



**El Camino College**  
**Theatre Program Review**  
**2013**

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# THEATRE PROGRAM REVIEW 2013

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# 1. Overview of the Program

## **1a) Description of the Program**

The Theatre department offers students theoretical and practical training in theatrical performance including dramatic acting, musical theatre performance, improvisational performance, and technical theatre. The curriculum prepares students for either entry-level employment in the theatre industry or transfer to four-year degree programs in both dramatic performance, technical theatre and a recently approved Certificate in Entertainment Lighting. In addition, the Theatre department serves students by offering general education requirements such as theatre appreciation, dramatic literature, and acting for non-theatre majors thus fulfilling the general education requirements under Area C-1 for the California State University system and Area 3-A for the University of California system. These general education requirements assist students in building and developing life-long aptitudes and help form a foundation for improving their academic skills in other areas.

Upon completion of the required courses, students will be able to perform various job functions associated with theatrical production and demonstrate basic skills in these areas. Students demonstrate their proficiency through classroom demonstrations, live theatrical performances, and the completion of essays and practical exams. Program assessment is measured by institutional data including grade distribution, success and retention, SLOs, as well as transfer rates.

The Theatre department also produces a number of live theatrical productions in which the students participate on stage, backstage, and as audience members. The Theatre Department at El Camino College dates back to the earliest days of the college. The production program at that time consisted of five to six productions per year, which included a full Broadway musical, children's play, Shakespearean dramas, and comedies. Five fully-produced faculty directed productions were presented in the Campus Theatre and a full scale Broadway musical performed in the spring and then later in the summer on the Marsee Auditorium Stage. Today the Theatre department produces four productions annually: student one-act plays and three faculty-directed productions which include a musical.

Neither of the two full-time theatre faculty direct any of the departmental productions. Our directors are selected from a pool of part-time instructors who, for the most part, have served the department well. The Theatre Department recommends that we hire a third full-time faculty member to teach some of the acting classes as well as to direct our departmental productions. In addition to adding continuity to the program, a full-time faculty member specializing in direction/music and/or choreography would facilitate interdepartmental collaboration.

The Theatre Department is keenly aware of the shifting focus from a community-based educational plan that addresses, in part, life-long learning to a focus on serving students who are intending to transfer to a four-year institution. In response to this the Theatre department has created a Transfer Degree (pending at the Chancellor's office) which is expected to be implemented in Fall 2014.

The Theatre department has also addressed its production program which presents live theatrical plays for a student and community-based audience. Play selection now is based on student participation from the prevalent student demographic. This represents a fundamental shift of philosophy for the department as we assess for whom and why we present productions. The Theatre department attracts community audiences who expect productions of a certain quality. Audiences are charged admission which helps defray some of the cost of production. The Theatre department provides students with convenient and affordable opportunities to see live productions. All theatre students are required to see Theatre department productions as part of their education. In addition, some productions attract more experienced actors who raise the level of learning for less experienced students through their interaction and collaboration.

Theatre department also recognizes and is currently addressing the changing demographics of our theatre students. In 2009 67% of our students served were in the 18 to 24 age range. In 2012 84.5% of our students served were in the 18 to 24 age range. We have addressed this in several ways in response to the recommendations of the Students Success Task Force. The Theatre curriculum offers comprehensive and educational opportunities designed to meet the needs of students who wish to increase their knowledge in the theory and practice of theatre. The curriculum is designed to serve theatre majors interested in transferring and pursuing BA degrees at established programs such as CSULB, UCI, USC, UCLA, CHUSD Cal Arts, and Chapman University, as well as general education transfer students, and vocationally oriented students. One notable change in student population is the decline in students who are taking theatre classes for enrichment from 5.2% to 3.1%, now a full percentage point lower than the campus percentage (4.1%).

Percent of Students Taking Classes for Enrichment

THEATRE SPRING 2010	THEATRE SPRING 2013	ECC STUDENT POPULATION SPRING 2013
5.2%	3.1%	4.1%

With changes in repeatability regulations, the Theatre department has had to reexamine the way its curriculum can serve the many levels of students who attend the college. A significant portion of our students are underprepared which will mean that new curriculum may need to be developed to replace the loss of repeatability. In addition, students who wish to transfer, are often required to audition, which means student are expected to have more preparation than the minimum transfer credits.

To gain more information on our students educational and career goals the Theatre department conducted a department wide survey of our students during the 2013 PLO Assessment. This allowed us to gain important information on how to assist our students by understanding their strengths and weaknesses. The department has also worked closely with the Fine Arts division and the counseling office offering workshops designed to assist students in understanding how to achieve their academic and career goals. In September 2013, the Theatre department offered a Declare Now workshop for all interested theatre majors with 57 students attending and 22 followed up with counseling appointments. The Theatre department recognizes that workshops

like this are an important aspect to assist students in declaring a program of study early in their academic careers and will lead to improving our statistics on student success and completion.

Some of the most recent results from the Theatre SLO and PLO assessments indicate that students would benefit from more interdisciplinary experiences. The Theatre department is exploring ways in which it can interface with other departments in the Fine Arts division, such as, the Art, Music, and Dance departments. The PLO assessment results showed that students with dance training were more proficient in executing the required choreography. In addition, an analysis of the Musical Production course SLO found that students would improve their performance if they had more voice training. The Stage Makeup SLO found that students with a painting and color background performed better. Theatre faculty has been in conversation with the Jazz Band professor about opportunities for music students to participate in musical theatre production orchestra.

Theatre department faculty is working closely with the Fine Arts division Dean and Associate Dean to address the changing mission and goals of the department. We are reeducating ourselves as a department in how to use the SLO and PLO process to collect and use data for the purposes of refining all aspects of our program to meet student needs. This process has led us to reevaluate many of the aspects of our Theatre program. As this is an ongoing process the Theatre department faculty are continuing to evaluate our practices and procedures helping us to better serve our department, division, and Institutional Learning Outcomes.

## **1b) Degrees Offered**

The Theatre department offers an AA degree that provides students with a comprehensive foundation in theatre. This is fulfilled through a structured program of theatre study in the areas of history, dramatic literature, acting, performance, technical theatre, and related crafts. In addition, the department has a proposal pending for a Theatre A.A. degree for Transfer that is expected to be approved by Fall 2014. The program also recently started offering a 21 unit CTEA Certificate in Entertainment Lighting which prepares students for entry level jobs in the entertainment lighting industry.

In addition to preparing students to transfer, an Associate Degree or Certificate in Entertainment Lighting prepares El Camino students for a career in the theatre. Students departing our program work in many aspects of the theatre including; producer, director, playwright, scenic designer, lighting designer, costume designer, sound designer, production manager, technical director, carpenter, lighting technician, lighting programmer, charge artist, paint crew, house managers and of course many of our students go on to work as actors.

## **1c) How the theatre Department program fulfills the college's mission and aligns with strategic initiatives**

The Theatre department faculty enhances their teaching by using a variety of instructional methods to strengthen the quality of education and to help promote student success. The department offers traditional lecture, practicum, and performance courses in Theatre. By its very

nature theatre fosters a learning environment and a sense of community through cooperation. Theatre relies on collaboration between students, faculty, staff, and administration both inside and outside of the classroom.

The Theatre department at El Camino College continues to partner with local high schools, colleges and universities to assist our students in achieving their educational goals and gaining workforce training thus helping to develop the needs of the community. For example El Camino College offers our local high schools theatre departments the opportunity to attend our Theatre department preview productions for no cost. This brings local high school theatre students onto her campus every year. Results from our 2013 PLO assessment showed many of our theatre students who show an interest in becoming theatre majors have had several years of high school theatre training. By bringing high school theatre students on to our campus we are increasing the awareness of these potential theatre students to the theatre program at El Camino College.

As a department we see the importance of continually improving through the use of student learning outcome assessments, program review, and planning. The Theatre department continues to work on improving in all these areas to help meet the needs of our students.

## **1d) Status of recommendations from previous program review**

### **RECOMMENDATION #1 (Not Met)**

#### **Conversion of Theatre 151 to a fully functional black box theatre.**

To sustain a more active production schedule providing our students with more workshop style productions, the Theatre department would like to complete the restoration of Theatre 151 to a fully functioning black box theatre. The space is currently used as an acting classroom and a technical theatre laboratory. With the addition of a control booth with lighting and sound systems, a wooden sub-floor, and additional risers and seating this venue could provide students with greater opportunity to perform in a more intimate flexible venue. Information from the Theatre department's SLOs and PLO assessments showed that students need a performance venue where workshop-type productions can be performed for a smaller audience. Costs for a refit of Theatre 151 into a fully functioning black box theatre are approximately \$275,000.

### **RECOMMENDATION #2 (Not Met)**

#### **Additional acting classroom**

The department currently uses Theatre 151 and Music 6 as the primary acting classrooms. The addition of a third rehearsal space would allow students to have more opportunities for student based productions. With only Theatre 151 and Music 6, it is difficult to adequately prepare students for transfer and the job market.

### **RECOMMENDATION #3 (Met)**

#### **Replace aging and un-repairable intelligent lighting fixture, lighting control consoles and purchasing media servers.**

Media server technology has now reached its third generation and these servers are becoming important in not only theatre, but in all live performances. In 2011, the Theatre department received \$330,000 of funding to replace aging intelligent lights and to purchase media servers. These fixtures have been in use supporting not only Theatre department but also Dance

department productions. The above-mentioned media servers have been used in several of our Theatre department productions allowing us to lower our scenic budget. By using projections as opposed to hard scenery the Theatre department is seeing a substantial savings on our production budgets. This new equipment has also allowed us to re-offer our Certificate and Entertainment Lighting.

**RECOMMENDATION #4 (Not Met)**

**Isolation and sound proofing for Music 6**

Music 6 which is adjacent to the Haag Recital Hall needs soundproofing isolation so that music performances and acting classes can be held simultaneously in both spaces. Currently, noise from Music 6 travels into the recital hall and vice versa. A dividing wall, as well as soundproofing isolation, should be provided in Music 6. This would allow more flexibility in scheduling classes. Unfortunately, soundproofing the room was assessed by facilities and found to be financially prohibitive as it would require retrofit of the entire room to comply with current standards. The new plan is replace the portion of the back wall and stage wall in the recital hall and soundproofing the door between music six in the back of the recital hall.

**RECOMMENDATION #5 (Met)**

**Staffing for Theatre Department productions from The Center for the Arts.**

The Theatre department currently receives its staffing from The Center for the Arts (CFA). The CFA Production Manager plays a key role in the planning of our theatrical productions. The Production Manager also coordinates with full-time faculty members on the staffing of our Theatre department productions. The five full-time, as well as the part-time theatre technicians, are an integral part of our Theatre department. The full-time theatre department technicians are also an important part of the training of our theatre students. The CFA theatre staff work with the production crews and also support the Stagecraft, Stage Lighting and Costuming classes.

**RECOMMENDATION #6 (Met)**

**Continued collaboration between the Theatre department and the Foundations Musical Theatre Fund to produce musical theatre.**

In terms of planning our theatre productions, the department would like to continue to maintain the musical theatre program provided by the collaboration between El Camino College and the Musical Theatre Foundation. It is important to present the highest quality of work in our production program to continue to mentor pre-professional actors and technicians. These productions also allow students who are interested in theatre, but may not be pursuing a career in theatre, to become part of a theatre community at El Camino College.

The 2013 production of *Grease* is an example of costs and income for the Theatre department's musical budget for a production:

Auxiliary Services Funded:	\$7384
The Musical Theatre Foundation funded:	\$15,060
The El Camino College District funded:	\$27,512
Total funding for the production of <i>Grease</i> Total	\$49,956
Box office income for <i>Grease</i>	<b>Total Income \$35,155</b>

Many of the tickets purchased for the Theatre Departments production of *Grease* were student tickets at a price of \$10. Nonstudent price for the musical is \$25. This low ticket price allows for many of El Camino College students to view a musical theatre production affordably. Last year, 2,147 people attended the El Camino College production of *Grease*. If all who attended the production had paid full price, total income would have been \$53,675, which would have covered all the costs of production. Since an important part of the Theatre department's mission is to provide students with affordable experiences in live theatre the department and division believes that this significant reduction in total ticket price is justified

In summary the Theatre department recommends a course of action that includes: continuing to improve transfer rates to four-year institutions, maintaining a strong production program allowing students the opportunity to perform onstage and backstage and live theatrical productions, offering these live productions to the community and to our students at a discounted price, re-examining curriculum to allow for repeatability in our production courses which is a fundamental part of a theatre education, using the PLO and SLO process to continue to develop dialogue and strategies to improve our theatre program, and working with other departments in the division to create interdisciplinary programs. The Theatre department also strongly recommends that we hire a new full-time faculty member, expand our facilities by upgrading Theatre 151 into a fully functioning black box theatre, and convert an existing classroom into a third acting rehearsal space.

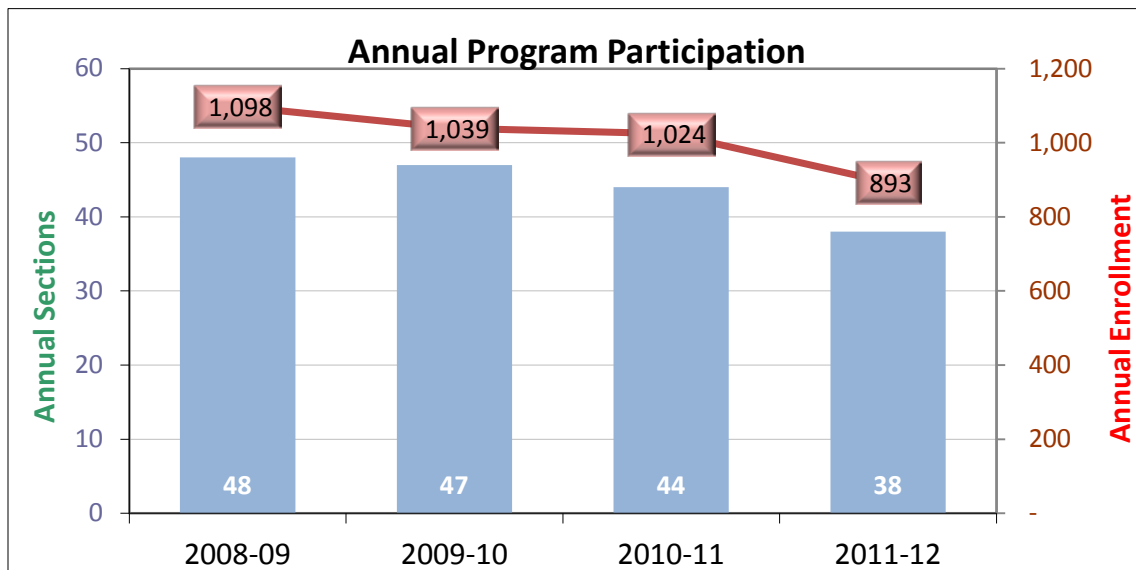


## 2. Analysis of Research Data

(Include data provided by Institutional Research & Planning)

### 2a) Provide and analyze the following statistics/data.

#### 2a.1) Head count of students in the program



#### Analysis of headcount statistics

Section reductions as a result of budget cutbacks contributed to a decline in headcounts from 48 to 38 over four years. From 2008 through 2012 we have noticed a reduction in student participation. In 2008/2009, 48 sections were offered; in 2009/2010, 47 sections were offered; in 2010/2011, 44 sections were offered; and in 2011/2012, 38 sections were offered. As sections are restored the Theatre department expects to see a rise in headcounts back to at least 2009 levels.

#### 2a.2) Course grade distribution

##### Description and Analysis of Grade Distribution (See Appendix A)

The Theatre department separates its courses into five individual categories.

- i. Production courses such as THEA 70abcd Beginning Theatre Production, THEA 74abcd Musical Theatre Production, and THEA 75abcd Student Performance Production Workshop. These courses comprise the cast or actors for our Theatre department plays and musicals. Students in these courses are instructed in and demonstrate how to create and perform a theatrical character. Theatre department plays and musicals are live fully produced productions performed before an audience of students and community members.
- ii. Production courses for technical theatre students THEA 97abcd Technical Theatre Production, and THEA 98ab Advanced Technical Theatre Production. These production

courses are also part of the live productions. In these courses the technical theatre students are taught to support the play or musical technically.

- iii. Acting courses which include THEA 8 Introduction to Acting, THEA 14A Fundamentals of Acting, THEA 14B Intermediate Acting, THEA 15abcd Improvisation, THEA 16abcd Acting: Audition and Cold Reading, THEA 22ab Acting Shakespeare, and THEA 40A Fundamentals of Stage Direction. Acting courses prepare students to participate in our live productions as well assist them in building communication skills.
- iv. Our technical theatre classes which include THEA 84 Stagecraft, THEA 88 Fundamentals of Stage Makeup, THEA 90 Introduction to Stage Lighting, and THEA 94 Costuming for the Stage. Technical theatre courses instruct students in the elements of design related to live theatrical productions.
- v. General theatre courses which include THEA 1 Introduction to the Theatre, THEA 4 Dramatic Literature and Theatre 8 Introduction to Acting. These courses provide a general education in the components of theatre as it relates to theatrical literature and occupations in the theatre.

In analyzing this data the Theatre department has noticed a high percentage of A's in many of its courses. To address this trend the Theatre Department needs to examine course curriculum and perhaps make changes to increase the level of rigor in these classes, primarily in lecture courses such as Theatre 1 and Theatre 4. Theatre production courses tend to have a high success rate. This is typical throughout many theatre departments due to the demands of the audition process students must go through to be cast in a live play.

### **2a.3) Success rates** (See Appendix A)

#### **Analysis of Success Rate**

Students exhibit a high success rate in our theatre production courses. This is consistent with the nature of these courses. Students in the acting sections who comprise the cast for our plays must audition for our productions and then complete a rigorous production rehearsal schedule preparing them to perform in a live play or musical. Technical theatre students involved in our production courses also have a rigorous rehearsal process preparing them to support our live theatre productions. Overall success rates are consistent with the college and fine arts division. The Theatre department sets a success rate of 70% for all of its courses.

### **2a.4) Retention rates** (See Appendix A)

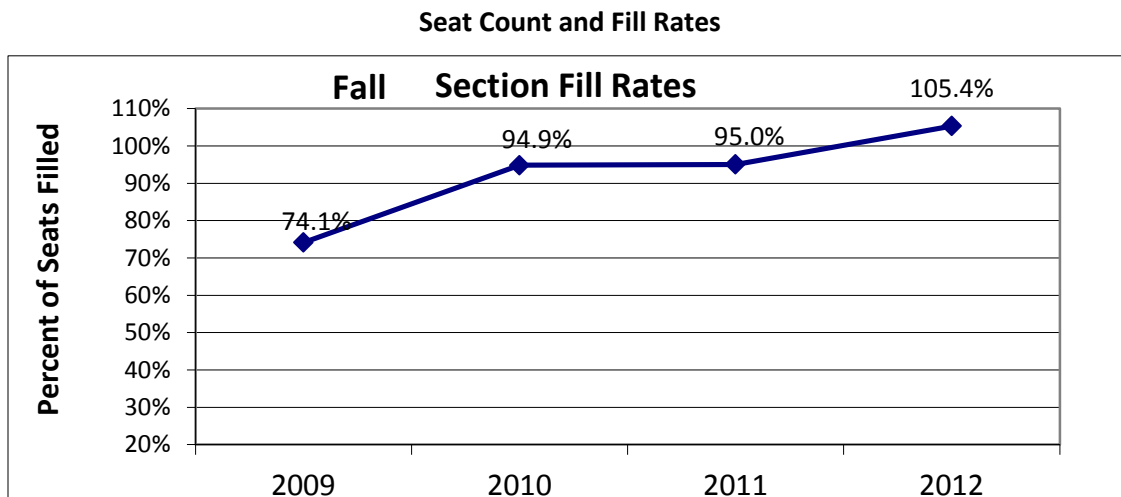
#### **Analysis of Retention Rates**

Overall retention rates have remained at approximately 86% over the last four years. Retention rates are higher in production courses and the lowest retention rates are in our introductory acting class's dramatic literature classes and in some year's theatre appreciation classes. Theatre department retention rates are higher than the college average and Fine Arts division average. The higher retention rates in our production classes are consistent with the nature of these classes. The Theatre department strives to keep retention rates high by providing a stimulating classroom environment and an exciting production program that engages students and encourages participation.

**2a.5) A comparison of success and retention rates in face-to-face classes with distance education classes**

In 2008, the Theatre department offered two lecture courses in distance education: THEA 1 Theatre Appreciation and THEA 4 Dramatic Literature. Success and retention rates for these classes were not up to college standards. After a hiatus of two years and a reassessment of offerings, some faculty were reassigned who had more experience teaching online classes and success and retention rates improved. Currently, only THEA 1 is being offered online. The department would like to expand its online offerings.

**2a.6) Enrollment statistics with section and seat counts and fill rates:**



**Analysis of Fill Rates**

The Department has seen a steady growth of fill rates from 2009 to 2012. We believe some of this is due to the reduction in class sections. The Theatre Department has also streamlined their offerings and has discontinued classes that previously had low fill rates. These classes included, Movement for the Actor, Styles for the Actor, and Voice and Articulation. If fill rates continue at this rate, the department would recommend adding more sections.

**2a.7) Scheduling of courses (day vs. night, days offered, and sequence)**

**Scheduling of Courses Day vs. Night Days Offered in Sequence**

<b>Enrollment by Time of Day</b>				
<b>Fall Term</b>	<b>2009</b>	<b>2010</b>	<b>2011</b>	<b>2012</b>
Day	68.6%	68.8%	65.1%	77.2%
Night	7.4%	10.6%	13.1%	6.8%
Weekend	24.0%	20.6%	21.8%	16.0%

**Analysis of Day and Evening Classes**

The Theatre department recently changed our curriculum to include our production classes as To Be Announced (TBA) to allow for more flexibility for our live production schedule and to more accurately communicate to students the time needed for production classes. This explains the apparent declining trend in enrollment on nights and weekends since TBA attendance is not included in this data set.

**2a.8) Improvement rates (if applicable)** Not applicable

**2a.9) Additional data compiled by faculty**

During our program review completed in fall of 2013 the theatre Department conducted a survey of all students enrolled in current sections. Findings are discussed in section 4.

**2b) List any related recommendations.**

2b RECOMMENDATIONS	COST ESTIMATE	STRATEGIC INITIATIVES
1. Restore more sections of core and introductory Theatre classes to build program, if enrollment trends allow.	-----	B
2. Offer more online courses in THEA 1 and THEA 4 to serve students' needs.	-----	B
3. Coordinate SLO assessments and revise instructional methods as necessary to ensure consistency of rigor in lecture courses such as Theatre 1 and Theatre 4 to improve student outcomes.	-----	B

### 3. Curriculum

#### **3a) Provide the curriculum course review timeline to ensure all courses are reviewed at least once every 6 years.**

(See Appendix B)

#### **3b) Explain any course additions to current course offerings.**

In 1999, El Camino was the first college in the nation to address the need for skilled workers in this industry. We offered an intensive Intelligent Light Training Program in a specially designed lighting lab that incorporated wenchers, trussing, and event style power distribution. Our students who completed the program found employment working in large-scale arena concert tours, theme parks, corporate events, and theatrical productions. Students also transferred to 4-year universities, and pursued careers in theatrical lighting design.

From 2002 - 2004 the second generation of intelligent lighting fixtures started to appear on the market, and although they used the same gears and motors they were significantly more reliable. The Intelligent lighting fixtures purchased in 1999 were becoming outdated, and the need for updated equipment became apparent. At that time the first workable digital lights (DLs) were starting to make their way into the market, and it was deC-IDed to incorporate this digital technology into our program to expand the opportunities for training and employment of our students.

In 2005 we deC-IDed to suspend the Certificate Lighting Program, due to the need for updated digital equipment and no funds available for purchase. In our 2007 plan builder, we proposed purchasing the first generation of digital lights, and, fortunately, in 2011 when funding was made available, the third generation of digital lights is now being manufactured. We also purchased second generation standard intelligent lights, and a new lighting control console. The estimated technical shelf life of the new intelligent lighting fixtures and console is at least 10 years. This technology is solidified now and will continue to be with us even as other forms of lighting and projection technology are developed in the next few years. These fixtures will also be used in El Camino's Theatre and Dance productions and provide years of service. A few of the first generation intelligent lighting fixtures purchased in 1999 are still being supported by the manufacturers and will also continue to serve our productions.

The newly purchased DL3's are going to offer training in media servers, video projection, LED projection, 3- and 4- dimensional rendering technologies, internet live streaming, networking, and application development. China and Europe are already seeing an explosion in the use of LED walls and video projections for commercial and architectural applications. Although the technology will continue to develop and improve, these fixtures will train the basic skills needed for at least 5 to 8 years.

Chuck Davis, one of the members of our original and current advisory committee, is now the Senior Technical Director of Disney Imagineering. We have had lengthy discussions on the

industries needs for workers that have both conventional intelligent lighting and digital media server projection skills. We are in the process of exploring a formal relationship with Disney making us an official training program for Disney Parks and World-Wide Events.

Don LoDico, another member of the advisory committee, is the Senior Account Executive of EPIC's Oxnard Location and has been an entertainment lighting designer specializing in concert events for 30 years. EPIC Production Technologies is one of the nation's largest production companies with locations throughout the United States and Canada. Their events include not only concerts, but also the Olympics held in Canada, the Super Bowl, and large-scale corporate events. We are also exploring an agreement with EPIC regarding job placement. He has offered to provide training on additional equipment they would allow us to use for classroom purposes, and make available EPIC staff for special seminars and workshops.

As a member of IATSE, USA, local 829, the Design Union for Film, Television, and Theatre I will continue to place qualified students throughout the industry. I have designed productions throughout Asia and Europe, corporate events, nightclubs, theme park shows, and over 200 theatrical productions. I have had the opportunity to place students throughout the industry including Broadway productions.

El Camino College will once again provide workers with skills in Entertainment Lighting to the major theme parks, professional theatre, production houses and for Movie/television productions. Here are the six courses that were reinstated as part of the certificate in entertainment lighting program:

**Theatre 190ab 2units**

Descriptive Title: Operation of Intelligent Lighting Fixtures

**Theatre 191ab 2units**

Descriptive Title: Repair and Maintenance of Intelligent Lighting Systems

**Theatre 192ab 2units**

Descriptive Title: Setup of Intelligent Lighting Systems

**Theatre 193ab 2units**

Descriptive Title: Programming and Lighting Design with Intelligent Lighting Systems

**Theatre 194ab 3units**

Descriptive Title: Computer Applications for the Entertainment Lighting Industry

**Theatre 195 1 unit**

Descriptive Title: Industry Analysis and Portfolio Planning for the Entertainment Lighting Industry

### **3c) Course Deletions and Inactivated Courses:**

There have been several changes within the past two years that has greatly impacted the Theatre Departments' curriculum and offerings. Most notably is the loss of repeatability. The Theatre Department curriculum relied on repeatability to assist students in building the skills necessary for transfer to four-year University. Many impacted courses depend on the students' ability to audition or for technical theatre students' portfolio review. Course repeatability was discontinued in the following courses.

THEA 15abcd: Improvisation

THEA 22ab: Acting Shakespeare

THEA 16abcd: Audition and Cold Reading

THEA 190ab: Operation of Intelligent Lighting Fixtures

THEA 191ab: Repair and Maintenance of Intelligent Lighting Systems

THEA 192ab: Set up of Intelligent Lighting Systems

THEA 193ab: Programming and Lighting Design with Intelligent Lighting Systems

THEA 194ab: Computer Applications for the Entertainment Industry

In the absence of repeatability, students are being advised to audit classes where experience is required over credits. This policy aligns with Student Success Task Force recommendation number 4, *Align Course Offerings to Meet Student Needs*. The recommendation was to allow credit students and fee-based students in the same classes. This would entail creating a policy whereby credit students were allowed to enroll first with the remaining seats being filled by fee-based students.

In the area of our production courses, live plays presented by the Theatre department, repeatability has continued to be permitted due to our participation in academic collegiate competition. Continuing discussions on what repeatability means in the performing arts is taking place in our division and in other performing arts programs in the area. When we look at our production classes which fall under the repeatability category we really see that these courses are very different from other courses where repeatability has been discontinued. For instance every play is very different from another play and each role that an actor creates is different from another role. Although the class numbers are the same these are really very different projects allowing our students to have an opportunity to practice their craft.

A technical theatre student may program the lighting board in one production and work as a stage manager in another. Again, although these classes are listed as repeatable, the skills the student learns are very different. Any theatre department must have the opportunity for students to perform multiple duties in varying productions. This is the practical aspect of what we teach in the theatre and our live productions are an essential part of our students learning.

When students transfer to four-year institutions their participation in multiple productions is a very important part of their resume, audition, and transfer requirements. Four-year institutions in theatre arts are typically impacted and the more opportunities students have to practice their craft, in a realized live production, will enhance their opportunity to transfer. The Theatre department strongly recommends that we continue to allow our students to participate in multiple productions while they are seeking their associate or transfer degree. Again, this is an essential

part of any theatre program. These considerations may warrant a revision of curriculum in the future when the full effects of the new repeatability regulations stabilize.

An Associate Degree in Theatre also prepares our students helping them develop life skills that will assist them to succeed in any career endeavor. Here are a few examples:

**Improvisation:** Theatre is live and students are in front of an audience that forces them to focus and think quickly.

**Project management:** A stage production is basically a business project and people work collaboratively in teams to successfully complete the task on time and on budget.

**Understanding the human condition:** Theatre majors appreciate that to become a successful actor you must learn the human condition intimately through observation and painfully detailed introspection. The better you understand the human being you are, betraying from the inside out, the better and more authentic your performance is going to be.

**Presentation Skills:** Because of their experience on stage, theatre majors tend to be effective communicators being able to communicate their message while at many times being a little entertaining.

### **3d) Courses and number of sections offered in distance education.**

The Theatre department has offered distant education versions of THEA 1 Theatre Appreciation and THEA 4 Dramatic Literature. These two courses use the same curriculum as the courses offered on campus. Due to section reductions these classes were not offered in the 2011/ 2012 calendar years. As sections are being restored the Theatre department will need to confer with the division dean on the offering schedule for distance education courses.

### **3e) How course degrees and certificates are meeting students' transfer and career goals.**

#### **3e.1) Courses offered in the last two years or course offering cycle**

The Theatre department recently proposed a Theatre Transfer Degree that is pending at the Chancellor's Office. Courses will be offered to allow students to receive their transfer degree within four semesters. The department is currently working on an offering cycle for the Entertainment Lighting Certificate. The Certificate in Entertainment Lighting was recently reinstated and courses are being offered in the 2013 2014 year. All courses needed for the Associate Degree in theatre are available to students on a four semester offering cycle. The courses needed for a Certificate in Entertainment Lighting are offered on a three semester schedule. To assist our students in the completion of associate degrees and certificates the theatre Department has created a pathway template. (See Appendix C)



### **3e.2) Concerns regarding program courses and their articulation:**

The Theatre department has identified the potential need for three new courses based on the new transfer model curriculum: an intermediate acting course, a theatre history course, and a technical theatre design course. These courses will use current state C-ID curriculum outlines and align directly to local CSU's. The department believes these additional courses will help undergird the current Theatre department curriculum. Also, as courses are being reviewed, the department will be aligning current curriculum to state C-ID curriculum outlines.

The Theatre department is reviewing its courses to align more closely with four-year transfer institutions, especially local CSU's that are "impacted". We are currently in the process of renumbering all of our theatre courses to align more closely to the numbering of lower divisions courses from local CSU's. We have also addressed state C-ID's in courses that have been recently reviewed. Theatre students need to develop all their performing abilities, including dance/voice and would benefit from interdisciplinary collaborations. A full-time faculty member who specializes in direction/music and/or choreography would facilitate interdepartmental collaboration and would add continuity to the program.

During the 2012 2013 school year, the Theatre department updated all of their production courses to meet with state regulation regarding repeatability. The following courses were approved for limited repeatability:

- THEA 70abcd Beginning Theatre Production
- THEA 74abcd Musical Theatre Production
- THEA 75abcd Student Performance Production Workshop
- THEA 97abcd Technical Theatre Production
- THEA 98ab Advanced Technical Theatre Production

To address repeatability in our core production courses the department has reinstated its participation in the Kennedy Center American College Theatre Festival. The Kennedy Center American College Theatre Festival (KCACTF) is a national theatre program involving 18,000 students from colleges and universities nationwide, which has served as a catalyst in improving the quality of College Theatre in the United States. Adjudicator's from the Los Angeles district of KCACTF judge live dramatic theatrical performances at the El Camino college campus and rank students compared to other colleges in the area. The Theatre department offers three dramatic and one musical performance competition a year. More than 100 students will participate in these competitions. Total cost for entering all four productions and competing in the KCACTF is \$1000 per school year.

Students enrolling in these theatre production classes are actors who are studying the literary form of theatre and are competing in a live performance for adjudicators from the Los Angeles district of the Kennedy Center American College Theatre Festival. Students are adjudicated and ranked by their ability to create the dramatized behavioral life of a character, while demonstrating a strong work ethic within a professional framework of collaboration. Students recognize, demonstrate, and are judged on their ability to show collaboration with the other actors and the director. The theatrical material the acting students are being ranked upon ranges from classical Greek comedies and tragedies, Shakespeare, American classics, and contemporary plays. Acting students use these competitive performance opportunities to build a resume and an

acting portfolio, which will assist them in transferring to a four-year university. Students compete through participation in college productions which are judged in relation to other colleges. The adjudication process benefits students by offering them individual recognition through awards and scholarships in the area of acting. Dramatic acting students selected to compete at the regional festival will then have the opportunity to compete at a district level and finally a national level. At this time students will attend these festivals at their own expense.

### 3e.3) Degree Completions

Division	Major	2007-08	2008-09	2009-10	2010-11	2011-12	5-yr change
Fine Arts	Art (Various Majors)	25	30	37	26	22	
	Dance	1	3	2	2	1	
	Film/Video	1	9	6	8	13	
	Music	5		6	8	9	
	Photography	5	1	8	7	8	
	Communication Studies	5	7	8	5	9	
	<b>THEATRE</b>	<b>1</b>	<b>4</b>	<b>4</b>	<b>2</b>	<b>3</b>	
<i>Total Fine Arts</i>							<b>51%</b>

Over the past four years, 13 students have received an Associate Degree in Theatre. The Theatre department has noticed over the past decade that fewer students are opting for the Associate Degree in Theatre. Many of our students take our core curriculum as part of their desire to transfer to four-year University or to enter the industry but never complete an Associate Degree. Many of our courses assist our students in transferring to impacted theatre programs. To assist our students in the completion of associate degrees and certificates the Theatre department has created workshops and seminars for our students providing them with a pathway template, access the counselors, and general information designed to help them complete their associate degrees and certificates.

In Fall 2013, the Theatre department initiated a Theatre Major Workshop that attracted 57 students and led to 22 counseling appointments for education plans. The department would like to make this an annual practice in order to keep students informed about the need for academic progress and degree completion.

Institutional Research and Planning (IRP) reports degree completions in the following table, however, the data does not correspond with department records. The Theatre department would also like to work more closely with IRP to assist us in tracking and follow-up with our graduating and transferring theatre students. At this time the only transfer information that we receive is for students transferring to CSU Long Beach. Many of our students transfer to other institutions as well as enter professional training programs such as AMDA. Some of our students also enter the workforce directly and never do transfer or receive a degree. The Theatre department needs to work with IRP to better track all of our theatre student alumni.

The Theatre Department has kept the following list of students and where they have transferred to over the past 10 years:

AMANDA MARLETT '13 – UCSD  
ZACHARY SCHELL '13 – UCSD  
NITA FAULKNER '13 - CHAPMAN UNIVERSITY WITH THEATRE SCHOLARSHIP  
MARY-KATE UNDERHILL '13- USC  
RICHARD SCHWARTZ '13 – SACRAMENTO STATE  
NATALIE SEPULVEDA '13 – AMDA  
LAUREL ANDERSEN '12 – AMDA  
CANDICE CALLINS '12 – UCLA  
JULIANA MENDEZ '12 – LOYOLA MARYMOUNT  
TRINTEE CURCIO '12 – UCI  
JEFFREY HURLEY '12 - UCI  
DAVID EASTMAN '12 – CAL STATE NORTHRIDGE  
JENNIFER MAGNANI '12 – UCI  
VERONICA MATHEWS '12 – CAL STATE NORTHRIDGE  
CLIFFORD CISNEROS '11 – San Diego STATE  
SAMUEL KIM '11 – CAL STATE L.B.  
BRIANA BURNSIDE '11 – SACRAMENTO STATE  
ALIYA STUART '11 – UCLA  
DANIEL SARA VIA '11 – CAL STATE L. B.  
ARACELI CONTRERAS '11 – UCLA  
JESSICA TISDALE '11 – ARIZONA STATE UNIVERSITY  
KENJI DONVILLE '11- CAL STATE NORTHRIDGE  
LAYLI KAYHANI '10 – PCPA  
BRANDON RACHAL '10 – USC  
RYAN SHAPIRO '10 – UCI  
MICHELLE HUANG '10 – UCLA  
ALLEN BARSTOW '10 – CAL STATE DOMINGUEZ & THEATRICUM BOTANICUM  
MARQUETA FLOYD '10 – CAL STATE DOMINGUEZ HILLS  
CHRISTIAN LE MAY '10 – UCI  
DOUG HOLLAND '10 – U.C. BERKELY  
MONICA ROBLES '09 – CAL STATE L.B.  
FAREEN RONQUILO '09 – UCLA  
SASHA VENN '09 – USC

MEGHAN HONORA PENNY '09- UCI  
JENNA BELLUCCI '09 – CAL STATE L.B.  
TIM WRIGHT '09 – SECOND CITY TRAINING PROGRAM  
COLIN EAST '08 – U.C. SANTA BARBARA  
KATELYN TRESSEL '08 – SAN FRANCISCO STATE  
LAURA HECHT '08 – CAL STATE LONG BEACH  
BARRY MAXWELL '08 – CAL STATE DOMINGUEZ HILLS  
ASHLEY McGINTY '08 – FIDM  
JEROME LAGUILLES '08 – CAL STATE DOMINGUEZ HILLS  
YVONNE SENAT '08 – M.F.A. in Acting from University of South Carolina (Graduation Date: May 2013) & B.A. in Theatre Arts from California State University, Long Beach (2009)  
THEA MADDOX '07 – CAL STATE L.B.  
DAVID LAFFEY '07 – PCPA  
ALESANDRA SCHULTZ '06- AMDA  
JERI SNOKE '06 – CAL STATE DOMINGUEZ  
NEILSEN MOUTREY '07 – CAL STATE L.B. and SOC  
RENEE ALLEN-FINCHAM '06 – CAL STATE L.B.  
CHRISTOPHER ROQUE '06 – CAL STATE FULLERTON  
CAITLIN SHULTZ '06 – AMDA  
ERIN FARELL – MICHIGAN STATE UNIVERSITY  
LOUISE BALE – UCLA & USC  
JONATHAN ATIENZA – USC  
RAHMON FORD '05 – CAL STATE DOMINGUEZ  
KYLE McCARLEY '05 -- USC (B.A. in Theatre)  
SHANNON McPherson '05  
HOLLY CLARK '05 – CAL STATE DOMINUGUEZ HILLS  
KERRY WIEDER '04 -- ARIZONA STATE UNIVERSITY  
PATRICK PARESSA /05 – CAL ARTS  
JOHN MARTIN '04 – CAL STATE LONG BEACH  
JERRY OUELETTE '04 – CAL STATE DOMINGUEZ  
LAUREN AUBREY '03 – UCL

**3f) List any related recommendations.**

3f RECOMMENDATIONS	COST ESTIMATE	STRATEGIC INITIATIVES
1. Improve transfer rates and degree/certificate completions through organizing major workshops, participating in high school outreach efforts, and new curriculum.	-----	B
2. Hiring a new full-time theatre faculty member such as director/musician and/or director/choreographer to provide students with a more rounded performance skill set to support student success in transferring and auditioning.	\$90,000	A,B
3. Develop three new courses, an intermediate acting course, a theatre history course, and a technical theatre design course to align with transfer model curriculum.	-----	B
4. Align current curriculum to state C-ID descriptors to support student transfer success.	-----	B
5. Offer more online courses in THEA 1 and THEA 4 to serve students' needs.	-----	B

## **4. Assessment and Student & Program Learning Outcomes** **(SLOs & PLOs)**

**4a) Provide a copy of your alignment grid, which shows how course, program, and institutional learning outcomes are aligned.**

(See Appendix D)

**4b) Provide a timeline for course and program level SLO assessments.**

(See Appendix E)

**4c) State the percent of course and program SLO statements that have been assessed.**

All courses in the Theatre department program have been assessed except for courses recently added in the Entertainment Lighting Certificate Program. These courses have not been assessed due to the fact they have just been reinstated from 2006. The department will be completing SLO assessments for courses as they are offered.

**4d) Summarize the SLO and PLO assessment results over the past four years and describe how those results led to improved student learning. Analyze and describe those changes. Provide specific examples.**

During our program review completed in fall of 2013 the theatre Department conducted a survey of all students enrolled in current sections.

Data from the survey was broken down by course and was extremely valuable in assessing some of the needs and the future direction of our Theatre Department program. The data was analyzed as part of the Theatre Departments 2013 PLO. Here are some examples of data and analysis from the Observable Patterns and Trends and Implications and Future Directions from the Theatre Department 2013 PLO directly related to the department survey.

### **PLO #1**

1) *Students seem to have difficulty in identifying the mechanics or structure of storytelling. Our student surveys show many of the students enrolling in our Theatre 1: and Theatre 4: classes have limited experience in the performing arts. In the Theatre 1: classes 31% had no performing arts experience in high school whereas in Theatre 4: 21% had no education in the performing arts at the high school level. Data also shows many students who did have performing arts experience had only 1 to 2 years. Students enrolled in these sections display an elementary skill*

*set regarding the performing arts and theatre specifically. Students also struggled with the specificity of vocabulary used in Aristotle's poetics.*

To address some of the deficiencies identified by these results, the department recommends that more instructional time be spent on discipline specific vocabulary.

*2) Over 50% of the students in both of these courses were interested in being involved in the El Camino college theatre Department as performers. Over 55% of students were interested in participating in El Camino college productions on the technical crews. Data suggests the Theatre Department could offer more performance opportunities for students taking these sections. Since students have very little performing arts experience in these courses the Theatre Department could explore workshop productions that would allow students to perform in front of smaller audiences. This would give students more performance opportunities and also could feed students into our transfer and theatre majors.*

The department would like to develop more workshop-type productions to meet student need.

**PLO #2**

*1) Instructors teaching these courses should continue to emphasize the actor's ability to create an honest and truthful character. Specific acting exercises in the lower Division Theatre 8 and Theatre 14A classes could be developed and implemented to assist with student's ability to comprehend the skills. Our department wide surveys show that 45% of students in the Theatre 8 classes and 66% of the students in the Theatre 14A classes would be interested in performing in El Camino college productions. Since the data also supports the student's in Theatre 8 and Theatre 14A classes have a more limited skill set workshop productions could be developed that would allow students to have performance opportunities in a smaller more intimate venue.*

Workshop productions are also indicated by this finding.

**PLO #3**

*1) Our Department survey show 33% of students enrolled in Theatre 88: Fundamentals of Stage Makeup are interested in the transfer degree in theatre and 29% of students enrolled in theatre 84: Stagecraft are interested in the transfer degree in theatre. 29% of students enrolled in theatre 84 stagecraft are interested in an associate degree in theatre. This data will assist the theatre Department in preparing a strategy to aid our students in obtaining their educational goals.*

The department has already proposed an AA-T degree and is awaiting state approval.

**PLO #4**

*1) Data shows students performing in the Theatre Department production of Grease show a level of proficiency in the ability to apply a level of technique in the areas defined by this rubric. The Theatre Department program allows for diverse students to have an opportunity to perform in a live theatre production produced to college-level standards. This is an audition class and our survey shows the students performing in our musical production have had considerable*

*experience in the performing arts. 52 % of the students had four years of training in high school and 40% show training at the college level.*

These results demonstrate the challenge to the department to meet the educational needs of varying levels of experience.

*2) This is an audition class and our survey shows the students performing in our musical production have had some experience in the performing arts. 52 % of the students had four years of training in high school and 40% show training at the college level. The theatre Department needs to develop strategies to better prepare our students to perform in musicals at the college level.*

The department would like to develop more interdisciplinary courses to support student success in the musical production classes.

As the assessment process has unfolded during the 2012/2013 school year theatre Department has greatly improved its SLO assessment process. The SLO assessment process has allowed our full- and part-time instructors to gain critical knowledge needed to improve student learning. This has assisted instructors especially in the areas of developing and administering rubrics. The Theatre department is continuing to improve upon this process and starting to reach the level of proficiency and sustainability. For example an assessment done for THEA 74 Musical Theatre Production gave us an in-depth analysis providing the following results.

#### **Observable patterns**

- a. Of the 26 cast members 4 students showed very little overall musical theatre technique even after eight weeks of intensive rehearsals and performances. Although these students may not have shown overall musical theatre technique proficiency their participation in the production assisted them in their own personal growth.*
- b. This is an audition course and casting competition for these roles depends on the number of students who audition. Students who were cast in lead roles tended to have the greatest skill and proficiency according to the criteria.*
- c. Students who were cast in supporting and ensemble roles gained proficiency during the rehearsal and performance process.*
- d. Almost all the students fulfilled the basic memorization functions needed to perform a musical theatre production.*
- e. More students struggled with the vocal production needs of creating a character through performance in a musical theatre production.*

#### **Implications and Trends**

- 1      *What are the implications of the data relative to this course?*
  - a. The data suggests that overall the student learning objectives are being met.*
  - b. The area of greatest potential improvement would be in vocal production which includes singing as well as speaking.*



- c. *The core curriculum in our theatre department classes could be addressed to include more time for musical theatre vocal production.*
- 2 *Based on the data, what changes should be made to teaching strategies to improve student learning?*
- a. *More focus should be placed on teaching students who are going to perform in musicals proper vocal and singing techniques. There could possibly be more integration with the Music Department's vocal instruction to help the theatre students with their singing proficiency. The theatre Department instructors should encourage theatre students to take vocal classes as part of their preparation for auditioning for a musical.*

An example of the rubric for this SLO shows an improvement on how the Theatre department faculty are creating and implementing SLOs for individual courses. The data and analysis compiled from these course level SLOs has allowed instructors to examine teaching methods and student needs. The Theatre department faculty is continually tying the SLO process into our instruction which will greatly assist the Theatre department in improving student success.

**Example of Rubric for Theatre 74 Musical Theatre Production**

	Poor	Average	Excellent
<b>Overall Musical Theatre Technique</b> Demonstrate a technique for performance in a musical	Student lacks evidence of applied technique for effective performance in a musical.	Student exhibits some evidence of applied technique for effective performance in a musical. May lack confidence or consistency in performance.	Student exhibits considerable evidence of applied technique for effective performance in a musical. Demonstrates confidence and consistency in performance.
<b>Musical theatre Performance</b> Develop and perform a truthful and fully realized character, in line with the playwright's intentions and director's vision in a musical.	Little or no evidence of application of specific physicality, vocal and musical phrasing for delivery to support a musical production.	Emerging application of specific physicality vocal and musical phrasing for delivery to support a musical theatre performance. Performance is mostly consistent with production concepts and playwrights intention and is appropriate to the role.	Strong evidence of specific physicality vocal and musical phrasing for delivery to support a musical theatre performance. Performance is highly consistent with production concepts and playwrights intention.

<b>Movement and Choreography</b> Learn, practice, and revise movement and choreography specific with the musical theatre performance.	Little evidence of learned choreography within the performance.	Some evidence of learned choreography. Actor seems to employ appropriate use of physicality, within the choreography but overall effect is inconsistent.	Considerable evidence of learning and mastering choreography for the production. Actor clearly displays strong physically consistent movements.
<b>Vocal</b> Demonstrate effective vocal technique and phrasing techniques for delivery of dramatic text and musical production numbers.	Little or no evidence of solid vocal development. Poor articulation or pronunciation significant problems with accuracy and consistency. Weak ineffectual voice and pitch.	Some evidence of effective vocal development and singing including proper breathing alignment support pitch and articulation.	Effective and consistent evidence of vocal development proper breathing, alignment and pitch as well as effective projection.
<b>Memorization</b> Memorize and interpret text, songs and or coral passages.	Little or no evidence of solid memorization and or interpretation of spoken material or song lyrics.	Strong evidence of memorization and interpretation of material; however some errors may be evident with songs or lines delivered with clear interpretation.	No errors detected. Dialogue and lyrics clearly memorized. Strong evidence of interpretation rather than recitation.

Another example of a course SLO for a technical theatre course, Theatre 84 Stagecraft, shows the same improvements in how the department is assessing student learning outcomes through the use of well-defined rubrics with in-depth analysis.

### Example of rubric for theatre 84 Stagecraft

Traits	Poor	Average	Excellent
Flat construction:	Student shows little or no ability to safely use appropriate scene shop tools to construct a 3' x 4' theatrical flat.	Student exhibits some evidence of the ability to safely use appropriate scene shop tools to construct a 3' x 4' theatrical flat.	Student demonstrates considerable evidence of the ability to safely use appropriate scene shop tools to construct a 3' x 4' flat

*Standard of expectation: 90% of students will achieve "average" or "excellent" level*

Covering flat	Student shows little or no ability to safely use scene shop tools to cover with muslin a 3' x 4' theatrical flat.	Student exhibits some evidence of the ability to safely use scene shop tools to cover with muslin a 3' x 4' theatrical flat.	Student exhibits considerable evidence of the ability to safely use scene shop tools to cover with muslin a 3' x 4' theatrical flat.
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*Standard of expectation: 80% of students will achieve "average" or "excellent" level*

Scene painting	Student exhibits a lack of evidence of applied technique for the effective painting of theatrical bricks on a 3' x 4' theatrical flat	Student exhibits considerable evidence of the applied technique for the effective painting a theatrical bricks on a 3' x 4' theatrical flat.	Student exhibits considerable evidence of the applied technique for the effective painting of theatrical bricks on a 3' x 4' theatrical flat.
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*Standard of expectation: 80% of students will achieve "average" or "excellent" level*

### **Observable Patterns**

*Flat Construction: For students to successfully complete this area of the rubric they must be comfortable using various power tools including a radial arm saw, a circular handsaw, and pneumatic fastening tools. During earlier projects in the semester students are checked out and qualified on the various power tools they will be using to construct their theatrical flat. For this SLO this area did not meet our defined standard. The standard is set high at 90% because of the safety factors needed to operate the various scene shop tools. Some students are just not comfortable using power tools and at the instructor's discretion the students not comfortable using power tools observe their flat being constructed by a student who has been checked out on the tools.*

*Covering Flat: All students met the standard for this area of the rubric. In teams of two the students use theatrical muslin cut to size to cover their theatrical flat. This process is the least complicated in this project and so all of the students scored in the excellent to average range. Students scoring in the average range tend to have a problem trimming their flat using a mat knife. Again at the instructor's discretion if a student is uncomfortable with using a mat knife the instructor or another student will trim the muslin.*

*Scene Painting: This area of the rubric is the most time intensive and subjective to grade. Students use a variety of painting techniques to create theatrical bricks. Students are instructed in each one of these processes and must complete each process before they are able to move to the next. The process starts with scumbling two colors similar in hue but with varying values to create a background of brick mortar. Then that brick mortar is spattered using a spattering technique with a highlight and shadow. Next a brick stencil is used with a natural sponge to apply a single color that creates the brick. Upon completion of this step the student then uses a lining brush to highlight and shadow the individual bricks. Finally another spattering technique is applied using the stencil as a mask and then a glaze is applied to individual bricks. Because this is subjective no student who completed the entire project scored in the poor range. Two students because of absences did not complete their entire project. 12 of the 18*

students completing this project scored in the excellent range and showed aptitude for the ability to complete each step to varying levels. 4 of the students completing the project scored in the average range did not apply the appropriate level of technique to complete the project to the standards of the excellent trait in this rubric.

### **Implications and Future Directions**

#### **1. What are the implications of the data relative to this course?**

- a. Students taking a stagecraft course have varying levels of abilities when it comes to using power tools. Some students are very comfortable and others simply have no aptitude and hence the instructor feels it is unsafe to make the students use tools.
- b. The majority of students completing this project have the aptitude to create faux scenic bricks when applying each step individually. Students had an opportunity to practice on a demonstration flat which assisted them in gaining skills needed to complete each of the painting processes. Some students have varying levels of aptitude regarding fine line work but since this project included the use of a lining guide students who felt their line work was sloppy opted for the lining guide.

#### **2. Based on the data, what changes should be made to teaching strategies to improve student learning? ("None" is not an acceptable answer.)**

Based on the data the instructor could spend more time working with students on a lining project. The scumbling and spattering processes were the easiest for the students to complete. Also students did well with the stenciling. Typically the fine line work using the highlight and shadow gives the students the most amount of trouble.

#### **3. What changes should be made to curriculum to improve student learning?**

At this time stagecraft students have very little opportunity to work on our theatre Department productions. For this reason students work on a variety of lab projects to gain the skills needed for successful completion of this course. Lab for this course immediately follows the lecture. Curriculum could be changed to include a flexible lab time where students could sign in at various times during the week. This would allow students more opportunity to work on Department productions.

#### **4. Based on your findings, what should your Program or the College do as a whole to support the recommendations listed in 1-3 above? (Name any resources needed to implement your recommendations)**

The college could institute a process for which stagecraft students could sign in during various hours of the week to assist in the construction of scenery for our theatre productions. At this time all 18 to 20 students have lab at the same time twice a week immediately following the lecture. This is ineffective just due to the number of students who are in the shop at one time. If there would be some way of allowing for the Center for the Arts Scene Shop Foreman to supervise students during various lab hours students could sign in in groups of four or five allowing for a more productive build on our theatre Department productions. Other community colleges allow for their staff to supervise lab hours. If the fine arts division would institute this policy the theatre faculty would need to identify those programs and come up with policies that would allow for a certified full-time staff member to supervise some of the lab portion of the class. The criteria could include having the faculty member teaching the Stagecraft Class on campus and always available in case of an inC-IDent.

The Theatre department also conducted an exhaustive PLO completed in the fall of 2013. The department examined and divided the course offerings into five individual categories. A PLO statement was created for each of those categories and all courses currently being offered were then assessed. As previously stated as part of that assessment, a survey was done to better assist the Theatre department and examining students overall entrance skills, performance, and needs. Also, included in this was an analysis of students desires related to our new transfer degree. Here are some examples of the theatre departments PLO.

**Example of PLO analysis for Theatre 1 Introduction to Theatre and Theatre 4 Dramatic Literature PLO statement #1.**

- 1. Upon successful completion of this course the student will be able to analyze and critique elements of plot, character, theme, music, diction, and spectacle, within a cultural, relevant and historical context.**

*Aligns to: Theatre 1: Introduction to Theatre  
Theatre 4: Dramatic Literature*

**Assessment**

*This portion of the Theatre Department Program Student Learning Outcome Assessment was completed immediately following the weeks of March 3, 2013 through March 30, 2013. Students enrolled in sections of Theatre 1: Introduction the Theatre and Theatre 4: Dramatic Literature were required to attend our Theatre Department Production of “Grease” and fill out an assessment critique analyzing the elements of “Aristotle’s Poetics”, giving several coherent examples of plot, character, theme, music, diction, and spectacle as experienced in the plays production.*

*As part of the Theatre Department PLO assessment surveys were also given to all students in these sections. Surveys included the amount of performing arts experience students have had from kindergarten through college, areas they have studied in the performing arts, educational goals at El Camino College, participation in El Camino College productions both as cast members and on El Camino College crews, and if the students wanted to work on El Camino College productions. All data was broken down by course so that averages could be given to see how students educational needs and goals relate to the courses they are taking.*

**Standards and Rubric**

Traits	Poor	Average	Excellent
Plot: Mechanics of storytelling including the sequence of comings and goings of the characters; in either a linear or nonlinear form, the timetable of the play’s events, discoveries, and actions.	Unable to identify the sequence of coming and goings of characters, the difference between a linear or nonlinear form, the timetable of events discoveries, and actions.	Some ability to identify the sequence of coming and goings of characters, between linear or nonlinear form and the timetable of events, discoveries, and actions.	Several coherent examples and the ability to identify the comings and goings of characters, between linear and nonlinear form including the timetable events, discoveries, and actions

*Standard of expectation: 80% of students will achieve “average” or “excellent” level*

Character: the human figures-the impersonated presence-who undertake the actions of the plot.	Not able to identify the impersonated presence who undertake the actions of the plot.	Some ability to identify the impersonated presence and their relationship to the story.	Several coherent examples of how the human figures - the impersonated presence who undertake the actions forward the story
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*Standard of expectation: 80% of students will achieve "average" or "excellent" level*

Theme: the plays abstracted intellectual content and overall statement; its topic, central idea, or message	Not able to distinguish the plays intellectual content or overall statement.	Some ability to identify the plays abstracted intellectual content and overall statement.	Several coherent examples of the plays overall intellectual content; its topic and central idea.
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*Standard of expectation: 80% of students will achieve "average" or "excellent" level*

Diction: the pronunciation of the spoken or sung dialogue including tone, imagery cadence, and articulation.	Unable to distinguish the diction for the production.	Some ability to identify the pronunciation of the spoken or sung dialogue.	Several coherent examples of the diction used in the play, the pronunciation, sung dialogue, tone, imagery, cadence, and articulation.
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*Standard of expectation: 80% of students will achieve "average" or "excellent" level*

Music: the rhythm of spoken sounds or the musical score used in support of plot character dialogue and theme	No use of appropriate terminology to indicate knowledge of elements or principles	Some appropriate use of formal terminology	Several coherent examples of formal elements and principles
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*Standard of expectation: 80% of students will achieve "average" or "excellent" level*

Spectacle: the visual aspects of the production: scenery costumes, lighting makeup, and properties the overall look of the stage	No ability to identify the visual aspects of the production.	The ability to identify some of the visual aspects of the production.	The ability to identify all of the visual aspects of the production including scenery, costumes, lighting, makeup, and properties.
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*Standard of expectation: 80% of students will achieve "average" or "excellent" level*

Survey Data **Theatre 1: Introduction to Theatre**

1. How many years of experience do you have in the performing arts?  
K through Eight

<b>YEARS</b>	<b>DATA</b>
None	44.83
1 Year	10.34
2 Years	13.79
3-4 Years	3.45
4-6 Years	20.69
6-8 Years	6.90

2. How many years of experience do you have in the performing arts?  
High School

<b>YEARS</b>	<b>DATA</b>
None	31.03
1 Year	20.69
2 Years	.4 .14
3 Years	13.79
4 Years	10.34

3. How many years of experience do you have in the performing arts?  
College or University

<b>YEARS</b>	<b>DATA</b>
None	65.52
1 Year	13.79
2 Years	3.45
3 Years	6.90
4-6 Years	10.34

4. What areas have you studied in the performing arts? Check all that apply.

<b>Areas of study</b>	<b>DATA</b>
None	18.52
Vocal performance	22.22
Acting performance	44.44
Dance performance	18.52
Play a musical instrument	18.52
Fine arts drawing and painting	48.15

5. What are your educational goals at El Camino College?

<b>Educational goals</b>	<b>DATA</b>
Associate Degree in Theatre	6.90
Transfer Degree and Theatre	20.69
Certificate and Entertainment Lighting	Zero
Other	72.41

6. Have you ever performed in an El Camino College Theatre Department production?

<b>YES</b>	<b>NO</b>
3.57	96.43

7. If Yes Check All That Apply Check all that apply

<b>Type of Production</b>	<b>DATA</b>
Student one-act play	1
Faculty directed play	0
Musical	0

8. Would you like to perform in El Camino College Theatre Department production?

<b>YES</b>	<b>NO</b>
53.57	46.43

9. Have you ever worked on a backstage crew in El Camino College Theatre Department production?

<b>YES</b>	<b>NO</b>
3.57	96.43

10. Would you like to work on a backstage crew in El Camino College Theatre Department production?

<b>YES</b>	<b>NO</b>
60.71	39.29



Survey Data **Theatre 4: Dramatic Literature**

1. How many years of experience do you have in the performing arts?

*K through Eight*

<b>YEARS</b>	<b>DATA</b>
<i>None</i>	<i>20.83</i>
<i>1 Year</i>	<i>16.67</i>
<i>2 Years</i>	<i>45.00</i>
<i>3-4 Years</i>	<i>16.67</i>
<i>4-6 Years</i>	<i>8.33</i>
<i>6-8 Years</i>	<i>12.50</i>

2. How many years of experience do you have in the performing arts?

*High School*

<b>YEARS</b>	<b>DATA</b>
<i>None</i>	<i>29.17</i>
<i>1 Year</i>	<i>12.50</i>
<i>2 Years</i>	<i>20.83</i>
<i>3 Years</i>	<i>16.67</i>
<i>4 Years</i>	<i>20.83</i>

3. How many years of experience do you have in the performing arts?

*College or University*

<b>YEARS</b>	<b>DATA</b>
<i>None</i>	<i>54.17</i>
<i>1 Year</i>	<i>20.83</i>
<i>2 Years</i>	<i>12.50</i>
<i>3 Years</i>	<i>4.17</i>
<i>4-6 Years</i>	<i>8.33</i>

4. What areas have you studied in the performing arts? Check all that apply.

<b>Areas of study</b>	<b>DATA</b>
<i>None</i>	<i>21.74</i>
<i>Vocal performance</i>	<i>43.48</i>
<i>Acting performance</i>	<i>55.22</i>
<i>Dance performance</i>	<i>26.09</i>
<i>Play a musical instrument</i>	<i>34.78</i>
<i>Fine arts drawing and painting</i>	<i>30.43</i>

5. What are your educational goals at El Camino College?

<b>Educational goals</b>	<b>DATA</b>
Associate Degree in Theatre	16.67
Transfer Degree and Theatre	25.00
Certificate and Entertainment Lighting	4.17
Other	66.67

6. Have you ever performed in an El Camino College Theatre Department production?

<b>YES</b>	<b>NO</b>
4.35	95.65

7. If Yes Check All That Apply Check all that apply

<b>Type of Production</b>	<b>DATA</b>
Student one-act play	Two students
Faculty directed play	One student
Musical	No students

11. Would you like to perform in El Camino College Theatre Department production?

<b>YES</b>	<b>NO</b>
54.17	47.83

12. Have you ever worked on a backstage crew in El Camino College Theatre Department production?

<b>YES</b>	<b>NO</b>
30.43	59.75

13. Would you like to work on a backstage crew in El Camino College Theatre Department production?

<b>YES</b>	<b>NO</b>
56.52	43.48

**Observable Patterns**

1. Did the data show that the program is meeting the defined standard of expectation for student learning in each of the areas?

Data for the Theatre Departments Program PLO # 1 shows students are meeting the overall expectation for learning in all but one of the areas.

**Plot:** Of Students taking this assessment in our Theatre 1 and Theatre 4 classes 42%/36% showed some confusion regarding identifying the difference between the story and the mechanics of storytelling and 22%/26% were unable to identify the difference between story and mechanics of storytelling. Students did not meet the standard of expectation in this area.

**Character:** Student's exhibit considerable evidence of the ability to identify an impersonated character in the Theatre Department Musical with only 5%/6% of the students unable to identify impersonated characters.

**Theme:** Student's show an awareness of the intellectual content presented on the stage in the Theatre Department Musical and were able to demonstrate the ability to identify several themes. 7%/6% of our students was unable to identify the intellectual content presented in any of the themes.

**Diction** There was some evidence of the student's ability to understand and apply a critical analysis of the language used in the Theatre Department Musical. Only 36% of the students scored in the excellent range. 15% of students were unable to identify and use appropriate terminology to discuss the language used in this production.

**Music:** The student's show considerable evidence to identify the musical forms and songs used with 73%/81% scoring excellent and only 5%/7% showing no ability to be able to define and discuss the musical forms in the Theatre Departments Production.

**Spectacle:** Student's show an outstanding awareness of the visual elements used in a live musical theatre production with 81%/82% being able to give clear evidence of how the use of spectacle assisted with the visual storytelling.

2. What are the strengths of the program?

Although only 75% to 78% of students were able to identify the difference between plot and story students exceeded the 80% passing criteria in all but one area and have the ability to critique and identify the actor's ability to impersonate a character, have a coherent idea of the play theme, and were able to give examples of the music, diction and spectacle used in the production. This demonstrates the theatre Department program's success in teaching students to critically apply theatre terminology outside the classroom, thus fulfilling the college's core competency of critical thinking.

The Theatre Department program allows for diverse students to gain the opportunity to see a live theatre production performed to college-level standards. Of the students who did attend the production a high percentage of them comprehend and have the ability to dissect plays into their individual parts by using Aristotle's poetics. The Theatre 1: and Theatre 4: classes primarily serve as the general fine arts Theatre elective for our El Camino College students. Having a college-level musical theatre production for all of the Theatre Department students to view is a crucial part of our curriculum and helps culturally enriched student's lives. Producing live theatrical productions is part of the theatre program's mission allowing the instructor and the students the opportunity to discuss and analyze an event they have shared together. It is also cost-effective for the students since the theatre Department offers a \$10 student ticket for their productions. Students attending the production and completing the assessment fulfilled our standards for success because the level of their answers was commiserating with the amount of instruction they had received.

3. *What are the gaps/weaknesses in student learning?*

*Students seem to have difficulty in identifying the mechanics or structure of storytelling. Our student surveys show many of the students enrolling in our Theatre 1: and Theatre 4: classes have limited experience in the performing arts. In the Theatre 1: classes 31% had no performing arts experience in high school whereas in Theatre 4: 21% had no education in the performing arts at the high school level. Data also shows many students who did have performing arts experience had only 1 to 2 years. Students enrolled in these sections display an elementary skill set regarding the performing arts and theatre specifically. Students also struggled with the specificity of vocabulary used in Aristotle's poetics.*

**Implications and Future Directions**

1. *What are the implications of the data relative to this program?*

- a. *For students to participate and complete this assessment they must have attended the theatre Department musical. For these sections approximately 15% of the students never attended the Theatre Department production and were not able to participate. The Theatre Department faculty needs to address how to solve the issue of student attendance at our Theatre Department productions. The Theatre Department faculty should agree upon a specific percentage of the overall class grade assigned to attending Theatre Department productions.*
- b. *Our survey data varied drastically between Theatre 1: and Theatre 4: sections showing Theatre 1: "6%" Theatre 4: "25%" of theatre students were interested in a transfer degree. Theatre 4: students have more performing arts experience than Theatre 1: students. This information helps the Theatre Department identify the courses and sections where more information about our transfer major is needed. Theatre 4: students seem to have a higher percentage of interest in the transfer and associate degrees. Students in the Theatre 1: courses seem to be taking this course as a general elective and have other degree goals.*
- c. *Over 50% of the students in both of these courses were interested in being involved in the El Camino college theatre Department as performers. Over 55% of students were interested in participating in El Camino college productions on the technical crews. Data suggests the Theatre Department could offer more performance opportunities for students taking these sections. Since students have very little performing arts experience in these courses the Theatre Department could explore workshop productions that would allow students to perform in front of smaller audiences. This would give students more performance opportunities and also could feed students into our transfer and theatre majors.*

2. *Based on the data, what changes should be made to teaching strategies to improve student learning?*

- a. *Instructors should focus more time on analyzing the mechanics of storytelling. Instructors could possibly have a brown bag at the beginning of every semester to identify a current film most of their students have seen and then dissect and identify the mechanics of storytelling in the film thus making Aristotle's poetics more*

*relevant for our students. Instructors could also share strategies on how better to teach Aristotle's poetics to a contemporary student body.*

- b. Instructors in Theatre 1: could possibly schedule a small performance venue like the Recital Hall at the end of each semester and have Theatre 1: students present short plays they have written for a small audience.*
- c. Instructors in Theatre 4: classes could schedule a small performance venue like the Recital Hall for interpretive readings of classical theatre literature.*
- d. The department needs to promote consistency among Theatre 4 and Theatre 1 instructors providing a process for comparing syllabi and course outlines.*

**3. What changes should be made to curriculum to improve student learning?**

*Curriculum should continue to be evaluated as to its current relevancy. More time could be spent on activities that would excite the students in learning the value of the theatrical arts. Activities such as interpretive readings or small workshop productions performed at the end of each semester could be added into the curriculum to assist with a more action based learning environment.*

**4. Based on your findings, what should your Program or the College do as a whole to support the recommendations listed in 1-3 above?**

- a. Because of the limited availability of the Recital Hall due to music events the theatre Department would like to transform theatre 151 into a fully functioning black box theatre. This would allow us to have more flexibility in scheduling small workshop events which could help with our educational mission and feed into our main stage productions by allowing students to gain proficiency in performing in front of a live audience.*
- b. Having main stage productions is very important to our educational mission at El Camino College. The college can continue to support our main stage theatre productions. This services not only performance majors acting in the productions who are obtaining associate and transfer degree but also all of our theatre students who are required to see our Department productions as well as the community who continue to support our plays and musicals.*
- c. The theatre Department should look at instituting a series end of end of the semester performances for the Theatre 1 and Theatre 4 students that would allow them to gain performance skills and in turn could help to build the program.*

**4e) Determine and discuss the level your program has attained in the ACCJC SLO rubric.**

The Theatre department has moved past awareness and development in the SLO process and is currently working on proficiency and sustainability. Within the past year our proficiency has improved giving us the ability to use the SLO process to forward decision-making which

includes dialogue of the assessments and is moving us towards aligning our institutional and departmental goals to improve student learning. We have also seen an improvement with using outcomes to assist us in aligning to the degree requirements for our students. In reaching sustainability our student learning outcome process is now becoming ongoing and is being used for continuous quality improvement. Dialogue from the outcomes of the process is starting to drive the Theatre department's future vision. Student learning outcomes have become a priority in all of our practices assisting us in guiding the department its policies, vision, and perceptions.

**4f) Describe how you have improved your SLO process and engaged in dialogue about assessment results.**

The Theatre Department has greatly improved the SLO process over the past year. At the beginning of 2013 the department reassessed all of the SLO statements and rewrote many of them. As the department, and the institution as a whole, is becoming more proficient with the SLO process our ability to collaborate with our administration including our Dean and Associate Dean has assisted us in refining this process. Our program PLO greatly improved our department’s understanding of how the SLO process is invaluable in guiding our policies and vision. Full-time faculty has been working with part-time faculty in the development of rubrics assisting us in creating a level of consistency and sustainability throughout the department.

**4g) List any related recommendations.**

4g RECOMMENDATIONS	COST ESTIMATE	STRATEGIC INITIATIVES
1. Explore strategies to increase student attendance at Theatre department productions, such as lab fees, to improve student outcomes.	-----	B
2. Provide workshop-type production opportunities to provide more students with performance opportunities and also could feed students into our transfer and theatre majors.	-----	B
3. Encourage interdisciplinary opportunities with Music, Dance, Art, and Film/Video to encourage more student participation and better prepare students to perform in musical productions.	-----	B
4. Hiring a new full-time theatre faculty member such as director/musician and/or director/choreographer to provide students with a more rounded performance skill set to support student success in transferring and auditioning.	\$90,000	A,B
5. Renovate Theatre 151 into a fully functioning “Black Box” Theatre to provide an additional public performance space that could also serve Dance, Film/Video, and Photography. This would provide students with greater opportunity to perform in a more intimate flexible venue.	\$275,000	F-1
6. Add a third acting classroom, such as Music 132 to allow for more flexibility and student access to rehearsal in preparation for classroom performances, workshops, and department productions.	\$1,000	B

7. Ensure adequate instructional time is spent on discipline specific vocabulary to improve student outcomes.	-----	B
8. Explore a process for creating opportunities for technical theatre students to work more closely with DFA staff on pre-production tasks related to Fine Arts productions to improve student outcomes.	-----	B

## **5. Facilities and Equipment**

### **5a) Describe and assess the existing program facilities and equipment.**

Theatre department facilities include the Campus Theatre, The Campus Theatre Scene Shop, Campus Theatre Costume Shop, Theatre 151, and Music 6. The Campus Theatre, Campus Theatre Scene Shop, and Campus Theatre Costume Shop are all under the supervision of the Center for the Arts. These performance venues and support shops are used by other departments on campus for performances and presentations. The Center for the Arts supervises all aspects of usage, equipment, and staffing for the spaces. Theatre department uses these venues for our theatre Department productions. Theatre 151 is used as an acting classroom, a classroom for technical classes including the Certificate Program in Entertainment Lighting. Music 6 is used as an acting classroom. The Campus Theatre Scene Shop is used as a classroom space for the theatre's Stagecraft classes and the Campus Costume Shop is used as a classroom space for the Theatre Departments costuming classes

### **5b) Explain the immediate (1-2 years) needs related to facilities and equipment. Provide a cost estimate for each need and explain how it will help the program better meet its goals.**

To sustain a more active production schedule, the Theatre department would like to complete the restoration of Theatre 151 to a fully functioning black box theatre. The space is currently used as an acting classroom and a technical theatre laboratory. With the addition of a control booth with lighting and sound systems, a wooden sub-floor, and additional risers and seating this venue could provide students with greater opportunity to perform in a more intimate flexible venue. Estimated cost for this renovation is \$275,000.

### **5c) Explain the long-range (2-4+ years) needs related to facilities and equipment. Provide a cost estimate for each need and explain how it will help the program better meet its goals.**

The Theatre department currently uses the before mentioned Theatre 151 and Music 6 as the primary acting classrooms. The addition of a third rehearsal space would allow for students to have more support for student based productions and allow the Theatre department to have more flexibility in offering and adding additional acting classes. With only Theatre 151 and Music 6, it is difficult to have as much growth as the department would like to see. Adding a third rehearsal classroom would allow for more flexibility and student access to rehearsal in preparation for classroom performances, workshops, and Theatre department productions. The Theatre department would need to provide a set of rehearsal cubes and rehearsal doorways which will be built by the scene shop at a cost of approximately \$1000 in materials. Labor for this would have to be allocated by the Center for the Arts full-time staff including the scene shop foreman and theatre technicians. Another issue the Theatre department is having with our acting classroom spaces is sound transfer from Music 6 to the Recital Hall.



**5d) List any related recommendations.**

5d RECOMMENDATIONS	COST ESTIMATE	STRATEGIC INITIATIVES
1. Add a third acting classroom, such as Music 132 to allow for more flexibility and student access to rehearsal in preparation for classroom performances, workshops, and Theatre department productions	\$1,000	B
2. Renovate Theatre 151 into a fully functioning “Black Box” Theatre to provide an additional public performance space that could also serve Dance, Film/Video, and Photography. This would provide students with greater opportunity to perform in a more intimate flexible venue.	\$275,000	F-1

## 6. Technology and Software

**6a) Describe and assess the adequacy and currency of the technology and software used by the program.**

The Theatre department has continued to upgrade some of our technology and software. We recently received money to upgrade our lighting control consoles and intelligent lighting fixtures. At this time the department also purchased media servers. This equipment is used in Theatre department, Dance department productions, other events using the Campus Theatre and the Auditorium, and for our instruction of students taking our technical theatre lighting classes. This equipment will remain current for approximately 5 to 7 years.

**6b) Explain the immediate (1-2 years) needs related to technology and software. Provide a cost estimate for each need and explain how it will help the program better meet its goals.**

Theatre department's Certificate and Entertainment Lighting Program faculty are currently researching the needs for software related to the computer applications class which will be offered fall of 2014. At this time, there is no software recommendation due to the changes in current technology. Theatre faculty estimate that appropriate software for this course should cost between \$300 and \$500 per seat. The faculty has coordinated with the campus to provide a computer lab for these courses. Total cost for the software is approximately \$6,000.

**6c) Explain the long-range (2-4+ years) needs related to technology and software. Provide a cost estimate for each need and explain how it will help the program better meet its goals.**

None

**6d) List any related recommendations.**

6d RECOMMENDATIONS	COST ESTIMATE	STRATEGIC INITIATIVES
1. Purchase software upgrade for computer applications class (CADD and visualization) to support Entertainment Lighting Certificate curriculum.	\$6,000	B

## 7. Staffing

### **7a) Describe the program's current staffing, including faculty, administration, and classified staff.**

The Theatre department includes two full-time theatre faculty members, Fine Arts Division administration, and staff provided by the Center for the Arts. The Center for the Arts staff who directly supports the Theatre department include: the Center for the Arts Director and Box Office Staff, the Center for the Arts Production Manager, the Campus Theatre Scene Shop Foreman, the Campus Theatre Costume Shop Foreman, and full-time Center for the Arts Theatre Technicians. The Center for the Arts staff provides technical support for the colleges Theatre department productions and supplemental instructional support for the theatre department technical classes and Theatre Department productions.

#### Biographies of Full-Time Faculty:

##### **RON SCARLATA**

A respected director and theatre instructor for over thirty years, was nominated for the BRAVO award for outstanding educators in the arts, and was selected for the Torrance Cultural Arts Commission award for Excellence in Drama. An alumnus of El Camino College, he has a BA and MA from UCLA, and has studied and performed with the Festival Theatre throughout Europe. In addition, he has studied with some of Hollywood's finest coaches and directors including Michael Shurtleff, Jose Quintero, and Lee Strasberg. He has directed over 85 productions, including such titles as Oliver and The Crucible. He has performed a wide variety of roles; his favorite, Don Quixote in Man of La Mancha and various classical roles with the L.A. Shakespeare Festival. At El Camino, Mr. Scarlata has directed such productions as One Flew Over The Cuckoo's Nest, You Can't Take It With You, Tom Jones, Guys and Dolls, Funny Girl, Quilters, Once In A Lifetime, Prelude to A Kiss, The House of Blue Leaves, Once Upon A Mattress, Biloxi Blues, Six Degrees of Separation, The Man Who Came To Dinner, Paradise Hotel, The Music Man, The Skin Of Our Teeth, Oklahoma, The Miracle Worker, Fiddler On the Roof, Man Of La Mancha and Sweeney Todd. He is one of the faculty sponsors for the ECC Student One-Acts and was a founding member of the Board of Directors for the Civic Light Opera of South Bay Cities.

##### **WILLIAM GEORGES**

A theatre professor at El Camino College for 15 years, he has a BA from Kent State University, MFA from California State University Long Beach, and is a member of United Scenic Artists Local 829. Professor Georges currently serves on the Fine Arts Division curriculum committee and SLO committee. He served six years on faculty Senate and was a part of the education policies committee. In his 35 year career in the theatre he has designed, acted, danced, composed music, and directed over 300 productions for International City Theatre, Orange County Shakespeare, The Pasadena Playhouse, The Laguna Playhouse, Southern California Musical Theatre, Musical Theatre West, A.R.T., California Repertory Company, Grove Shakespeare, The Long Beach Playhouse, Pasadena Dance Theatre, Nannette Brodie Dance Theatre, Staatsoperetta in Dresden, Germany, The Shanghai Drama Institute, People's Republic of China, Ohio Ballet Theatre, The Players Guild of Canton, Canton Ballet and many other companies and colleges both in and outside the Southern California area.

Selected Quotes from Reviews of William Georges: Kiss Me Kate – MUSICAL THEATRE WEST – *LA Times* – “William Georges’ lighting is first rate.”, The Crucible – INTERNATIONAL CITY THEATRE – *LA Weekly* – “Most remarkable is Bill Georges’ haunting score that drives us headlong into the horrors that Miller so eloquently details.”, My Boy Jack – INTERNATIONAL CITY THEATRE – *Back Stage West* - “Bill Georges’ haunting light and sound design is another prize feather in his cap.”, The Sweepers’ – INTERNATIONAL CITY THEATRE – *LA Times* - “Bill Georges’ lighting and sound is excellent”, As You Like It – SHAKESPEARE ORANGE COUNTY– *Orange County Register* – “William Georges’ original music is a charming addition, lending songs to the forest scenes that sound like authentic 17<sup>th</sup> century tunes. Their combination of guitar music and multipart harmonies has a quietly melancholy effect.”

#### Biographies of Part-Time Faculty

**JOHN DEMITA** is a graduate of Yale University (BA cum laude, Theatre Studies and English) and the American Conservatory Theatre in San Francisco (MFA, Acting). He is a veteran teacher (El Camino College, USC, College of the Canyons, Citrus College, Santa Ana College), stage performer (Pittsburgh Irish and Classical Theatre, Hollywood Bowl, Pasadena Playhouse, Geffen Playhouse, Oregon Shakespeare Festival, Antaeus Theatre, Andak Stage Company, Pacific Resident Theatre), an accomplished director of more than 35 productions (Garland, Backstage West Awards), and a busy film, television, and voice actor with hundreds of animated, live action, and video games to his credit.

**LAUREN (LAURA) THOMPSON** is a professional actor, director and teacher. She is a graduate of California State University where she received her M.F.A. in Acting and Directing. Lauren is currently a member of the adjunct faculty at El Camino Community College, and Long Beach City College where she teaches acting. She has also taught and directed at CSULB, Idyllwild Arts Academy and College of the Desert, in addition to private classes and workshops. A long time member of Actors’ Equity and SAG-AFTRA, Lauren has appeared in leading roles on Broadway and on the National Tours of Dracula, A Life, Whodunnit, Translations, Peter Pan, The Sound of Music, and Evita. She has also performed in numerous productions at regional theatres, including The Manhattan Theatre Club, Primary Stages, The Old Globe Theatre, Long Wharf, Alliance Theatre, Virginia Stage Company, Great Lakes Shakespeare Festival, Folkwang Schule in Essen Germany, the California Rep Company and the Philadelphia Festival of New Plays. Additionally, as a singer in New York, Lauren performed both as a solo artist and in numerous musical reviews. Television credits include Nip/Tuck, Jag and Strong Medicine. Films include “Just Like in the Movies”, and numerous industrial and educational films.

**VALERIE RACHELLE** has been a professional director/choreographer for over 16 years. Based in Los Angeles, Valerie’s most recent residency was as a Director/Choreographer and Casting Director for PCPA Theatrefest. She has also taught theatre at the PCPA conservatory, University of Southern California, Riverside City College, and Glendale Community College.

Ms. Rachele is a graduate of the University of California, Irvine with her MFA in Directing and also of California Institute of the Arts with her BFA in Acting. Valerie has directed/choreographed for companies such as: The Utah Festival Opera and Musical Theatre, Oregon Cabaret Theatre, PCPA Theatrefest, Performance Riverside, The Morgan Wixson Theatre, Fresno Grand Opera, Summer Repertory Theatre, South Coast Rep, and Utah Shakespearean Festival where she worked on productions such as: Into the Woods, Chicago, My Fair Lady, Showboat, Sweeney Todd, White Christmas, The Mikado, Peter Pan, Wizard of Oz, A Chorus Line, and Cabaret to name a few. She is also a founding member of LuC-ID By Proxy, a not-for-profit theatre company that produces new works. ([www.valrachele.com](http://www.valrachele.com))

**JERRY PRELL** (BFA – Carnegie Mellon University, MFA- California State University, Long Beach) has been working as an actor, teacher, and director for over thirty years. He was the Dean of the Musical Theatre at the Hartford Conservatory, and the founder and former Artistic Director of New England Actors’/Academy of Theatre (NEAT). Jerry’s television acting credits include; *The Young & The Restless*, *The Bold & The Beautiful*, *The Judge*, *Hooperman*, *Hill Street Blues*, *Cheers* and others. Jerry has worked in feature films and on stage in New York, Los Angeles, regionally and in Europe. His directing credits include: *You’re A Good Man, Charlie Brown*, *Pippin*, *Fiddler on the Roof*, *The Spitfire Grill*, *The Apple Tree*, *Tom Foolery*, *Side by Side by Sondheim*, *Nunsense*, *No, No, A Million Times, No!* -- for the Mystic Summer Melodrama, and for NEAT, *An Evening of Domestic Chaos*, *Eaglestones*, *Beyond Therapy*, *Little Egypt*, one-acts for NEAT’s Short & NEAT Festival at the International Festival of Arts & Ideas in New Haven, and *Domestic Chaos* at the Samuel French One-Act Play Festival in NYC. Jerry has taught for many educational institutions. He currently teaches at Loyola Marymount University, California State University, Long Beach, Cerritos College and New York Film Academy, Hollywood. Jerry is recipient of the Arts Council of Greater New Haven’s Arts Award and the Connecticut Commission on the Arts Distinguish Advocate for the Arts Award.

**CAROLYN ALMOS** has taught at El Camino since 2005. She holds a B.A. from Whitman College and an M.F.A. from California Institute of the Arts. An actress, writer and producer, Carolyn is a founding member of Burglars of Hamm, a Los Angeles theatre company and playwriting collective that has been called “The Talking Heads of LA theatre – arch, geeky, high-brow and hip” (LA Stage Magazine) and “Maybe the closest thing LA has to the Pythons.” (Backstage West) The Burglars recently completed a commission of a new comic musical for Center Theatre Group titled “Broadus”, about John Broadus Watson, the father of Behaviorism. Aside from her work with the Burglars, Carolyn has performed with many other Los Angeles companies, including Orphean Circus, Bootleg Theatre, Moving Arts, Playwright's Arena, Echo Theatre Company, The Road Theatre Company, Frantic Redhead Productions, LA Women's Shakespeare and The Virginia Avenue Project. Filmed work includes roles in Disney's "The Country Bears"; and 2012 Slamdance selection “Ok, Good”. Awards and honors include performance awards from DramaLogue and NY Fringe Festival and playwriting awards from Backstage West as well as numerous nominations for LA Weekly and Ovation Awards. Carolyn also teaches at Loyola Marymount University.

**7b) Explain and justify the program’s staffing needs in the immediate (1-2 years) and long-term (2-4+ years). Provide cost estimates and explain how the position/s will help the program better meet its goals.**

As mentioned before, the department is currently staffed with two full-time instructors, one of whom specializes in acting/directing and the other in technical aspects of theatre production (stagecraft and lighting). With six part-time faculty teaching one or more classes each semester, the department’s FT/PT ratio, 52:48 in fall 2012 and 44:56 in fall 2011, is well below the 75:25 target goals. A retirement is anticipated in the next 1-3 years and there is an urgent need to ensure smooth transition for a program that plans its productions 1-2 years in advance.

This position request is for a full-time theatre instructor to teach courses in acting/directing as well as to direct four productions each year in order to provide our students with the same number of performance opportunities afforded to lower-division majors at 4-year schools. The instructor’s load would be drawn from the following courses: Theatre Appreciation, Dramatic Literature, Introduction to Acting, Fundamentals of Acting, Intermediate Acting, Acting: Audition and Cold Reading, Acting Shakespeare, Fundamentals of Stage Direction, Beginning Theatre Production, and Student Performance Production Workshop.

A full-time theatre position, formerly held by Professor Joseph Bonanno, has never been replaced and currently 50% of course offerings are taught by adjunct Theatre faculty. It has been difficult to maintain a pool of adjunct instructors with qualifications and experience in teaching the different types of courses required of theatre majors, particularly directors with the requisite educational qualifications. Recent regulation and accreditation changes require adequate full-time faculty leadership in matters of curriculum, student learning outcomes, program review, planning and committee representation as well as mentorship and support to theatre majors in achieving their educational goals.

**7c) List any related recommendations.**

7C RECOMMENDATIONS	COST ESTIMATE	STRATEGIC INITIATIVE
1. Hiring a new full-time theatre faculty member such as director/musician and/or director/choreographer to provide students with a more rounded performance skill set to support student success in transferring and auditioning.	\$90,000	A,B

## 8. Future Direction and Vision

### **8a) Describe relevant changes within the academic field/industry. How will these changes impact the program in the next four years?**

Changes in repeatability regulations have impacted the department heavily and have meant that the department has had to reexamine its curriculum. In addition, the Student Success Taskforce recommendations are focusing more on student completions than in the past. The department is strategizing to meet these objectives.

### **8b) Explain the direction and vision of the program and how you plan to achieve it. Based on the information from (a) above, the direction and vision of the program includes the following:**

The Theatre department's number one goal over the next four years is to improve student success, completion statistics and transfers. We are starting to examine strategies to assist our students in completing an Associate of Arts Degree, Certificate in Entertainment Lighting, or the newly proposed Theatre Transfer Degree. Data from our PLOs/SLOs confirm students' desires to complete either an AA or transfer degree. To help with this the Theatre department will continue to facilitate and create workshops and seminars focusing on associate degree completion and transfer degree completion.

#### **Data from PLO Survey**

- a. Our department surveys show in the Theatre 8 classes 4% of the students are interested in an Associate Degree in Theatre and 9% in a Transfer Degree in Theatre while 86% of the students are interested in other degrees. Theatre 14A: 4% percent of the students are interested in an Associate Degree in Theatre and 33% of the students in The Transfer Degree and Theatre. Theatre 14B: 26% of the students are interested in an Associate Degree in Theatre and 60% of the students are interested in Transfer Degree in Theatre.*
- b. Our Department survey show 33% of students enrolled in Theatre 88: Fundamentals of Stage Makeup are interested in the transfer degree in theatre and 29% of students enrolled in theatre 84: Stagecraft are interested in the transfer degree in theatre. 29% of students enrolled in theatre 84 stagecraft are interested in an associate degree in theatre. This data will assist the theatre Department in preparing a strategy to aid our students in obtaining their educational goals.*
- c. Of the students performing in the musical 42% are interested in a transfer degree in theatre and 9% earned an associate degree in theatre. This data will assist the theatre Department in preparing a strategy to aid our students in obtaining their educational goals.*

Department faculty are examining the creation of new curriculum to undergird our current curriculum assisting our students in transferring to four-year universities. Our plan for the future is to examine our entire curriculum and align it with the state C-ID objectives. This will streamline our curriculum assisting students with matriculation.

Analysis of the Theatre Departments data received from the recent PLO and various SLOs confirm that many of our students are underprepared in the theatre arts. Students enrolled in Theatre 1, Theatre 4, Theatre 8, and theatre 14 A have had less high school preparation and consequently their skill levels tend to be more remedial. The Theatre Department is addressing this by examining their curriculum and looking at changes. One of the recommendations from our PLO is to include workshop performances that would allow the students to build their skills through limited performance opportunities. These performances would not be open to the public. This would allow a safe environment for students to explore performance in a well-defined workshop style event.

**Data from PLO Survey:**

*a. Over 50% of the students in both of these courses were interested in being involved in the El Camino college theatre Department as performers. Over 55% of students were interested in participating in El Camino college productions on the technical crews. Data suggests the Theatre Department could offer more performance opportunities for students taking these sections. Since students have very little performing arts experience in these courses the Theatre Department could explore workshop productions that would allow students to perform in front of smaller audiences. This would give students more performance opportunities and also could feed students into our transfer and theatre majors.*

*b. Our department wide surveys show that 45% of students in the Theatre 8 classes and 66% of the students in the Theatre 14A classes would be interested in performing in El Camino college productions. Since the data also supports the student's in Theatre 8 and Theatre 14A classes have a more limited skill set workshop productions could be developed that would allow students to have performance opportunities in a smaller more intimate venue.*

*c. Students seem to have difficulty in identifying the mechanics or structure of storytelling. Our student surveys show many of the students enrolling in our Theatre 1: and Theatre 4: classes have limited experience in the performing arts. In the Theatre 1: classes 31% had no performing arts experience in high school whereas in Theatre 4: 21% had no education in the performing arts at the high school level. Data also shows many students who did have performing arts experience had only 1 to 2 years. Students enrolled in these sections display an elementary skill set regarding the performing arts and theatre specifically.*

To facilitate these workshop style productions the Theatre department is recommending that Theatre 151 be converted to a fully functioning black box theatre. The Theatre faculty has also been made aware of new plans regarding reconstruction of the Fine Arts facilities. The department will need to work with the Fine Arts division dean to explore plans for our new facilities.

Over the next four years the Theatre department will be focusing on creating more interdisciplinary courses in the performing arts and will need an additional full-time faculty member for support. Our SLOs and PLOs have shown that students would greatly benefit from different types interdisciplinary classes. For example, we would like to create a musical theatre workshop class. This class would have three components, an acting component, a singing component, and a dance component. Our SLOs and PLO data shows that students enrolled in our production courses would benefit from this kind of course. Other interdisciplinary courses



between the Art Department and the theatre department could benefit students enrolled in our technical theatre classes. Again, our SLOs and PLO data show that students would benefit from such a course.

**Data from SLO/PLO**

*a. More emphasis should be placed on teaching students who are going to audition and perform in musicals proper techniques in voice and vocal production as well as movement and character development. There could possibly be more integration with the Music Department in the area of vocal instruction to assist the theatre students with their singing proficiency. Students could also benefit from a series of dance classes offered in the Dance Department. The theatre Department instructors should encourage theatre students to take vocal and dance classes as part of their preparation for auditioning for a musical.*

*b. Although students seem to score highly on movement and choreographic elements again there could be more integration with the college’s Dance Department. Theatre Department instructors should encourage acting students to also take dance classes.*

The Theatre department would like to continue to improve our relationship with our local high schools. As mentioned before the department invites local high schools to preview night of our theatre productions. High school students are not charged and have the opportunity to view our plays or musicals. The department faculty is looking at ways in which we can improve our relationship with local high school theatre programs.

**8c) List any related recommendations.**

8C RECOMMENDATIONS	COST ESTIMATE	STRATEGIC INITIATIVES
1. Improve transfer rates and degree/certificate completions through organizing major workshops, participating in high school outreach efforts, and new curriculum.	-----	B
2. Develop three new courses, an intermediate acting course, a theatre history course, and a technical theatre design course to align with transfer model curriculum.	-----	B
3. Purchase software upgrade for computer applications class (CADD and visualization) to support Entertainment Lighting Certificate curriculum.	\$6,000	A,B,D
4. Align current curriculum to state C-ID descriptors to support student transfer success.	-----	B
5. Hiring a new full-time theatre faculty member such as director/musician and/or director/choreographer to provide students with a more rounded performance skill set to support student success in transferring and auditioning.	\$90,000	A,B
6. Provide workshop-type production opportunities to provide more students with performance opportunities and also could feed students into our transfer and theatre majors.	-----	B
7. Renovate Theatre 151 into a fully functioning “Black Box” Theatre to provide an additional public performance space that could also serve Dance, Film/Video, and Photography. This would provide students with greater opportunity to perform in a more intimate flexible venue.	\$275,000	A,B,C, D F-1

## 9. Prioritized Recommendations

**9a) Provide a single, prioritized list of recommendations and needs for your program/department (drawn from sections 2-8).**

9A PRIORITIZED RECOMMENDATIONS	SECTION REFERENCE	COST ESTIMATE	STRAT INIT
1. Improve transfer rates and degree/certificate completions through organizing major workshops, participating in high school outreach efforts, and new curriculum.	3. Curriculum 8. Future Vision	-----	B
2. Hiring a new full-time theatre faculty member such as director/musician and/or director/choreographer to provide students with a more rounded performance skill set to support student success in transferring and auditioning.	3. Curriculum 8. Future Vision	\$90,000	A,B
3. Purchase software upgrade for computer applications class (CADD and visualization) to support Entertainment Lighting Certificate curriculum.	6. Tech/Software 8. Future Vision	\$6,000	A,B D F-2
4. Renovate Theatre 151 into a fully functioning "Black Box" Theatre to provide an additional public performance space that could also serve Dance, Film/Video, and Photography. This would provide students with greater opportunity to perform in a more intimate flexible venue.	4. SLOs 5. Facilities/Equip 8. Future Vision	\$275,000	A,B C,D F-1
5. Add a third acting classroom, such as Music 132 to allow for more flexibility and student access to rehearsal in preparation for classroom performances, workshops, and Theatre department productions.	4. SLOs 5. Facilities/Equip	\$1,000	A,B F-1
6. Align current curriculum to state C-ID descriptors to support student transfer success.	3. Curriculum 8. Future Vision	-----	B
7. Explore strategies to increase student attendance at Theatre department productions, such as lab fees, to improve student outcomes.	4. SLOs	-----	B
8. Develop three new courses, an intermediate acting course, a theatre history course, and a technical theatre design course to align with transfer model curriculum.	3. Curriculum 8. Future Vision	-----	B
9. Coordinate SLO assessments and revise instructional methods as necessary to ensure consistency of rigor in lecture courses such as Theatre 1 and Theatre 4 to improve student outcomes.	2. Data Analysis	-----	B
10. Offer more online courses in THEA 1 and THEA 4 to serve students' needs.	2. Data Analysis 3. Curriculum	-----	B
11. Provide workshop-type production opportunities to provide more students with performance opportunities and also could feed students into our transfer and theatre majors.	4. SLOs 8. Future Vision	-----	B

12. Encourage interdisciplinary opportunities with Music, Dance, Art, and Film/Video to encourage more student participation and better prepare students to perform in musical productions.	4. SLOs	-----	B
13. Ensure adequate instructional time is spent on discipline specific vocabulary to improve student outcomes.	4. SLOs	-----	B
14. Explore a process for creating opportunities for technical theatre students to work more closely with DFA staff on pre-production tasks related to Fine Arts productions to improve student outcomes.	4. SLOs	-----	B
15. Restore more sections of core and introductory Theatre classes to build program, if enrollment trends allow.	2. Data Analysis	-----	B

**9b) Explain why the list is prioritized in this way.**

The Theatre department believes that the addition of a third full-time faculty member will greatly enhance our department's productivity and access to students.

The conversion of theatre 151 into a fully functioning black box theatre while our students more opportunity to have workshop productions. This information was gathered from data taken from our theatre Department PLO.

Updated Software for the entertainment lighting certificate program will enhance student success in this area.

The addition of a third acting classroom will allow the Theatre department to grow.

# Appendix A

## Program Review Institutional Research

### Grade Distribution, Success, and Retention Theatre Fall

Program	Theatre	Preliminary Success Standard	<b>75.1%</b>
Term	Fall	5 year Success Average	<b>77.5%</b>
		5 year Success Minimum	<b>72.8%</b>

Year	COURSE	Method	Weeks	Grade Distribution											Total	Succ.	Reten.	
				'A'	'B'	'C'	'P'	'D'	'F'	'NP'	Inc P	Inc NP	'DR'	'W'				
2009	THEA-1	Distance Education	16	13	8	7	-	1	4	-	-	-	-	5	6	<b>44</b>	63.6%	75.0%
		Lecture	16	49	16	17	-	3	17	-	-	-	-	2	3	<b>107</b>	76.6%	95.3%
	THEA-14A	Lecture	16	23	15	5	-	1	-	-	-	-	3	2	<b>49</b>	87.8%	89.8%	
	THEA-14B	Lecture	16	3	5	6	-	2	1	-	-	-	-	3	<b>20</b>	70.0%	85.0%	
	THEA-16ABCD	Lecture	16	7	4	3	-	-	2	-	-	-	2	1	<b>19</b>	73.7%	84.2%	
	THEA-22AB	Lecture	16	13	2	-	-	-	1	-	-	-	-	2	<b>18</b>	83.3%	88.9%	
	THEA-4	Distance Education	16	5	4	1	-	3	3	-	-	-	5	5	<b>26</b>	<b>38.5%</b>	<b>61.5%</b>	
		Lecture	16	8	9	4	-	4	2	-	-	-	-	3	<b>30</b>	70.0%	90.0%	
	THEA-70ABCD	Laboratory	8	10	-	-	-	-	-	-	-	-	-	1	<b>11</b>	<b>90.9%</b>	90.9%	
	THEA-75ABCD	Laboratory	8	23	-	-	-	-	-	-	-	-	-	-	<b>23</b>	<b>100.0%</b>	<b>100.0%</b>	
	THEA-8	Lecture	14	12	10	5	-	3	2	-	-	-	-	1	<b>33</b>	81.8%	<b>97.0%</b>	
			16	28	15	13	-	7	11	-	-	-	2	9	<b>85</b>	65.9%	87.1%	

	<b>THEA-90</b>	Lecture	16	16	1	3	-	-	-	-	-	-	-	1	<b>21</b>	95.2%	95.2%
	<b>THEA-94</b>	Lecture	16	8	3	2	-	-	2	-	-	-	1	2	<b>18</b>	72.2%	83.3%
	<b>THEA-97ABCD</b>	Laboratory	8	28	2	1	-	-	3	-	-	-	-	-	<b>34</b>	91.2%	100.0%
	<b>THEA-98AB</b>	Laboratory	8	3	-	-	-	-	-	-	-	-	-	-	<b>3</b>	100.0%	100.0%
<b>2009 Total</b>				<b>249</b>	<b>94</b>	<b>67</b>	-	<b>24</b>	<b>48</b>	-	-	-	<b>20</b>	<b>39</b>	<b>541</b>	75.8%	89.1%
<b>2010</b>	<b>THEA-1</b>	Distance Education	16	5	5	3	-	-	14	-	-	-	3	4	<b>34</b>	38.2%	79.4%
		Lecture	16	53	16	10	-	4	6	-	-	-	1	8	<b>98</b>	80.6%	90.8%
	<b>THEA-14A</b>	Lecture	16	33	17	5	-	2	-	-	-	-	-	5	<b>62</b>	88.7%	91.9%
	<b>THEA-14B</b>	Lecture	16	6	5	5	-	1	-	-	-	-	-	1	<b>18</b>	88.9%	94.4%
	<b>THEA-16ABCD</b>	Lecture	16	9	8	1	-	-	-	-	-	-	-	1	<b>19</b>	94.7%	94.7%
	<b>THEA-4</b>	Lecture	16	13	5	4	-	3	1	-	-	-	-	2	<b>28</b>	78.6%	92.9%
	<b>THEA-70ABCD</b>	Laboratory	8	13	-	-	-	-	-	-	-	-	2	6	<b>21</b>	61.9%	61.9%
	<b>THEA-72AB</b>	Laboratory	8	5	-	-	-	-	-	-	-	-	-	-	<b>5</b>	100.0%	100.0%
	<b>THEA-75ABCD</b>	Laboratory	8	19	3	-	-	-	-	-	-	-	-	-	<b>22</b>	100.0%	100.0%
	<b>THEA-8</b>	Lecture	16	34	16	8	-	6	5	-	-	-	-	14	<b>83</b>	69.9%	83.1%
	<b>THEA-90</b>	Lecture	16	10	5	1	-	-	2	-	-	-	-	4	<b>22</b>	72.7%	81.8%
	<b>THEA-94</b>	Lecture	16	10	5	1	-	-	-	-	-	-	1	6	<b>23</b>	69.6%	69.6%
	<b>THEA-97ABCD</b>	Laboratory	8	25	2	-	-	-	5	-	-	2	-	4	<b>38</b>	71.1%	89.5%
	<b>THEA-98AB</b>	Laboratory	8	5	-	-	-	-	-	-	-	-	-	-	<b>5</b>	100.0%	100.0%
<b>2010 Total</b>				<b>240</b>	<b>87</b>	<b>38</b>	-	<b>16</b>	<b>33</b>	-	-	<b>2</b>	<b>7</b>	<b>55</b>	<b>478</b>	76.4%	87.0%

2011	THEA-1	Distance Education	16	5	12	8	-	1	4	-	-	-	5	13	<b>48</b>	<b>52.1%</b>	<b>62.5%</b>
		Lecture	16	35	24	10	-	4	8	-	-	-	5	7	<b>93</b>	74.2%	87.1%
	THEA-14A	Lecture	16	24	10	9	-	1	2	-	-	-	2	10	<b>58</b>	74.1%	79.3%
	THEA-14B	Lecture	16	9	8	3	-	1	-	-	-	-	-	-	<b>21</b>	95.2%	100.0%
	THEA-16ABCD	Lecture	16	6	10	1	-	-	-	-	-	-	2	1	<b>20</b>	85.0%	85.0%
	THEA-22AB	Lecture	16	10	4	4	-	-	1	-	-	-	1	1	<b>21</b>	85.7%	90.5%
	THEA-4	Lecture	16	9	7	8	-	3	1	-	-	-	1	4	<b>33</b>	72.7%	84.8%
	THEA-70ABCD	Laboratory	8	14	-	-	-	-	-	-	-	-	-	-	<b>14</b>	100.0%	100.0%
	THEA-75ABCD	Laboratory	8	29	-	-	-	-	-	-	-	-	-	-	<b>29</b>	100.0%	100.0%
	THEA-8	Lecture	16	24	16	18	-	3	3	-	2	1	4	8	<b>79</b>	75.9%	84.8%
	THEA-90	Lecture	16	12	2	-	-	-	6	-	-	-	-	1	<b>21</b>	66.7%	95.2%
	THEA-94	Lecture	16	10	6	2	-	-	-	-	-	-	-	1	<b>19</b>	94.7%	94.7%
	THEA-97ABCD	Laboratory	8	16	1	-	-	-	1	-	-	-	-	4	<b>22</b>	77.3%	81.8%
THEA-98AB	Laboratory	8	1	-	-	-	-	-	-	-	-	-	1	<b>2</b>	<b>50.0%</b>	<b>50.0%</b>	
<b>2011 Total</b>				<b>204</b>	<b>100</b>	<b>63</b>	-	<b>13</b>	<b>26</b>	-	<b>2</b>	<b>1</b>	<b>20</b>	<b>51</b>	<b>480</b>	76.9%	85.2%
2012	THEA-1	Lecture	16	35	22	15	-	3	8	-	-	-	-	3	<b>86</b>	83.7%	96.5%
	THEA-14A	Lecture	16	22	13	5	-	5	4	-	-	-	-	8	<b>57</b>	70.2%	86.0%
	THEA-14B	Lecture	16	8	5	4	-	3	2	-	-	-	-	1	<b>23</b>	73.9%	95.7%
	THEA-16ABCD	Lecture	16	9	9	1	-	-	-	-	-	-	-	1	<b>20</b>	95.0%	95.0%
	THEA-4	Lecture	16	11	10	7	-	-	4	-	-	-	-	3	<b>35</b>	80.0%	91.4%

<b>THEA-70ABCD</b>	Laboratory	8	9	-	-	-	-	-	-	-	-	-	-	-	<b>9</b>	100.0%	100.0%
<b>THEA-75ABCD</b>	Laboratory	8	18	3	-	-	-	-	-	-	-	-	-	-	<b>21</b>	100.0%	100.0%
<b>THEA-8</b>	Lecture	16	19	17	13	-	9	7	-	-	-	-	12	<b>77</b>	63.6%	84.4%	
<b>THEA-90</b>	Lecture	16	10	6	2	-	-	-	-	-	-	-	-	<b>18</b>	100.0%	100.0%	
<b>THEA-94</b>	Lecture	16	11	8	-	-	1	1	-	-	-	-	1	<b>22</b>	86.4%	95.5%	
<b>THEA-97ABCD</b>	Laboratory	8	32	1	-	-	-	5	-	-	-	-	5	<b>43</b>	76.7%	88.4%	
<b>THEA-98AB</b>	Laboratory	8	2	-	-	-	-	-	-	-	-	-	-	<b>2</b>	100.0%	100.0%	
<b>2012 Total</b>			<b>186</b>	<b>94</b>	<b>47</b>	-	<b>21</b>	<b>31</b>	-	-	-	-	<b>34</b>	<b>413</b>	79.2%	91.8%	

# Grade Distribution, Success, and Retention

## Theatre

### Spring

Program Theatre  
Term Spring

Preliminary Success Standard **75.1%**  
5 year Success Average **77.5%**  
5 year Success Minimum **72.8%**

Year	COURSE	Method	Weeks	Grade Distribution											Total	Succ.	Reten.
				'A'	'B'	'C'	'P'	'D'	'F'	'NP'	Inc P	Inc NP	'DR'	'W'			
2010	THEA-1	Lecture	16	46	16	9	-	3	5	-	-	-	2	9	90	78.9%	87.8%
	THEA-14A	Lecture	16	41	22	5	-	-	3	-	-	-	5	5	81	84.0%	87.7%
	THEA-14B	Lecture	16	7	3	4	-	3	2	-	-	-	-	2	21	66.7%	90.5%
	THEA-15ABCD	Lecture	16	9	7	4	-	1	1	-	-	-	-	2	24	83.3%	91.7%
	THEA-4	Distance Education	16	6	2	3	-	-	-	-	-	-	7	7	25	44.0%	44.0%
		Lecture	16	15	11	1	-	1	2	-	-	-	-	5	35	77.1%	85.7%
	THEA-40A	Lecture	16	5	4	-	-	-	-	-	-	-	-	-	9	100.0%	100.0%
	THEA-70ABCD	Laboratory	8	13	2	-	-	-	-	-	-	-	2	2	19	78.9%	78.9%
	THEA-74ABCD	Laboratory	8	11	-	-	-	-	-	-	-	-	-	-	11	100.0%	100.0%
	THEA-8	Lecture	16	26	20	10	-	12	17	-	-	-	4	11	100	56.0%	85.0%
	THEA-84	Lecture	16	11	2	3	-	-	1	-	-	-	-	1	18	88.9%	94.4%
	THEA-88	Lecture	16	5	4	1	-	1	1	-	-	-	1	6	19	52.6%	63.2%
	THEA-97ABCD	Laboratory	8	37	-	-	-	-	-	-	-	-	-	5	42	88.1%	88.1%
	THEA-98AB	Laboratory	8	1	-	-	-	-	-	-	-	-	-	-	1	100.0%	100.0%



<b>2010 Total</b>			<b>233</b>	<b>93</b>	<b>40</b>	<b>-</b>	<b>21</b>	<b>32</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>21</b>	<b>55</b>	<b>495</b>	<b>73.9%</b>	<b>84.6%</b>	
<b>2011</b>	<b>THEA-1</b>	Distance Education	16	8	6	5	-	-	5	-	-	-	1	6	<b>31</b>	61.3%	77.4%
		Lecture	16	36	15	11	-	2	8	-	-	-	5	6	<b>83</b>	74.7%	86.7%
	<b>THEA-14A</b>	Lecture	16	23	15	7	-	1	6	-	-	-	1	3	<b>56</b>	80.4%	92.9%
	<b>THEA-14B</b>	Lecture	16	7	5	3	-	5	-	-	-	-	-	-	<b>20</b>	75.0%	100.0%
	<b>THEA-15ABCD</b>	Lecture	16	14	11	-	-	-	-	-	-	-	1	-	<b>26</b>	96.2%	96.2%
	<b>THEA-4</b>	Lecture	16	20	7	5	-	1	2	-	-	-	-	7	<b>42</b>	76.2%	83.3%
	<b>THEA-40A</b>	Lecture	16	9	-	-	-	-	-	-	-	-	-	-	<b>9</b>	100.0%	100.0%
	<b>THEA-70ABCD</b>	Laboratory	8	12	-	-	-	-	8	-	-	-	-	5	<b>25</b>	48.0%	80.0%
	<b>THEA-72AB</b>	Laboratory	8	-	-	-	-	-	2	-	-	-	-	1	<b>3</b>	0.0%	66.7%
	<b>THEA-74ABCD</b>	Laboratory	8	8	-	-	-	-	-	-	-	-	-	-	<b>8</b>	100.0%	100.0%
	<b>THEA-8</b>	Lecture	16	52	37	25	-	1	16	-	-	-	7	20	<b>158</b>	72.2%	82.9%
	<b>THEA-84</b>	Lecture	16	16	3	3	-	1	1	-	-	-	-	-	<b>24</b>	91.7%	100.0%
	<b>THEA-88</b>	Lecture	16	5	6	2	-	1	1	-	-	-	1	-	<b>16</b>	81.3%	93.8%
	<b>THEA-97ABCD</b>	Laboratory	8	23	1	-	-	-	-	-	-	-	-	4	<b>28</b>	85.7%	85.7%
	<b>THEA-98AB</b>	Laboratory	8	14	-	-	-	-	-	-	-	-	-	2	<b>16</b>	87.5%	87.5%
<b>2011 Total</b>			<b>247</b>	<b>106</b>	<b>61</b>	<b>-</b>	<b>12</b>	<b>49</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>16</b>	<b>54</b>	<b>545</b>	<b>76.0%</b>	<b>87.2%</b>	

<b>2012</b>	<b>THEA-1</b>	Lecture	16	47	26	7	-	2	5	-	-	-	-	8	<b>95</b>	84.2%	91.6%
	<b>THEA-14A</b>	Lecture	16	25	7	2	-	-	3	-	-	-	5	9	<b>51</b>	66.7%	72.5%
	<b>THEA-14B</b>	Lecture	16	6	8	6	-	1	3	-	-	-	-	-	<b>24</b>	83.3%	100.0%
	<b>THEA-15ABCD</b>	Lecture	16	13	6	6	-	-	1	-	-	-	-	-	<b>26</b>	96.2%	100.0%
	<b>THEA-4</b>	Lecture	16	16	5	4	-	1	1	-	-	-	3	3	<b>33</b>	75.8%	81.8%
	<b>THEA-40A</b>	Lecture	16	9	-	-	-	-	-	-	-	-	-	-	<b>9</b>	100.0%	100.0%
	<b>THEA-70ABCD</b>	Laboratory	8	20	-	-	-	-	-	-	-	-	-	-	<b>20</b>	100.0%	100.0%
	<b>THEA-74ABCD</b>	Laboratory	8	15	-	-	-	-	1	-	-	-	-	-	<b>16</b>	93.8%	100.0%
	<b>THEA-8</b>	Lecture	16	19	20	13	-	4	9	-	-	-	9	11	<b>85</b>	61.2%	76.5%
	<b>THEA-84</b>	Lecture	16	13	2	-	-	-	2	-	-	-	-	2	<b>19</b>	78.9%	89.5%
	<b>THEA-97ABCD</b>	Laboratory	8	27	-	-	-	-	2	-	-	-	-	5	<b>34</b>	79.4%	85.3%
	<b>THEA-98AB</b>	Laboratory	8	1	-	-	-	-	-	-	-	-	-	-	<b>1</b>	100.0%	100.0%
<b>2012 Total</b>				<b>211</b>	<b>74</b>	<b>38</b>	-	<b>8</b>	<b>27</b>	-	-	-	<b>17</b>	<b>38</b>	<b>413</b>	78.2%	86.7%
<b>2013</b>	<b>THEA-1</b>	Lecture	16	43	40	14	-	6	3	-	-	-	-	19	<b>125</b>	77.6%	84.8%
	<b>THEA-14A</b>	Lecture	16	25	14	4	-	1	1	-	-	-	-	8	<b>53</b>	81.1%	84.9%
	<b>THEA-14B</b>	Lecture	16	6	6	2	-	1	1	-	-	-	-	3	<b>19</b>	73.7%	84.2%
	<b>THEA-15ABCD</b>	Lecture	16	9	9	2	-	1	1	-	-	-	-	3	<b>25</b>	80.0%	88.0%
	<b>THEA-4</b>	Lecture	16	14	10	5	-	-	-	-	-	-	-	3	<b>32</b>	90.6%	90.6%
	<b>THEA-40A</b>	Lecture	16	9	-	-	-	-	-	-	-	-	-	-	<b>9</b>	100.0%	100.0%
	<b>THEA-70ABCD</b>	Laboratory	8	15	-	-	-	-	-	-	-	-	-	-	<b>15</b>	100.0%	100.0%

<b>THEA-74ABCD</b>	Laboratory	8	24	-	-	-	-	-	-	-	-	-	-	-	<b>24</b>	100.0%	100.0%
<b>THEA-8</b>	Lecture	16	24	22	18	-	4	6	-	1	-	-	20	<b>95</b>	68.4%	78.9%	
<b>THEA-84</b>	Lecture	16	10	5	-	-	1	1	-	-	-	-	3	<b>20</b>	75.0%	85.0%	
<b>THEA-88</b>	Lecture	16	2	8	3	-	2	-	-	-	-	-	3	<b>18</b>	72.2%	83.3%	
<b>THEA-97ABCD</b>	Laboratory	8	30	3	-	-	-	1	-	-	-	-	15	<b>49</b>	67.3%	69.4%	
<b>THEA-98AB</b>	Laboratory	8	6	-	-	-	-	-	-	-	-	-	-	<b>6</b>	100.0%	100.0%	
<b>2013 Total</b>			<b>217</b>	<b>117</b>	<b>48</b>	-	<b>16</b>	<b>14</b>	-	<b>1</b>	-	-	<b>77</b>	<b>490</b>	78.2%	84.3%	

# Theatre Fall

		Fall				ECC Student Population	District Boundary Population
		Term					
		2009	2010	2011	2012	Fall 2012	2010 Census
<b>Term Headcount</b>		443	383	388	319	23,409	556,400
<b>Gender</b>	F	54.6%	55.1%	53.4%	50.5%	52.5%	51.0%
	M	45.4%	44.9%	46.6%	49.5%	47.5%	49.0%
<b>Ethnicity</b>	African-American	25.3%	24.5%	25.5%	25.4%	17.0%	15.1%
	Amer. Ind. or Alask. Native	0.5%	0.8%	0.0%	0.3%	0.2%	0.2%
	Asian	7.7%	9.7%	13.1%	11.0%	16.1%	13.6%
	Latino	26.9%	31.6%	34.8%	39.2%	44.7%	34.5%
	Pacific Islander	2.0%	1.6%	0.5%	0.6%	0.5%	0.5%
	White	22.3%	21.7%	16.8%	16.9%	15.6%	32.8%
	Two or More	2.7%	5.2%	6.7%	4.7%	3.8%	2.9%
Unknown or Decline		12.6%	5.0%	2.6%	1.9%	2.0%	0.4%
<b>Age/ Age Group</b>	<17	5.4%	1.0%	0.0%	0.0%	0.8%	24.2%
	17	5.4%	3.4%	1.5%	3.1%	2.0%	
	18	19.2%	15.9%	14.4%	15.4%	11.6%	2.5%
	19	15.6%	20.4%	19.3%	21.0%	14.7%	
	20	13.8%	17.5%	16.0%	15.7%	13.1%	1.2%
	21	9.9%	9.7%	10.6%	8.8%	9.5%	
	22	5.2%	6.8%	10.1%	6.9%	7.3%	3.9%
	23	4.5%	4.2%	5.9%	6.9%	5.6%	
	24	1.8%	2.6%	2.8%	3.8%	4.6%	
	25-29	9.5%	8.4%	9.0%	11.3%	12.7%	7.4%
	30-39	3.6%	3.9%	5.2%	3.1%	9.0%	14.9%
	40-49	3.4%	3.9%	2.1%	1.9%	4.7%	15.9%
	50-64	2.5%	2.1%	2.6%	1.6%	3.5%	18.1%
65+	0.2%	0.3%	0.5%	0.6%	0.8%	10.6%	
<b>Class Load</b>	Full-time	51.0%	52.0%	50.5%	45.1%	29.8%	
	Part-time	40.9%	45.2%	45.6%	53.6%	69.2%	
<b>Academic Level</b>	College degree	7.2%	8.1%	6.4%	5.6%	12.3%	
	HS Grad	80.1%	86.9%	90.7%	91.8%	83.2%	
	Not a HS Grad	2.5%	3.1%	1.3%	0.0%	1.4%	
	K-12 Special Admit	7.9%	0.8%	0.0%	0.0%	1.1%	

	Unknown	2.3%	1.0%	1.5%	2.5%	1.9%	
<b>Educational Goal</b>	Intend to Transfer	27.8%	32.1%	31.4%	31.0%	31.4%	
	Degree/Certificate Only	2.0%	2.9%	1.8%	4.1%	3.9%	
	Retrain/recertif.	4.5%	1.6%	2.3%	2.5%	3.8%	
	Basic Skills/GED	7.4%	4.4%	5.7%	6.6%	5.3%	
	Enrichment	5.2%	4.2%	5.2%	3.1%	4.1%	
	UndeC-IDed	20.1%	16.4%	17.5%	15.7%	16.7%	
	Unstated	0.0%	0.0%	0.0%	0.0%	35.0%	

# Theatre Spring

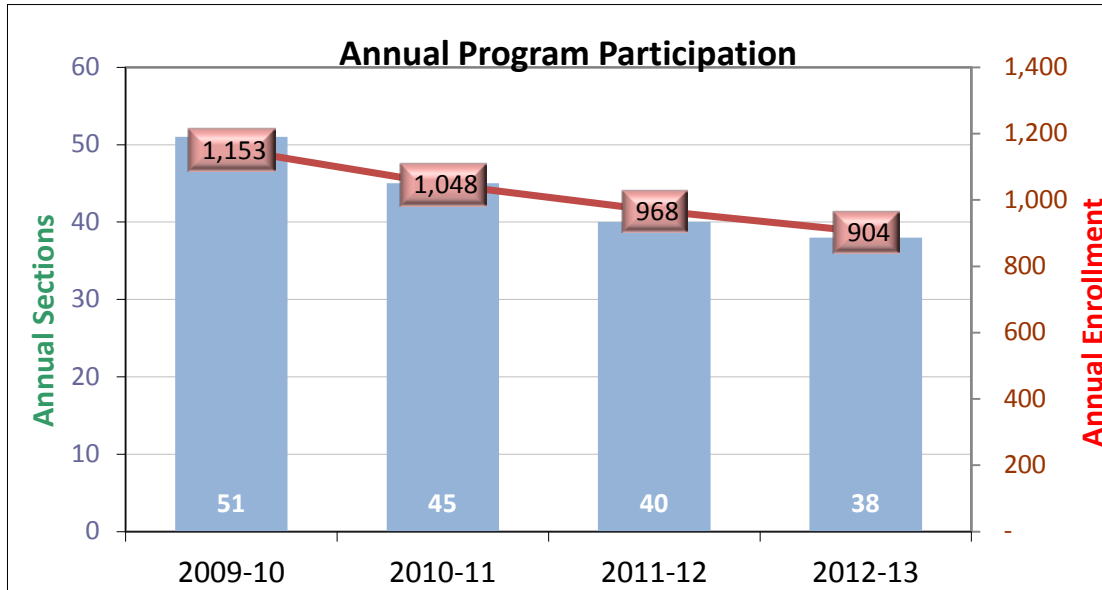
		Spring				ECC Student Population	District Boundary Population
		Term					
		2010	2011	2012	2013	Spring 2013	2010 Census
<b>Term Headcount</b>		413	447	334	402	22,660	556,400
<b>Gender</b>	F	48.4%	55.3%	54.8%	49.8%	52.0%	51.0%
	M	51.6%	44.7%	45.2%	50.2%	48.0%	49.0%
<b>Ethnicity</b>	African-American	25.9%	32.0%	27.2%	25.1%	16.6%	15.1%
	Amer. Ind. or Alask. Native	0.5%	0.0%	0.0%	0.2%	0.2%	0.2%
	Asian	11.4%	8.3%	14.4%	8.5%	16.0%	13.6%
	Latino	26.2%	28.4%	30.5%	39.3%	45.1%	34.5%
	Pacific Islander	1.9%	0.7%	1.2%	0.5%	0.5%	0.5%
	White	23.5%	20.1%	19.2%	19.4%	15.9%	32.8%
	Two or More	2.9%	4.9%	5.4%	5.7%	4.0%	2.9%
Unknown or Decline		7.7%	5.6%	2.1%	1.2%	1.7%	0.4%
<b>Age/ Age Group</b>	<17	5.1%	6.5%	0.0%	0.5%	0.2%	24.2%
	17	3.1%	2.9%	0.9%	0.5%	0.6%	
	18	14.8%	15.0%	11.7%	16.2%	9.8%	2.5%
	19	18.2%	19.2%	25.4%	21.1%	14.8%	
	20	15.7%	14.5%	18.6%	13.7%	13.6%	1.2%
	21	9.9%	9.4%	8.4%	10.4%	10.4%	
	22	9.0%	6.0%	8.7%	6.0%	8.0%	3.9%
	23	4.1%	5.4%	6.0%	6.7%	6.0%	
	24	4.1%	1.8%	5.7%	4.0%	4.7%	
	25-29	5.8%	8.7%	8.4%	10.4%	13.4%	7.4%
	30-39	6.1%	4.9%	3.6%	4.7%	9.4%	14.9%
	40-49	2.2%	3.4%	1.8%	3.0%	4.4%	15.9%
	50-64	1.7%	2.0%	0.9%	2.2%	3.7%	18.1%
65+	0.2%	0.2%	0.0%	0.5%	0.9%	10.6%	
<b>Class Load</b>	Full-time	48.2%	46.3%	48.8%	42.0%	26.7%	
	Part-time	50.8%	52.8%	50.6%	55.7%	69.0%	
<b>Academic Level</b>	College degree	7.7%	4.7%	6.0%	8.2%	12.3%	
	HS Grad	78.9%	82.3%	90.7%	88.6%	83.8%	
	Not a HS Grad	2.7%	1.3%	0.9%	0.2%	0.5%	
	K-12 Special Admit	8.5%	9.8%	0.0%	0.2%	0.6%	

	Unknown	2.2%	1.8%	2.4%	2.7%	2.9%	
<b>Educational Goal</b>	Intend to Transfer	31.2%	29.1%	31.7%	30.6%	31.0%	
	Degree/Certificate Only	2.7%	3.1%	2.4%	4.5%	3.9%	
	Retrain/recertif.	3.9%	2.5%	2.7%	1.7%	3.6%	
	Basic Skills/GED	4.1%	5.6%	5.1%	7.2%	5.6%	
	Enrichment	4.1%	4.9%	3.6%	3.0%	4.2%	
	UndeC-IDed	21.5%	22.4%	18.0%	17.2%	16.2%	
	Unstated	0.0%	0.0%	0.0%	0.0%	35.5%	

## Program Participation (4-year Trend)

### Theatre

Years: 2009-10 to 2012-13



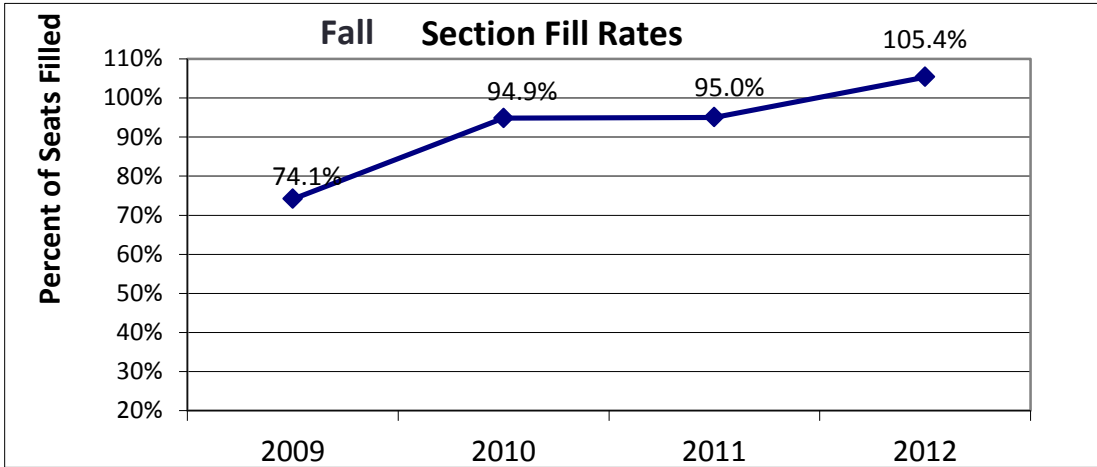
	2009-10	2010-11	2011-12	2012-13	4 Yr Average
Annual Enrollment	1,153	1,048	968	904	1,018

### Course, Section, Seat Counts

Theatre	2009-10	2010-11	2011-12	2012-13
Sections	51	45	40	38
Seats	1,153	1,048	968	904

	2009-10	2010-11	2011-12	2012-13
Headcount	867	769	702	645
Enrollments/Student	1.33	1.36	1.38	1.40





Course Fill Rates	2009	2010	2011	2012
Theatre	74.1%	94.9%	95.0%	105.4%
0	130	99	106	66
1	372	331	317	319
2	40	51	64	28

	542	481	487	413
Cap	731	505	505	392
Enrollment	542	479	480	413

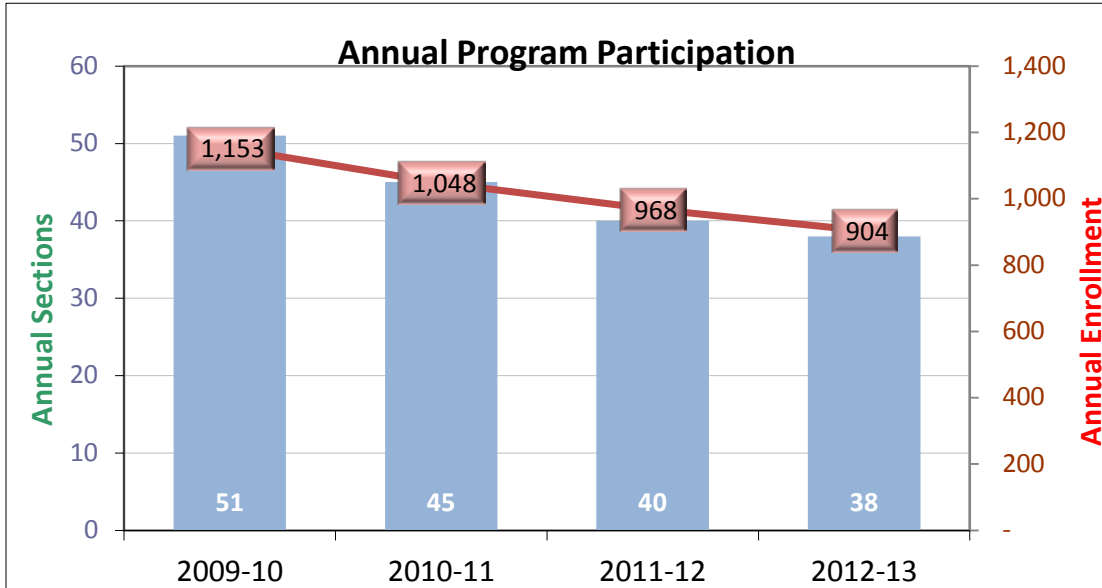
**Enrollment by Time of Day**

Fall Term	2009	2010	2011	2012
Day	68.6%	68.8%	65.1%	77.2%
Night	7.4%	10.6%	13.1%	6.8%
Weekend/Unknown	24.0%	20.6%	21.8%	16.0%

## Program Participation (4-year Trend)

### Theatre

Years: 2009-10 to 2012-13

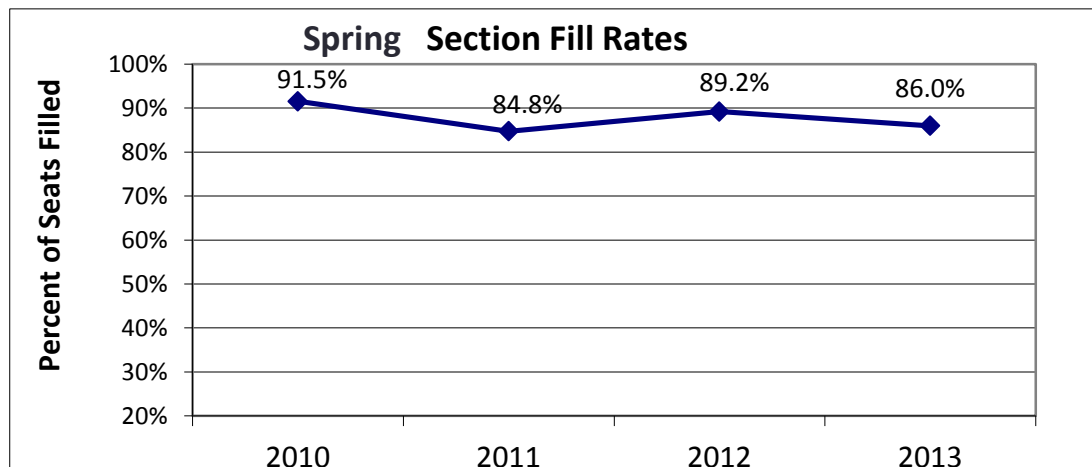


	2009-10	2010-11	2011-12	2012-13	4 Yr Average
Annual Enrollment	1,153	1,048	968	904	1,018

#### Course, Section, Seat Counts

Theatre	2009-10	2010-11	2011-12	2012-13
Sections	51	45	40	38
Seats	1,153	1,048	968	904

	2009-10	2010-11	2011-12	2012-13
Headcount	867	769	702	645
Enrollments/Student	1.33	1.36	1.38	1.40



Course Fill Rates	2010	2011	2012	2013
Theatre	91.5%	84.8%	89.2%	86.0%
0	79	111	51	79
1	352	402	342	397
2	67	32	20	15

	498	545	413	491
Cap	543	643	463	571
Enrollment	497	545	413	491

#### Enrollment by Time of Day

Spring Term	2010	2011	2012	2013
Day	70.7%	73.8%	82.8%	80.9%
Night	13.5%	5.9%	4.8%	3.1%
Weekend/Unknown	15.9%	20.4%	12.3%	16.1%

## Demographic Success Characteristics

### Theatre

#### Fall: 2009 to 2012

<i>Ethnicity</i>	Fall 2009		Fall 2010		Fall 2011		Fall 2012	
	Success	N	Success	N	Success	N	Success	N
African-American	65.8%	114	57.7%	111	62.2%	111	62.1%	95
Amer. Ind. or Alask. Native	100.0%	2	100.0%	3	0.0%	-	100.0%	1
Asian	83.0%	47	87.0%	46	89.1%	55	93.3%	45
Latino	81.4%	129	76.2%	147	80.5%	154	77.6%	143
Pacific Islander	87.5%	16	100.0%	14	100.0%	3	75.0%	4
Two or More	78.6%	14	73.9%	23	90.6%	32	71.4%	21
Unknown or Decline	71.0%	62	96.3%	27	93.8%	16	100.0%	14
White	87.0%	138	88.1%	101	89.9%	89	91.1%	90
<i>Gender</i>								
M	76.6%	256	74.5%	216	80.1%	211	76.8%	198
F	80.5%	266	79.7%	256	80.3%	249	81.4%	215
X	0.0%	-	0.0%	-	0.0%	-	0.0%	-
<i>Age Groups</i>								
19 or less	79.6%	230	79.7%	182	83.1%	154	79.1%	153
20 to 24	77.0%	191	78.9%	199	80.1%	216	76.7%	176
25 to 49	76.5%	85	69.6%	79	72.7%	77	82.2%	73
Over 49	93.8%	16	66.7%	12	92.3%	13	100.0%	11

X: Counts are suppressed for groups with less than 10 students.

Shaded regions indicate groups achieving at a rate less than 80% of the reference group, respectively. Reference groups are White, male, and 20 to 24 years old.

## Demographic Success Characteristics

### Theatre

### Spring: 2010 to 2013

<i>Ethnicity</i>	Spring 2010		Spring 2011		Spring 2012		Spring 2013	
	Successes	N	Successes	N	Successes	N	Successes	N
African-American	59.6%	114	69.2%	156	67.6%	102	60.9%	115
Amer. Ind. or Alask. Native	50.0%	2	0.0%	-	0.0%	-	100.0%	1
Asian	88.9%	54	88.9%	45	92.2%	51	87.5%	40
Latino	80.2%	121	79.5%	146	82.4%	119	76.5%	183
Pacific Islander	80.0%	15	100.0%	10	100.0%	5	100.0%	2
Two or More	71.4%	14	56.5%	23	78.3%	23	80.0%	25
Unknown or Decline	82.1%	39	86.5%	37	91.7%	12	92.3%	13
White	83.8%	117	84.8%	112	89.3%	84	92.0%	112
<i>Gender</i>								
M	75.2%	250	77.9%	244	80.9%	183	78.5%	247
F	78.8%	226	78.6%	285	82.2%	213	77.5%	244
X	0.0%	-	0.0%	-	0.0%	-	0.0%	-
<i>Age Groups</i>								
19 or less	75.8%	190	79.3%	217	78.5%	149	74.4%	180
20 to 24	78.1%	215	76.3%	219	84.3%	191	81.9%	204
25 to 49	72.6%	62	80.7%	83	78.4%	51	76.6%	94
Over 49	100.0%	9	80.0%	10	100.0%	5	76.9%	13

X: Counts are suppressed for groups with less than 10 students.

Shaded regions indicate groups achieving at a rate less than 80% of the reference group, respectively. Reference groups are White, male, and 20 to 24 years old.

# Appendix B

## THEATRE 6-YEAR COURSE REVIEW CYCLE

Total # of Courses:	24	Courses Requiring CCC Blanket Approval: (Special Topics, CWEE, and Independent Study courses)						2						
Course	Last Course Review	YEAR 1		YEAR 2		YEAR 3		YEAR 4		YEAR 5		YEAR 6		
		FA 10	SP 11	FA 11	SP 12	FA 12	SP 13	FA 13	SP 14	FA 14	SP 15	FA 15	FA 15	SP 16
<b>Blanket Approved</b>						P	P							
THEA-50	2008-2009					P	P							
THEA-99abc	2009-2010					P	P							
<b>Courses for Review</b>						P	P							
THEA-1	2009-2010					P	P	x						
THEA-14A	2009-2010					P	P	x						
THEA-14B	2009-2010					P	P	x						
THEA-15abcd	2005-2006		x			P	P						x	
THEA-16abcd	2009-2010					P	P	x						
THEA-190ab	2009-2010					P	P					x		
THEA-191ab	2009-2010					P	P					x		
THEA-22ab	2009-2010					P	P		x					
THEA-4	2007-2008		x			P	P						x	
THEA-40A	2009-2010					P	P		x					
THEA-70abcd	2009-2010					P	P						x	
THEA-74abcd	2005-2006	R. Scarlata				P	P						x	
THEA-75abcd	2009-2010					P	P						x	
THEA-8	2009-2010					P	P						x	
THEA-84	2009-2010					P	P		x					
THEA-88	2009-2010					P	P		x					
THEA-90	2009-2010					P	P		x					
THEA-94	2009-2010					P	P						x	
THEA-95abcd	2008-2009					P	P	x						
THEA-97abcd	2009-2010					P	P						x	
THEA-98ab	2009-2010					P	P						x	

## Appendix C

# Theatre

## Associate of Arts (A. A.) Degree

REQUIREMENTS	UNITS
ECC General Education	30
Major Requirement	26 - 27
General Elective	3 - 4
<b>TOTAL</b>	<b>60</b>

### PATHWAY -- *Sample 2 Year Plan*

Semester 1		Semester 2	
COURSE	UNITS	COURSE	UNITS
<b>THEA 103</b> (formerly THEA 1) Theatre Appreciation	3	<b>THEA 104</b> (formerly THEA 4) Dramatic Literature	3
<b>THEA 114</b> (formerly THEA 14A) Fundamentals of Acting	3	<b>THEA 184</b> (formerly THEA 84) Stagecraft	3
<b>THEA 270abcd</b> (formerly THEA 70abcd) Beginning Student Production ----- <b>OR</b> -----	1	<b>THEA 270abcd</b> (formerly THEA 70abcd) Beginning Student Production ----- <b>OR</b> -----	1
<b>THEA 197abcd</b> (formerly THEA 97abcd) Technical Theatre Production		<b>THEA 197abcd</b> (formerly THEA 97abcd) Technical Theatre Production	
<i>General Education</i>	9	<i>General Education</i>	9
Semester Total	16	Semester Total	16
Semester 3		Semester 4	
COURSE	UNITS	COURSE	UNITS
<b>THEA 185</b> (formerly THEA90) Introduction to Lighting and Sound	3	<b>THEA 214A</b> (formerly THEA 14B) Intermediate Acting	3
<b>THEA 189</b> (formerly THEA 94) Costuming for the Stage	3	<b>THEA 270abcd</b> (formerly THEA 70abcd) Beginning Student Production ----- <b>OR</b> -----	1
		<b>THEA 197abcd</b> (formerly THEA 97abcd) Technical Theatre Production	
<i>Theatre Elective*</i>	3	<i>Theatre or General Elective*</i>	3
<i>General Education</i>	6	<i>General Education</i>	6
Semester Total	15	Semester Total	13

**\*Theatre electives offered only in:**

**Fall:** THEA 188 Fundamentals of Stage Makeup, THEA 216 Acting; Audition and Cold Reading, THEA 217 Acting Shakespeare

**Spring:** THEA 215 Improvisation, THEA 240 Fundamentals of Stage Direction

**Note:** Students intending to transfer should consult transfer destination for specific course or other requirements, including portfolio and audition.

# Theatre

## Certificate of Achievement

### Entertainment Lighting Technology

Total Units 21

## PATHWAY -- *Sample 3 Semester Plan*

Semester 1		Semester 2	
COURSE	U NITS	COURSE	U NITS
<b>THEA 185</b> (formerly THEA 90) Introduction to Lighting and Sound	3	<b>THEA 184</b> (formerly THEA 84) Stagecraft	3
<b>THEA 190</b> Operation of Intelligent Lighting Fixtures	2	<b>THEA 192</b> Setup of Intelligent Lighting Fixtures	2
<b>THEA 191</b> Repair and Maintenance of Intelligent Lighting Fixtures	2	<b>THEA 193</b> Programming and Lighting Design (formerly Intelligent Lighting Systems)	2
<b>THEA 197abcd</b> (formerly THEA 97abcd) Technical Theatre Production	1	<b>THEA 197abcd</b> (formerly THEA 97abcd) Technical Theatre Production	1
Semester Total		Semester Total	
8		8	

Semester 3	
COURSE	U NITS
<b>THEA 294</b> Computer Applications for the Entertainment Lighting Industry	3
<b>THEA 295</b> Industry Analysis and Portfolio Planning for the Entertainment Lighting Industry	2
Semester Total	
5	



# Appendix D

Fine Arts Institutional (ILO), Program (PLO), and Course (SLO) Alignment						
<b>Program: Theatre</b>		<b>Number of Courses: 24</b>		<b>Date Updated 3.13.13</b>	<b>Submitted by Bill Georges Ext. 6770</b>	
Institutional SLOs	I. Content Knowledge	II. Critical, Creative, and Analytical Thinking	III. Communication and Comprehension	IV. Professional and Personal Growth	V. Community and Collaboration	VI. Information and Technology Literacy
Program Rating	4	3	4	2	3	3
<b>Program Level SLOS</b>						<b>ILOs to PLOs Alignment (Rate 1-4)</b>
						I I I I V V I I I I V I
1. Upon successful completion of this course the student will be able to analyze and critique elements of plot, character, theme, music, diction, and spectacle, within a cultural, relevant and historical context.						4 3 4 2 3 2
2. Students will possess knowledge and be able to analyze and critique the terminology, technical skill, and performance artistry of specific theatrical acting styles.						4 3 4 2 2 2
3. Students will possess knowledge and be able to analyze and critique the elements of theatrical design within a historical content.						4 3 4 2 2 2
4. Upon successful completion of this course, students will have the ability to create a character in a live, scripted, and rehearsed Theatre Department Production.						3 3 4 3 2 2
5. Students will possess the knowledge and be able to perform the tasks for various crew positions in a live Theatre Department Production.						3 4 3 2 3 2
<b>Course Level SLOs</b>				<b>Course to Program SLO Alignment Mark with an X</b>		<b>ILOs to Course SLOs Alignment (Rate 1-4)</b>
				P P P P P 1 2 3 4 5	I I I I V V I I I I V I	
<b>THEA 1 Introduction to the Theatre:</b> Upon successful completion of this course students will possess the knowledge of various theatre occupations including the actor, director, designer, and playwright within a cultural, relevant and historical context.				X		4 3 4 2 2 2
<b>THEA 4 Dramatic Literature:</b> Upon successful completion of this course students will be able to analyze and critique classical and modern theatre play scripts within a historical, cultural, and relevant context.				X		4 3 4 2 2 2

Course Level SLOs	Course to Program SLO Alignment Mark with an X					ILOs to Course SLOs Alignment (Rate 1-4)					
	P 1	P 2	P 3	P 4	P 5	I 1	I 2	I 3	I 4	V 1	V 2
<b>THEA 8 Introduction to Acting:</b> Upon successful completion of this course students will demonstrate and apply through monologues and short scenes the beginning elements of the acting process according to professional standards.		X				4	2	4	2	4	2
<b>THEA 14A Fundamentals of Acting:</b> Upon successful completion of this course students will demonstrate and apply, through monologues short scenes, elements of personal acting process according to professional standards.		X				3	3	4	3	4	2
<b>THEA 14B Intermediate Acting:</b> Upon successful completion of this course students will demonstrate the mastery of the personal acting process through monologues and short scenes according to professional standards.		X				4	2	4	2	2	2
<b>THEA 15abcd Improvisation:</b> Upon successful completion of this course students will have the ability to demonstrate and critique impromptu improvisational scenes according to professional standards.		X				4	2	4	2	4	2
<b>THEA 16abcd Acting: Audition and Cold Reading:</b> Upon successful completion of this course students will be able to analyze, critique and perform cold readings and contrasting monologues according to professional standards.		X				4	2	4	2	4	2
<b>THEA 22ab Acting Shakespeare:</b> Upon successful completion of this course students will be able to analyze, critique, and perform Shakespearean scenes according to professional standards.		X				4	2	4	2	4	2
<b>THEA 40A Fundamentals of Stage Direction:</b> Demonstrate and apply production concept, script analysis, staging and blocking, possible design applications, communication with actors on psychological as well as technical levels, rehearsal schedules.		X				4	2	4	2	4	2
<b>THEA 70abcd Beginning Theatre Production:</b> Upon successful completion of this course students will be able to demonstrate character creation and basic acting skills within a realized theatrical production according to professional standards.				X		3	2	4	2	4	2
<b>THEA 74abcd Musical Theatre Production:</b> Upon successful completion of this course students will be able to demonstrate character creation and basic acting skills within a realized musical theatre production according to professional standards.				X		3	2	4	2	4	2
<b>THEA 75abcd Student Performance Production Workshop:</b> Upon successful completion of this course students will be able to demonstrate character creation and basic acting skills within a workshop setting according to professional standards.				X		2	2	4	2	4	2

<b>THEA 84 Stagecraft:</b> Students will demonstrate the knowledge of and be able to use all scene shop tools to safely construct, cover and paint a theatrical flat.			X			4	4	2	2	2	2
<b>THEA 88 Fundamentals of Stage Makeup:</b> Students will demonstrate the knowledge of makeup tools for the purpose of creating theatrical makeup for specific characters			X			4	4	2	2	2	2
<b>THEA 90 Introduction to Stage Lighting and Sound:</b> Students will demonstrate the knowledge of and use all tools to safely hang and focus a theatrical lighting instrument.			X			4	4	2	2	2	2
<b>THEA 94 Costuming for the Stage:</b> Students will demonstrate the knowledge of and be able to safely use all costume shop tools to safely construct a theatrical costume.			X			4	4	2	2	2	2
<b>THEA 97abcd Technical Theatre Production:</b> Upon successful completion of this course students will demonstrate how to safely run the technical crewing elements of a live theatre production.					X	3	2	4	2	4	2
<b>THEA 98ab Advanced Technical Theatre Production:</b> Upon successful completion of this course students will demonstrate a master of how to safely run the technical crewing element of a live theatre production.					X	3	2	4	2	4	2
<b>THEA 190ab Operation of Intelligent Lighting Fixtures:</b> Students will use moving yoke wash fixtures to mix color replicating a sunset, candlelight, and moonlight on a subject in the lighting lab.			X			4	2	4	2	4	2
<b>THEA 191ab Repair and Maintenance of Intelligent Lighting Fixtures:</b> Students will identify and define the major systems used in different types of moving yoke projectors.			X			4	2	4	2	4	2
<b>THEA 192ab Setup of Intelligent Lighting Fixtures:</b> Students will demonstrate how to hang moving light fixtures using sage rigging practices.			X			4	2	4	2	4	2
<b>THEA 193ab Program and Lighting Design with Intelligent Lighting Fixtures:</b> Students will use patch, record, playback, and effect for intelligent lighting programming platforms.			X			4	2	4	2	4	2
<b>THEA 194ab Computer Applications for the Entertainment Lighting Industry:</b> Students will input light plot data into lighting database programs.			X			4	2	4	2	4	2
<b>THEA 195 Industry Analysis and Portfolio Planning for the Entertainment Lighting Industry:</b> Upon successful completion of this course the student will be able to select, prepare, and present appropriate content for a personal portfolio.			X			4	2	4	2	4	2

# Appendix E

## SLO and Assessment Timeline: Four-Year Cycle

Program		THEATRE
Calendar Year	Semester	Course # (Faculty Member)
<b>2011</b> YEAR 1 ▼ COURSE SLO ASSESSMENTS	<b>Spring 2011</b>	Theatre 190 (Georges) Theatre 191 (Georges) Theatre 195 (Georges) Theatre 40 (Scarlata)
	<b>Fall 2011</b>	Theatre 90 (Georges) Theatre 97abcd (Georges) Theatre 98 (Georges) Theatre 22ab (Scarlata) Theatre 75abcd (Scarlata) Theatre 4 (Almos) Theatre 14B (Thompson) Theatre 70abcd (DeMita) Theatre 94 (Wilkinson)
<b>2012</b> YEAR 2	<b>PROGRAM SLO ASSESSMENT</b>	
<b>2013</b> YEAR 3	<b>PROGRAM REVIEW</b>	
<b>2014</b> YEAR 4 ▼ COURSE SLO ASSESSMENTS	<b>Spring 2014</b>	Theatre 1 (Georges) Theatre 14A (Scarlata) Theatre 15abcd (Scarlata) Theatre 8 (Fagan)
	<b>Fall 2014</b>	Theatre 84 (Georges) Theatre 192 (Georges) Theatre 193 (Georges) Theatre 194 (Georges) Theatre 16abcd (Scarlata) Theatre 74abcd (Scarlata) Theatre 88 (Stah)