, and their needs, we have concluded that we need to reduce the size of our programs, cutting the course requirements for our larger programs, making them more achievable, and thereby more desirable. The following changes would make the most sense for our "next steps":

1. Permanently deactivate TA111, as this no longer meets the needs of our students, 4-yr programs into which they transfer, nor potential employers with which they might find careers.
2. Deactivating TA106A and TA106B; reactivating and replacing them with TA106 until our program grows large enough to again handle the demand for both levels of costume course
3. Deactivate TA114, TA170, and TA171. Much like the costume courses, until we grow larger, these "upper level" courses are beyond our level to sustain.
4. Deactivate TA124, with the hopes of bringing it back as soon as possible, as the graduates from this class have gone on to become some of our most successful in the past 9 years.

How is the potential need for program/course deactivation addressed by the department?

These are determined through the program review process. We then follow the appropriate process outlined by the Curriculum Committee.

Is your department pursuing non credit or not-for credit options at this time?

No

Are there areas you would like to expand?

We are also collaborating with Music and Dance to create a Certificate of Preparation in Musical Theatre.

Click here for information about [Noncredit](#) and [Community Education](#)

Is your department offering online classes?

Yes

How do you consider student needs when determining which classes and how many classes should be offered online versus face-to-face?

We have reviewed each of our course offerings independently, considering:

1. Course COR
2. Industry Standards, adjusted for currency
3. Student Competencies, adjusted for currency
4. Common Teaching Practices, Local- & Discipline-specific
5. Student Opinions

Describe other data and/or information that you have considered as part of the evaluation of your program

We regularly consult with our the faculty counselors to stay in alignment with the requirements for those institutions our students more regularly pursue. Additionally, we keep in contact with industry experts, so

that we can also maintain industry standards.

CAREER AND LABOR MARKET DATA

The Chancellor's Office Vision for Success stresses the importance of increasing the percent of exiting students who report being employed in their field of study. It is important for us to consider how all of our programs connect to future careers.

Go to this website <https://www.onetonline.org/> and enter your discipline in the bubble on the top right for ideas about potential occupations. Click on an example to see more detail.

The following websites are for CTE related data:

- [Centers of Excellence](#) (many other data resources besides supply and demand) Password: GetLMI
- [LaunchBoard](#)
- [LaunchBoard Resource Library](#)
- [Chancellor's Office Data Mart](#)
- [San Diego Workforce Partnership](#)
- [State of CA EDD](#)
- [Career One Stop](#)

What kinds of careers are available for people who complete your programs (and/or transfer)? (Refer to link above) Are there any new or emerging careers and if so how would the new or emerging careers impact your future planning?

Potential Careers:

Stagehand, Audio and Video Equipment Technician, Audio Visual Specialist, Multimedia Educational Specialist, Operations Technician, Video Technician, Costume Attendants, Costume Draper, Costume Seamstress, Costume Shop Manager, Costumer, Draper, Dresser, Wardrobe Assistant, Wardrobe Attendant, Wardrobe Manager, Wardrobe Supervisor, Theatrical and Performance Makeup Artists, Commercial Makeup Artist, Makeup and Hair Designer, Makeup Artist, Prosthetic Makeup Designer, Special Effects Makeup Artist, Special Makeup Effects Artist, Rigger, Hand Rigger, Heavy Lift Rigger, Machinery Mover, Rigging Foreman, Rigging Supervisor, Set and Exhibit Designer, Design Chief, Designer, Display Coordinator, Exhibit Designer, Exhibit Preparer, Production Designer, Scenic Designer, Set Designer, Set Decorator, Show Design Supervisor, Technical Director, Creative Services Director, Director, Operations Manager, Production Director, Associate Producer, Executive Producer, Producer, Promotions Producer, Production Manager, Sound Engineering Technician, Audio Engineer, Audio Operator, Master Control Operator, Mixer, Recording Engineer, Sound Engineer, Sound Technician, Studio Engineer, Motion Picture Projectionist, Booth Manager, Booth Operator, Booth Supervisor, Booth Usher, Motion Picture Projectionist, Movie Projectionist, Projection Technician, Projectionist, Projector Booth Operator, Usher, Lobby Attendant, Ticket Taker, Docent, Event Staff, Lobby Attendant, Ticket Attendant, Ticket Taker, Usher, Visitor Services Assistant, Visitor Services Associate, Visitor Services Representative, and Visitor Services Specialist, Actor, Actress, Comedian, Comic, Community Theater Actor, Ensemble Member, Narrator, Performer, Tour Actor, Voice-Over Artist, Artistic Director, Assistant Director, Associate Artistic Director, Director, Stage Manager, Associate Producer, Executive Producer, Producer, Promotions Producer, Theatre Professor, Docent, Event Staff, Lobby Attendant, Ticket Attendant, Ticket Taker, Usher, Visitor Services Assistant, Visitor Services Associate, Visitor Services Representative, Visitor Services Specialist

What are the associated knowledge, skills, abilities (KSA's) needed for the occupations listed above? (click examples in the link above to get ideas)

Associated KSA's:

KNOWLEDGE: Fine Arts, Design, Building and Construction, Mechanical, Public Safety and Security, Engineering and Technology, Customer and Personal Service, English Language, Production and Processing, Mathematics, Communications and Media, Computers and Electronics, Administration and Management, Education and Training, Sociology and Anthropology, Psychology, Sociology and Anthropology, Philosophy and Theology, History and Archeology, Customer and Personal Service, Computers and Electronics, Law and Government;

SKILLS: Critical Thinking, Coordination, Active

Listening, Time Management, Complex Problem Solving, Reading Comprehension, Critical Thinking, Learning Strategies, Social Perceptiveness, Judgement and Decision Making, Operation Monitoring, Operations Analysis, Operation and Control, Active Learning, Monitoring, Service Orientation, Speaking, Writing, Management of Personnel Resources;

ABILITIES: Fluency of Ideas, Originality, Visual Color

Discrimination, Problem Sensitivity, Oral Comprehension, Oral Expression, Written Comprehension, Written Expression, Visualization, Information Ordering, Speech Clarity, Speech Recognition, Deductive Reasoning, Inductive Reasoning, Near Vision, Hearing Sensitivity, Selective Attention, Control Precision, Arm-Ham Steadiness, Manual Dexterity, Finger Dexterity, Multilimb Coordination, Far Vision, Category Flexibility, Memorization

How does your program help students build these KSA's?

Our instructional practices emphasize active and work-based learning [WBL] approaches. These practices allow us to model industry practices, providing our students with engaging classroom environments in which they actively practice KSAs that greatly improve the quality of their learning and the retention of their material, while also helping the students become more desirable to potential employers or 4yr institutions.

Have you incorporated work based learning (work experience, internships, and/or service learning) into your program?

Yes

What have you done to integrate work-based learning?

We model industry standard practices as much as possible in every classroom. Examples will be demonstrated at PD Workshops to be given in the Fall 2019 Plenary.

How does your work-based learning help your students learn how to do some of the tasks associated with the potential occupations?

We specify the particular KSAs emphasized in each course via the course SLOs, which are closely tied to our PLOs, and have been carefully developed throughout the course sequence as evidenced by our curriculum map. These associations will also help our students self-identify which KSAs they have developed as they progress through our program, providing them with material that more easily transfers onto their resumes for future advancement.

How do you engage with the community to keep them apprised of opportunities in your program?

Through our Industry Advisory Board, community theatre and entertainment partners, local HS connections, CTE program on campus, and through many, many Palomar events [including, but not limited to, our performance season, Coffee Talk Series, online engagement, Calling All Humans, as well as other social and political events on, and off, campus], we are extremely actively engaged with our community, building awareness about our program in many different ways, and with a great diversity of groups in our community.

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

The regional 3yr projected occupational growth for our program is approximately a 4% increase.

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

We continue to work together with our Industry Partners, our CTE Division, and the developing Career Center, to help prepare our students for job placement and workforce preparedness. We have also been making them aware of the new Skillshop workshops, where they can receive aid in resume and portfolio building, reviews, as well as many other career-oriented services.

When was your program's last advisory meeting held? What significant information was learned from that meeting?

The last Program Advisory meeting was held on 04/05/2019. Of the many topics covered, most significantly we found potential in developing new relationships across campus with closely related educational programs [Architecture and Interior Design], both of whom are actively interested in joining with us to help support each other and to grow our three programs together. Many interesting ideas were put forth regarding positive changes to our scheduling, to help minimize conflicts between our students' "major" courses, and our students' "GE" courses [specifically, the example was given by ARCH that they only schedule major courses on T/Th, allowing their students to have M/W completely open for GE courses, and Friday they run an open lab, with a lab proctor to monitor the lab]. This model may work well for us too.

What are the San Diego County/Imperial County Job Openings?

In San Diego/Imperial County, both short and long term projections are incredibly positive across the majority of those careers listed above; in particular, they have very bright outlooks for the job openings for the jobs which either require no degree, or only an AA Degree or Certificate of Achievement. The percent change in the last five years is an average of +10%, with an anticipated continued rise of +5% across all areas.

Program Goals

In the previous sections, you identified opportunities for improvement. Using these opportunities, develop 3-year [SMART goals](#) for your department. Goals should be Specific, Measurable, Attainable, Relevant, Time-Specific. Ensure your goals align with the mission of your department and/or [the College's strategic plan](#).

Please list all discipline goals for this three-year planning cycle. [Click here for previous PRPs and goal information.](#)

Goals

Goal 1

Brief Description

Devise and implement Certificate of Achievement in Musical Theatre

Is this a new or existing goal?

New

How will you complete this goal?

- College approval is already in process
- Gain approval from Chancellor's office
- Promote the certificate and classes to current students and the community

- Identify a cohort of students each fall and shepherd them through the program

Outcome(s) expected (qualitative/quantitative)

Increased completions. At this point I hesitate to state a specific number.
Improved student retention within the Department.

How does this goal align with your department mission statement, the college strategic plan, and /or Guided Pathways?

The effective implementation of this certificate contributes directly to the following statements from the program's and college's mission:

- Theatre Mission: The program empowers students to follow the discipline of craft while taking risks and developing their own artistic sensibility.
- College Mission: We are committed to helping our students achieve the learning outcomes necessary to contribute as individuals and global citizens living responsibly, effectively, and creatively in an interdependent and ever-changing world.

By focusing our students in this structured curriculum, they will emerge empowered with a strong foundation to pursue many types of opportunities in the Musical Theatre arena. Our pedagogical approach "Cultivates the potential of theatre to make an impact on the lives of practitioners, audiences, and communities." The process of making theatre involves investigation into human behavior and society in order to represent a version of our world. We are makers and shapers of culture. Our students gain an understanding of the responsibility that comes with creating our work.

Expected Goal Completion Date

5/30/2021

Goal 2

Brief Description

Devise and implement Certificate of Achievement in Acting

Is this a new or existing goal?

New

How will you complete this goal?

- Develop program outcomes for the certificate
- Organize existing classes into the certificate curriculum.
- Initiate college approval process
- Gain approval from Chancellor's office
- Promote the certificate and classes to current students and the community
- Identify a cohort of students each fall and shepherd them through the program

Outcome(s) expected (qualitative/quantitative)

Increased completions. At this point I hesitate to state a specific number.

How does this goal align with your department mission statement, the college strategic plan, and /or Guided Pathways?

The effective implementation of this certificate contributes directly to the following statements from the program's and college's mission:

- Theatre Mission: The program empowers students to follow the discipline of craft while taking risks and developing their own artistic sensibility.

- College Mission: We are committed to helping our students achieve the learning outcomes necessary to contribute as individuals and global citizens living responsibly, effectively, and creatively in an interdependent and ever-changing world.

By focusing our students in this structured curriculum, they will emerge empowered with a strong foundation to pursue many types of opportunities in the Theatre arena. Our pedagogical approach "Cultivates the potential of theatre to make an impact on the lives of practitioners, audiences, and communities." The process of making theatre involves investigation into human behavior and society in order to represent a version of our world. We are makers and shapers of culture. Our students gain an understanding of the responsibility that comes with creating our work.

Expected Goal Completion Date

5/31/2021

STAFFING AND RESOURCE NEEDS

Instructions

1. Refer to [Strategic Plan](#).
2. See [Data](#).
3. See career info (In PRP)

Are you requesting additional full-time faculty?

No

Are you requesting additional Staff, CAST or AA?

No