

Theatre Department Program Review

I. Overview of Program Department

The Theatre Department's AA degree provides students with a comprehensive foundation in theatre, history, and performance of 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. Students will demonstrate their proficiency through acting competency, public performance, research papers, essays, class projects, and technical crew assignments. Program assessment is measured by public performances, program completion, transferability, and periodic program review. Students qualify to pursue a variety of theatre and entertainment related careers and advanced degree options.

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.

Course offerings were considerably smaller than today. They consisted of acting, directing, history, survey, a technical course, and production courses for five to six plays per year. Currently there are 20 active courses that are offered on a rotating basis to allow a Theatre major the ability to take the entire 24 units of the major requirements in any given two-year period.

Though there are fewer course offerings, the student enrollment has increased to nearly 850 students per year by adding more sections of general course requirements such as Theatre 1, Theatre 4, and Theatre 8. The Theatre Department has also added online sections of Theatre 1 and Theatre 4. The online sections increase enrollment by 200 students per year. Enrollment in the Theatre majors' course work has continued to grow, although because of the loss of the number of productions (currently 3 faculty directed productions, and 1 student directed production) students do not have as many opportunities to practice their craft both onstage and backstage.

El Camino College's proximity to the second largest theatre market outside of New York as well as its proximity to the International center of the motion picture and television industries makes it a natural choice for students eager for training in acting, directing, and technical theatre and design. Additionally, El Camino is a feeder school for major universities that have world-class theatre programs: USC, UCLA, UCI, Loyola-Marymount, Cal States Long Beach, Los Angeles, Northridge, and Chapman University.

The El Camino College Theatre curriculum offers comprehensive and educational opportunities designed to meet the needs of students and community members who wish to increase their knowledge in the theory and practice of theatre. This is fulfilled through a structured program of theatre training in the areas of performance, technical production, and their related crafts. The curriculum is designed to serve Theatre majors, general education transfer students, vocationally oriented students, and the community.

II. Analysis of Institutional Research Data

Fall 2004

Course	A	B	C	CR	D	F	I	NC	DR	W	Total Grades	Success Rate	Retention Rate
THEA-1	13	18	15	0	7	17	0	0	0	19	89	51.7%	78.7%
	14.6%	20.2%	16.9%	0.0%	7.9%	19.1%	0.0%	0.0%	0.0%	21.3%			
THEA-14A	6	16	12	0	3	7	0	0	0	6	50	68.0%	88.0%
	12.0%	32.0%	24.0%	0.0%	6.0%	14.0%	0.0%	0.0%	0.0%	12.0%			
THEA-14B	5	6	4	0	0	0	0	0	0	2	17	88.2%	88.2%
	29.4%	35.3%	23.5%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	11.8%			
THEA-16ABCD	7	5	3	0	1	0	0	0	0	1	17	88.2%	94.1%
	41.2%	29.4%	17.6%	0.0%	5.9%	0.0%	0.0%	0.0%	0.0%	5.9%			
THEA-190AB	8	0	1	0	0	1	0	0	0	1	11	81.8%	90.9%
	72.7%	0.0%	9.1%	0.0%	0.0%	9.1%	0.0%	0.0%	0.0%	9.1%			
THEA-191AB	4	1	1	0	0	2	0	0	0	3	11	54.5%	72.7%
	36.4%	9.1%	9.1%	0.0%	0.0%	18.2%	0.0%	0.0%	0.0%	27.3%			
THEA-34AB	0	1	2	0	3	0	0	0	0	3	9	33.3%	66.7%
	0.0%	11.1%	22.2%	0.0%	33.3%	0.0%	0.0%	0.0%	0.0%	33.3%			
THEA-4	5	8	6	0	2	3	0	0	0	9	33	57.6%	72.7%
	15.2%	24.2%	18.2%	0.0%	6.1%	9.1%	0.0%	0.0%	0.0%	27.3%			
THEA-70ABCD	4	0	0	0	0	5	0	0	0	0	9	44.4%	100.0%
	44.4%	0.0%	0.0%	0.0%	0.0%	55.6%	0.0%	0.0%	0.0%	0.0%			
THEA-75ABCD	20	0	0	0	0	0	0	0	0	0	20	100.0%	100.0%
	100.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%			
THEA-8	15	14	13	0	9	17	0	0	0	10	78	53.8%	87.2%
	19.2%	17.9%	16.7%	0.0%	11.5%	21.8%	0.0%	0.0%	0.0%	12.8%			
THEA-90	7	3	3	0	0	1	0	0	0	2	16	81.3%	87.5%
	43.8%	18.8%	18.8%	0.0%	0.0%	6.3%	0.0%	0.0%	0.0%	12.5%			
THEA-94	8	3	3	0	0	0	2	0	0	2	18	77.8%	88.9%
	44.4%	16.7%	16.7%	0.0%	0.0%	0.0%	11.1%	0.0%	0.0%	11.1%			
THEA-97ABCD	13	0	0	0	0	0	0	0	0	0	13	100.0%	100.0%
	100.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%			
THEA-98AB	2	0	0	0	0	0	0	0	0	0	2	100.0%	100.0%
	100.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%			
THEA Total/Avg.	117	75	63	0	25	53	2	0	0	59	394	64.7%	85.0%
	29.7%	19.0%	16.0%	0.0%	6.3%	13.5%	0.5%	0.0%	0.0%	15.0%			
Division Total/Avg	3,084	1,784	1,003	18	303	750	54	20	0	1,317	8,333	70.7%	84.2%
	37.0%	21.4%	12.0%	0.2%	3.6%	9.0%	0.6%	0.2%	0.0%	15.8%			
College Total/Avg	16,165	12,416	9,446	4,374	2,995	4,904	345	1,408	0	12,734	64,787	65.4%	80.3%
	25.0%	19.2%	14.6%	6.8%	4.6%	7.6%	0.5%	2.2%	0.0%	19.7%			

Fall 2005

Course	A	B	C	CR	D	F	I	NC	DR	W	Total Grades	Success Rate	Retention Rate
THEA-1	13	15	15	0	4	0	1	0	0	35	83	51.8%	57.8%
	15.7%	18.1%	18.1%	0.0%	4.8%	0.0%	1.2%	0.0%	0.0%	42.2%			
THEA-14A	9	15	6	0	5	3	0	0	0	13	51	58.8%	74.5%
	17.6%	29.4%	11.8%	0.0%	9.8%	5.9%	0.0%	0.0%	0.0%	25.5%			
THEA-14B	1	2	1	0	0	3	0	0	0	3	10	40.0%	70.0%
	10.0%	20.0%	10.0%	0.0%	0.0%	30.0%	0.0%	0.0%	0.0%	30.0%			
THEA-16ABCD	4	11	3	0	0	2	0	0	0	4	24	75.0%	83.3%
	16.7%	45.8%	12.5%	0.0%	0.0%	8.3%	0.0%	0.0%	0.0%	16.7%			
THEA-190AB	4	1	5	0	0	0	0	0	0	2	12	83.3%	83.3%
	33.3%	8.3%	41.7%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	16.7%			
THEA-191AB	7	0	2	0	0	1	0	0	0	0	10	90.0%	100.0%
	70.0%	0.0%	20.0%	0.0%	0.0%	10.0%	0.0%	0.0%	0.0%	0.0%			
THEA-22AB	12	5	0	0	0	1	0	0	0	2	20	85.0%	90.0%
	60.0%	25.0%	0.0%	0.0%	0.0%	5.0%	0.0%	0.0%	0.0%	10.0%			
THEA-70ABCD	5	0	0	0	0	2	0	0	0	0	7	71.4%	100.0%
	71.4%	0.0%	0.0%	0.0%	0.0%	28.6%	0.0%	0.0%	0.0%	0.0%			
THEA-72AB	2	0	0	0	0	1	0	0	0	0	3	66.7%	100.0%
	66.7%	0.0%	0.0%	0.0%	0.0%	33.3%	0.0%	0.0%	0.0%	0.0%			
THEA-75ABCD	23	0	0	0	0	0	0	0	0	0	23	100.0%	100.0%
	100.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%			
THEA-8	20	12	13	0	2	12	0	0	0	14	73	61.6%	80.8%
	27.4%	16.4%	17.8%	0.0%	2.7%	16.4%	0.0%	0.0%	0.0%	19.2%			
THEA-90	9	2	0	0	0	2	0	0	0	3	16	68.8%	81.3%
	56.3%	12.5%	0.0%	0.0%	0.0%	12.5%	0.0%	0.0%	0.0%	18.8%			
THEA-94	3	5	3	0	0	0	0	0	0	2	13	84.6%	84.6%
	23.1%	38.5%	23.1%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	15.4%			
THEA-97ABCD	14	0	0	0	0	2	0	0	0	2	18	77.8%	88.9%
	77.8%	0.0%	0.0%	0.0%	0.0%	11.1%	0.0%	0.0%	0.0%	11.1%			
THEA Total/Avg.	126	68	48	0	11	29	1	0	0	80	363	66.7%	78.0%
	34.7%	18.7%	13.2%	0.0%	3.0%	8.0%	0.3%	0.0%	0.0%	22.0%			
Division Total/Avg	2,964	1,673	1,040	28	307	782	46	8	0	1,523	8,371	68.2%	81.8%
	35.4%	20.0%	12.4%	0.3%	3.7%	9.3%	0.5%	0.1%	0.0%	18.2%			
College Total/Avg	15,776	11,805	8,899	4,397	2,819	4,977	310	1,248	0	14,375	64,606	63.3%	77.7%
	24.4%	18.3%	13.8%	6.8%	4.4%	7.7%	0.5%	1.9%	0.0%	22.3%			

At the end of Fall 2005 the Theatre Department discontinued offering courses, which had low enrollment. Some of these courses were offerings for the entertainment lighting certificate. They included Theatre 190ab – Operation of Intelligent Lighting Fixtures, Theatre 191ab – Repair and Maintenance of Intelligent Lighting Systems, Theatre 192ab – Setup of Intelligent Lighting Systems, Theatre 193ab – Programming and Lighting Design with Intelligent Lighting Systems, Theatre 194ab – Computer Applications for the Entertainment Lighting Industry, Theatre 195 – Industry Analysis and Portfolio Planning for the Entertainment Lighting Industry. These courses were discontinued primarily due to a loss of funding through the Partnership for Excellence, which was cut out of the state budget.

Other low enrolling classes that were on the rotation primarily for acting students were also discontinued. These courses were Theatre 20ab – Styles of Acting, Theatre 30 – Movement for the Actor, Theatre 34ab – Voice and Articulation for the Actor, Theatre 36 – Stage Dialects.

By discontinuing these courses the theatre department felt focusing on the classes for the associate degree as well as specialty acting classes that were popular with the students was best for the department, the division, and the college.

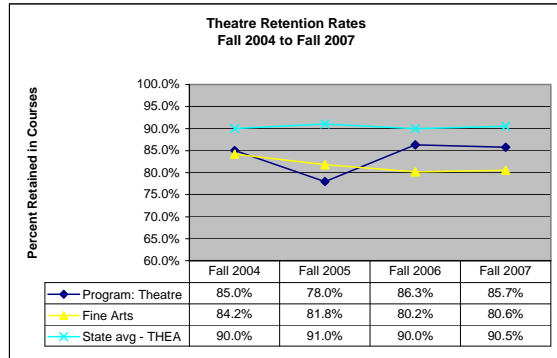
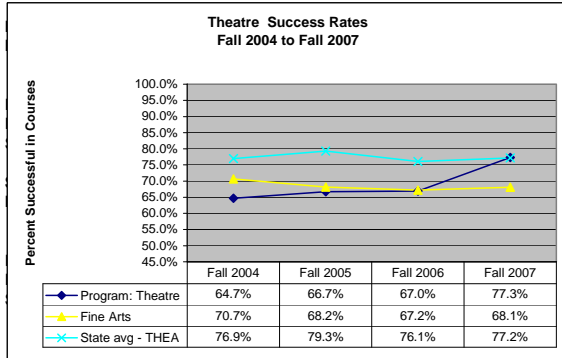
The theatre department would like to continue the certificate program in entertainment lighting but this is contingent upon funding due to the nature of the course content. Equipment needed for the entertainment lighting certificate needs to be more current than the 10-year-old equipment that we currently have. This will be discussed later in facilities and equipment.

Fall 2006

Course	A	B	C	CR	D	F	I	NC	DR	W	Total Grades	Success Rate	Retention Rate
THEA-1	29	17	13	0	6	24	0	0	0	19	108	54.6%	82.4%
	26.9%	15.7%	12.0%	0.0%	5.6%	22.2%	0.0%	0.0%	0.0%	17.6%			
THEA-14A	8	10	7	0	4	6	0	0	0	8	43	58.1%	81.4%
	18.6%	23.3%	16.3%	0.0%	9.3%	14.0%	0.0%	0.0%	0.0%	18.6%			
THEA-14B	1	3	3	0	4	3	0	0	0	2	16	43.8%	87.5%
	6.3%	18.8%	18.8%	0.0%	25.0%	18.8%	0.0%	0.0%	0.0%	12.5%			
THEA-16ABCD	8	7	2	0	0	2	0	0	0	1	20	85.0%	95.0%
	40.0%	35.0%	10.0%	0.0%	0.0%	10.0%	0.0%	0.0%	0.0%	5.0%			
THEA-4	4	2	3	0	2	1	0	0	0	4	16	56.3%	75.0%
	25.0%	12.5%	18.8%	0.0%	12.5%	6.3%	0.0%	0.0%	0.0%	25.0%			
THEA-70ABCD	12	0	0	0	0	0	0	0	0	0	12	100.0%	100.0%
	100.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%			
THEA-72AB	1	0	0	0	0	0	0	0	0	0	1	100.0%	100.0%
	100.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%			
THEA-75ABCD	17	1	0	0	0	1	0	0	0	0	19	94.7%	100.0%
	89.5%	5.3%	0.0%	0.0%	0.0%	5.3%	0.0%	0.0%	0.0%	0.0%			
THEA-8	17	15	8	0	3	7	1	0	0	11	62	64.5%	82.3%
	27.4%	24.2%	12.9%	0.0%	4.8%	11.3%	1.6%	0.0%	0.0%	17.7%			
THEA-90	13	3	0	0	0	0	0	0	0	0	16	100.0%	100.0%
	81.3%	18.8%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%			
THEA-94	3	6	1	0	0	3	0	0	0	1	14	71.4%	92.9%
	21.4%	42.9%	7.1%	0.0%	0.0%	21.4%	0.0%	0.0%	0.0%	7.1%			
THEA-97ABCD	21	0	0	0	0	1	0	0	0	2	24	87.5%	91.7%
	87.5%	0.0%	0.0%	0.0%	0.0%	4.2%	0.0%	0.0%	0.0%	8.3%			
THEA Total/Avg.	134	64	37	0	19	48	1	0	0	48	351	67.0%	86.3%
	38.2%	18.2%	10.5%	0.0%	5.4%	13.7%	0.3%	0.0%	0.0%	13.7%			
Division Total/Avg	2,911	1,590	822	24	270	686	71	2	0	1,577	7,953	67.2%	80.2%
	36.6%	20.0%	10.3%	0.3%	3.4%	8.6%	0.9%	0.0%	0.0%	19.8%			
College Total/Avg	15,474	11,590	8,388	4,423	2,810	4,895	345	1,319	0	14,227	63,471	62.8%	77.6%
	24.4%	18.3%	13.2%	7.0%	4.4%	7.7%	0.5%	2.1%	0.0%	22.4%			

Fall 2007

Course	A	B	C	CR	D	F	I	NC	DR	W	Total Grades	Success Rate	Retention Rate
THEA-1	36	23	16	0	4	10	0	0	6	13	108	69.4%	82.4%
	33.3%	21.3%	14.8%	0.0%	3.7%	9.3%	0.0%	0.0%	5.6%	12.0%			
THEA-14A	18	18	4	0	2	4	0	0	1	8	55	72.7%	83.6%
	32.7%	32.7%	7.3%	0.0%	3.6%	7.3%	0.0%	0.0%	1.8%	14.5%			
THEA-14B	7	4	0	0	0	1	0	0	0	5	17	64.7%	70.6%
	41.2%	23.5%	0.0%	0.0%	0.0%	5.9%	0.0%	0.0%	0.0%	29.4%			
THEA-16ABCD	4	14	2	0	1	0	0	0	0	1	22	90.9%	95.5%
	18.2%	63.6%	9.1%	0.0%	4.5%	0.0%	0.0%	0.0%	0.0%	4.5%			
THEA-22AB	13	9	1	0	0	0	0	0	1	0	24	95.8%	95.8%
	54.2%	37.5%	4.2%	0.0%	0.0%	0.0%	0.0%	0.0%	4.2%	0.0%			
THEA-4	14	7	2	0	0	2	0	0	1	3	29	79.3%	86.2%
	48.3%	24.1%	6.9%	0.0%	0.0%	6.9%	0.0%	0.0%	3.4%	10.3%			
THEA-70ABCD	9	0	0	0	0	0	0	0	0	0	9	100.0%	100.0%
	100.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%			
THEA-75ABCD	21	3	0	0	0	1	0	0	0	0	25	96.0%	100.0%
	84.0%	12.0%	0.0%	0.0%	0.0%	4.0%	0.0%	0.0%	0.0%	0.0%			
THEA-8	24	24	8	0	0	5	0	0	4	11	76	73.7%	80.3%
	31.6%	31.6%	10.5%	0.0%	0.0%	6.6%	0.0%	0.0%	5.3%	14.5%			
THEA-90	9	6	1	0	0	2	0	0	0	2	20	80.0%	90.0%
	45.0%	30.0%	5.0%	0.0%	0.0%	10.0%	0.0%	0.0%	0.0%	10.0%			
THEA-94	5	6	2	0	0	2	0	0	1	3	19	68.4%	78.9%
	26.3%	31.6%	10.5%	0.0%	0.0%	10.5%	0.0%	0.0%	5.3%	15.8%			
THEA-97ABCD	20	0	0	0	0	2	0	0	0	1	23	87.0%	95.7%
	87.0%	0.0%	0.0%	0.0%	0.0%	8.7%	0.0%	0.0%	0.0%	4.3%			
THEA-98AB	1	0	0	0	0	0	0	0	0	0	1	100.0%	100.0%
	100.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%			
THEA Total/Avg.	181	114	36	0	7	29	0	0	14	47	428	77.3%	85.7%
	42.3%	26.6%	8.4%	0.0%	1.6%	6.8%	0.0%	0.0%	3.3%	11.0%			
Division Total/Avg	3,131	1,769	888	51	249	727	68	24	337	1,328	8,572	68.1%	80.6%
	36.5%	20.6%	10.4%	0.6%	2.9%	8.5%	0.8%	0.3%	3.9%	15.5%			
College Total/Avg	16,244	11,674	8,356	4,788	2,743	5,030	360	1,322	2,566	12,270	65,353	62.8%	77.3%
	24.9%	17.9%	12.8%	7.3%	4.2%	7.7%	0.6%	2.0%	3.9%	18.8%			



At the end of Fall 2007 total enrollment in Theatre Department classes was 428. Looking at the data you can see that this is a significantly higher enrollment with fewer sections. Though there are fewer course offerings, the student enrollment has increased to nearly 850 students per year by adding more sections of general course requirements such as Theatre 1, Theatre 4, and Theatre 8. The Theatre Department has also added online sections of Theatre 1 and Theatre 4. The online sections increase enrollment by 200 students per year. The Theatre Department is also offering six classes to local high school of Theatre 1 and/or Theatre 8.

III. Student Learning Outcomes (SLOs)

STUDENT LEARNING OUTCOMES ASSESSMENT REPORT

Theater 1 (Theatre Appreciation)

<i>A. Title of Student Learning Outcome (SLO)</i>	List and Define the Theater Basics: origins, eras, elements, areas, and vocational opportunities.		
<i>B. SLO Type</i>	<input checked="" type="checkbox"/> Course-Level	<input type="checkbox"/> Program-Level	

Section 1: SLO and Assessment Proposal

<i>1A. Date Section 1 Completed</i>	February 6, 2008		
<i>1B. Contact Personnel</i>	<u>Names:</u>	<u>Extensions:</u>	<u>Email Addresses:</u>
	Ron Scarlata	3704	rscarlat@elcamino.edu
	William Georges	6770	wgeorges@elcamino.edu
	Pieter Van Niel	2965 (ECCCC)	pvanniel@elcamino.edu
<i>1C. Additional Personnel</i>	NA		
<i>1D. Division and Department</i>	<u>Division:</u>	<u>Program or Department:</u>	<u>Course(s):</u>

<i>Information</i>	Fine Arts	Theatre Arts	Theater 1 (Theatre Appreciation)
<i>1E. Proposed SLO Statement</i>	Present a written and/or oral project that lists, defines, explores, and explicates an era of world theater, including analysis of stage forms, technical applications, cultural and historical influences, acting styles and approaches, theater jargon, evolving of various theater personnel (director, actor, designer, etc.).		
<i>1F. Proposed Assessment Instrument or Mechanism</i>	Juried panels of professors, peers, and students; Critiques based on established, objective, stated criteria; Quizzes, Midterm, Final, Project; Formative and Summative self-evaluation statements.		
<i>1G. Sections Targeted for Assessment</i>	ECC: 5850; 5851; 4525; 4526 ECCCC: 9580; 9583		
<i>1H. Timeline for Assessment</i>	2010 and 2011.		
<i>1I. Rubric and Primary Traits</i>	Within a collaborative environment, students will list, define, and apply theater jargon, chronological world theater eras, major cultural shifts that influenced theater, elements of theater, major historical theater figures and theoreticians, separation of theater personnel (actor/director/designer/technician), vocational tracks.		
<i>1J. Resources Needed for Assessment</i>	Classroom. Access to media equipment. Library.		
<i>1K. Additional Notes/Comments</i>	NA		

STUDENT LEARNING OUTCOMES ASSESSMENT REPORT
Theater 4(Dramatic Literature)

<i>A. Title of Student Learning Outcome (SLO)</i>	Analyze, describe, explore, and apply theoretical critical approaches to world theater representative play scripts.		
<i>B. SLO Type</i>	<input checked="" type="checkbox"/> Course-Level	<input type="checkbox"/> Program-Level	

Section 1: SLO and Assessment Proposal

<i>1A. Date Section 1 Completed</i>	February 6, 2008		
<i>1B. Contact Personnel</i>	<u>Names:</u>	<u>Extensions:</u>	<u>Email Addresses:</u>
	Ron Scarlata	3704	rscarlat@elcamino.edu
	William Georges	6770	wgeorges@elcamino.edu

	Pieter Van Niel	2965 (ECCCC)	pvan Niel@elcamino.edu
1C. Additional Personnel	NA		
1D. Division and Department Information	<u>Division:</u>	<u>Program or Department:</u>	<u>Course(s):</u>
	Fine Arts	Theatre Arts	Theater 4(Dramatic Literature)
1E. Proposed SLO Statement	Prepare and present a written and oral examination of a representative play script from world theater, including textual and research supported statements that attend to historical, cultural, and technical influences on the theater of the era.		
1F. Proposed Assessment Instrument or Mechanism	Juried panels of professors, peers, and students; Critiques based on established, objective, stated criteria; Professor evaluation based on quizzes, tests, and papers; Formative and Summative self-evaluation statements.		
1G. Sections Targeted for Assessment	ECC: 5858 ECCCC: 9581		
1H. Timeline for Assessment	2010 and 2011.		
1I. Rubric and Primary Traits	In a department wide exam as well as build up course level quizzes, list, define, research, apply, and explicate theoretical critical approaches, genres of theater, styles and performance spaces within eras of theater, cultural and historical influences within eras of theater--all in order to examine and form summative statements about particular play scripts.		
1J. Resources Needed for Assessment	Classroom and access to media.		
1K. Additional Notes/Comments	NA		

STUDENT LEARNING OUTCOMES ASSESSMENT REPORT
Theater 8 (Beginning Acting)

A. Title of Student Learning Outcome (SLO)	Discover and apply the beginning elements of acting.		
B. SLO Type	<input checked="" type="checkbox"/> Course-Level	<input type="checkbox"/> Program-Level	

Section 1: SLO and Assessment Proposal

<i>1A. Date Section 1 Completed</i>	February 6, 2008		
<i>1B. Contact Personnel</i>	<u>Names:</u>	<u>Extensions:</u>	<u>Email Addresses:</u>
	Ron Scarlata	3704	rscarlat@elcamino.edu
	William Georges	6770	wgeorges@elcamino.edu
	Pieter Van Niel	2965 (ECCCC)	pvanniel@elcamino.edu
<i>1C. Additional Personnel</i>	NA		
<i>1D. Division and Department Information</i>	<u>Division:</u>	<u>Program or Department:</u>	<u>Course(s):</u>
	Fine Arts	Theatre Arts	Theater 8 (Beginning Acting)
<i>1E. Proposed SLO Statement</i>	Through improvisations, monologues, and mini-scenes, demonstrate and apply the beginning elements of the acting process based on psychological and contemporary approaches.		
<i>1F. Proposed Assessment Instrument or Mechanism</i>	Juried panels of professors, peers, and students; Critiques based on established, objective, stated criteria; Professor evaluation and conferences with students; Formative and Summative self evaluation statements		
<i>1G. Sections Targeted for Assessment</i>	ECC: 5863, 5864, 5865, 5866. ECCCC: 9588		
<i>1H. Timeline for Assessment</i>	2010 and 2011.		
<i>1I. Rubric and Primary Traits</i>	Standards of evaluation (student performances): 1, present a relaxed physical instrument; 2, demonstrate initial stage projection and articulation; 3, apply psychological approaches to character analysis; 4, present truthful character rendering; 5, demonstrate the basic structure of beginning, middle, and end within the context of scene work and performance; 6, present a written formative and summative statement of character development.		
<i>1J. Resources Needed for Assessment</i>	Performance space		
<i>1K. Additional Notes/Comments</i>	NA		

STUDENT LEARNING OUTCOMES ASSESSMENT REPORT
Theater 14A (Fundamentals of Acting)

<i>A. Title of Student Learning Outcome (SLO)</i>	Define your personal acting process
<i>B. SLO Type</i>	<input checked="" type="checkbox"/> Course-Level <input type="checkbox"/> Program-Level

Section 1: SLO and Assessment Proposal

<i>1A. Date Section 1 Completed</i>	February 6, 2008		
<i>1B. Contact Personnel</i>	<u>Names:</u>	<u>Extensions:</u>	<u>Email Addresses:</u>
	Ron Scarlata	3704	rscarlat@elcamino.edu
	William Georges	6770	wgeorges@elcamino.edu
	Pieter Van Niel	2965 (ECCCC)	pvanniel@elcamino.edu
<i>1C. Additional Personnel</i>	NA		
<i>1D. Division and Department Information</i>	<u>Division:</u>	<u>Program or Department:</u>	<u>Course(s):</u>
	Fine Arts	Theatre Arts	Theater 14A (Fundamentals of Acting)
<i>1E. Proposed SLO Statement</i>	Through improvisations, monologues, and short scenes, demonstrate and apply a personal acting process based on historical, Aristotelean, psychological, and contemporary approaches.		
<i>1F. Proposed Assessment Instrument or Mechanism</i>	Juried panels of professors, peers, and students; Critiques based on established, objective, stated criteria; Professor evaluation; Formative and Summative self evaluation statements		
<i>1G. Sections Targeted for Assessment</i>	ECC: 5875, 5877 ECCCC: 9582		
<i>1H. Timeline for Assessment</i>	2010 and 2011.		
<i>1I. Rubric and Primary Traits</i>	Standards of evaluation (student performances): 1, present a relaxed and controlled physical instrument; 2, demonstrate acceptable stage projection and articulation; 3, apply historical, psychological, and Aristotelean approaches to character analysis; 4, present a realistic, believable, and		

	truthful character rendering; 5, demonstrate the structure of build, climax, and resolution in the performance; 6, present a written formative and summative statement of character development.
<i>1J. Resources Needed for Assessment</i>	Performance space
<i>1K. Additional Notes/Comments</i>	NA

STUDENT LEARNING OUTCOMES ASSESSMENT REPORT
Theater 14B (Intermediate Acting)

<i>A. Title of Student Learning Outcome (SLO)</i>	Refine your personal acting process		
<i>B. SLO Type</i>	<input checked="" type="checkbox"/> Course-Level	<input type="checkbox"/> Program-Level	

Section 1: SLO and Assessment Proposal

<i>1A. Date Section 1 Completed</i>	February 6, 2008		
<i>1B. Contact Personnel</i>	<u>Names:</u>	<u>Extensions:</u>	<u>Email Addresses:</u>
	Ron Scarlata	3704	rscarlat@elcamino.edu
	William Georges	6770	wgeorges@elcamino.edu
	Pieter Van Niel	2965 (ECCCC)	pvan Niel@elcamino.edu
<i>1C. Additional Personnel</i>	NA		
<i>1D. Division and Department Information</i>	<u>Division:</u>	<u>Program or Department:</u>	<u>Course(s):</u>
	Fine Arts	Theatre Arts	Theater 14B (Intermediate Acting)
<i>1E. Proposed SLO Statement</i>	Through improvisations, monologues, and extended scenes, demonstrate, apply, and share a personal acting process based on historical, Aristotilean, psychological, and contemporary approaches including Hagen and Meisner.		
<i>1F. Proposed Assessment Instrument or Mechanism</i>	Juried panels of professors, peers, and students; Critiques based on established, objective, stated criteria; Professor evaluation; Formative and Summative self evaluation statements		

<i>1G. Sections Targeted for Assessment</i>	ECC: 5878
<i>1H. Timeline for Assessment</i>	2010 and 2011.
<i>1I. Rubric and Primary Traits</i>	Standards of evaluation (student performances): 1, present a relaxed, controlled, and focused physical instrument; 2, demonstrate strong and clear stage projection and articulation; 3, apply historical, psychological, Stanislavski, and Aristotelean approaches to character analysis; 4, present a realistic, believable, and truthful character rendering with some stylistic elements; 5, demonstrate and utilize the structure of build, climax, and resolution in the performance; 6, present a written formative and summative statement of character development, including a five to eight page research paper on the character; 7, present a script copy with beats, subtextual reference, and other appropriate annotations.
<i>1J. Resources Needed for Assessment</i>	Performance space
<i>1K. Additional Notes/Comments</i>	NA

STUDENT LEARNING OUTCOMES ASSESSMENT REPORT
Theater 15abcd (Improvisation)

<i>A. Title of Student Learning Outcome (SLO)</i>	Relax, trust, and open your personal instrument.
<i>B. SLO Type</i>	<input checked="" type="checkbox"/> Course-Level <input type="checkbox"/> Program-Level

Section 1: SLO and Assessment Proposal

<i>1A. Date Section 1 Completed</i>	August 22, 2008		
<i>1B. Contact Personnel</i>	<u>Names:</u>	<u>Extensions:</u>	<u>Email Addresses:</u>
	Ron Scarlata	3704	rscarlat@elcamino.edu
	William Georges	6770	wgeorges@elcamino.edu
	Pieter Van Niel	2965 (ECCCC)	pvanniel@elcamino.edu

<i>1C. Additional Personnel</i>	NA		
<i>1D. Division and Department Information</i>	<u>Division:</u>	<u>Program or Department:</u>	<u>Course(s):</u>
	Fine Arts	Theatre Arts	Theater 15abcd (Improvisation)
<i>1E. Proposed SLO Statement</i>	Through sequenced improvisations, theater games, relaxation and opening-up exercises, the student will apply and demonstrate trust, relaxation, and responsive skills while performing planned and impromptu improvisational scenes.		
<i>1F. Proposed Assessment Instrument or Mechanism</i>	Juried panels of professors, peers, and students and possible audiences; Critiques based on established, objective, stated criteria; Professor evaluation; Formative and Summative self-evaluation statements.		
<i>1G. Sections Targeted for Assessment</i>	One section at ECC, Spring, 2009.		
<i>1H. Timeline for Assessment</i>	2010 and 2011.		
<i>1I. Rubric and Primary Traits</i>	Standards of evaluation (student performances): 1, present a relaxed, controlled, and focused physical instrument; 2, demonstrate strong and clear stage projection and articulation; 3, apply historical, psychological, Stanislavski, and Aristotelean approaches to character analysis; 4, present a realistic, believable, and truthful character rendering with some stylistic elements; 5, demonstrate and utilize the structure of build, climax, and resolution in the performance.		
<i>1J. Resources Needed for Assessment</i>	Performance space		
<i>1K. Additional Notes/Comments</i>	NA		

STUDENT LEARNING OUTCOMES ASSESSMENT REPORT
Theate16abcd(Audition and Cold Reading)

<i>A. Title of Student Learning Outcome (SLO)</i>	Present two contrasting monologues, one musical theater piece; present a polished cold reading.
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<i>B. SLO Type</i>	<input checked="" type="checkbox"/> Course-Level	<input type="checkbox"/> Program-Level
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Section 1: SLO and Assessment Proposal

<i>1A. Date Section 1 Completed</i>	August 22, 2008		
<i>1B. Contact Personnel</i>	<u>Names:</u>	<u>Extensions:</u>	<u>Email Addresses:</u>
	Ron Scarlata	3704	rscarlat@elcamino.edu
	William Georges	6770	wgeorges@elcamino.edu
	Pieter Van Niel	2965 (ECCCC)	pvanniel@elcamino.edu
<i>1C. Additional Personnel</i>	NA		
<i>1D. Division and Department Information</i>	<u>Division:</u>	<u>Program or Department:</u>	<u>Course(s):</u>
	Fine Arts	Theatre Arts	Theate16abcd(Audition and Cold Reading)
<i>1E. Proposed SLO Statement</i>	Present two contrasting monologues and one musical theater song according to professional standards; perform seven cold readings.		
<i>1F. Proposed Assessment Instrument or Mechanism</i>	Juried panels of professors, peers, and students and possible audiences; Critiques based on established, objective, stated criteria; Professor evaluation; Formative and Summative self-evaluation statements.		
<i>1G. Sections Targeted for Assessment</i>	One section at ECC, Fall, 2008.		
<i>1H. Timeline for Assessment</i>	2010 and 2011.		
<i>1I. Rubric and Primary Traits</i>	Standards of evaluation (student performances): 1, present a relaxed, controlled, and focused physical instrument; 2, demonstrate strong and clear stage projection and articulation; 3, apply historical, psychological, Stanislavski, and Aristotelean approaches to character analysis; 4, present a realistic, believable, and truthful character rendering with some stylistic elements; 5, demonstrate and utilize the structure of build, climax, and resolution in the performance; apply in-tune and clear musical techniques while revealing the character through the song.		
<i>1J. Resources Needed for Assessment</i>	Performance space		

<i>1K. Additional Notes/Comments</i>	NA
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STUDENT LEARNING OUTCOMES ASSESSMENT REPORT
Theater 22ab (Acting Shakespeare)

<i>A. Title of Student Learning Outcome (SLO)</i>	Present one Shakespearean scene and one Shakespearean monologue.		
<i>B. SLO Type</i>	<input checked="" type="checkbox"/> Course-Level	<input type="checkbox"/> Program-Level	

Section 1: SLO and Assessment Proposal

<i>1A. Date Section 1 Completed</i>	August 22, 2008		
<i>1B. Contact Personnel</i>	<u>Names:</u>	<u>Extensions:</u>	<u>Email Addresses:</u>
	Ron Scarlata	3704	rscarlat@elcamino.edu
	William Georges	6770	wgeorges@elcamino.edu
	Pieter Van Niel	2965 (ECCCC)	pvan Niel@elcamino.edu
<i>1C. Additional Personnel</i>	NA		
<i>1D. Division and Department Information</i>	<u>Division:</u>	<u>Program or Department:</u>	<u>Course(s):</u>
	Fine Arts	Theatre Arts	Theater 22ab (Acting Shakespeare)
<i>1E. Proposed SLO Statement</i>	Demonstrate ability to scan the iambic pentameter and translate the language and rhythm into realistic character presentation rather than language recitation.		
<i>1F. Proposed Assessment Instrument or Mechanism</i>	Juried panels of professors, peers, and students and possible audiences; Critiques based on established, objective, stated criteria; Professor evaluation; Formative and Summative self-evaluation statements.		
<i>1G. Sections Targeted for Assessment</i>	One section in Fall, 2009.		
<i>1H. Timeline for Assessment</i>	2010 and 2011.		
<i>1I. Rubric and Primary Traits</i>	Standards of evaluation (student presentations): 1, present a relaxed, controlled, and focused physical instrument; 2, demonstrate strong and clear stage projection and articulation; 3, apply historical, psychological, Stanislavski,		

	and Aristotelean approaches to character analysis; 4, present a realistic, believable, and truthful character rendering with some stylistic elements; 5, demonstrate and utilize the structure of build, climax, and resolution in the presentation; 6, present a written formative and summative statement of character development, including a five to eight page research paper on the character; 7, present a script copy with beats, subtextual reference, and other appropriate annotations; present a paraphrase and scansion of the Shakesperian script.
<i>1J. Resources Needed for Assessment</i>	Performance space
<i>1K. Additional Notes/Comments</i>	NA

STUDENT LEARNING OUTCOMES ASSESSMENT REPORT
Theater 40A (Fundamentals of Stage Directing)

<i>A. Title of Student Learning Outcome (SLO)</i>	Direct a ten-minute mini-play.
<i>B. SLO Type</i>	<input checked="" type="checkbox"/> Course-Level <input type="checkbox"/> Program-Level

Section 1: SLO and Assessment Proposal

<i>1A. Date Section 1 Completed</i>	August 22, 2008		
<i>1B. Contact Personnel</i>	<u>Names:</u>	<u>Extensions:</u>	<u>Email Addresses:</u>
	Ron Scarlata	3704	rscarlat@elcamino.edu
	William Georges	6770	wgeorges@elcamino.edu
	Pieter Van Niel	2965 (ECCCC)	pvan Niel@elcamino.edu
<i>1C. Additional Personnel</i>	NA		
<i>1D. Division and Department Information</i>	<u>Division:</u>	<u>Program or Department:</u>	<u>Course(s):</u>
	Fine Arts	Theatre Arts	Theater 40A (Fundamentals of Stage Directing)
<i>1E. Proposed SLO Statement</i>	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.
<i>1F. Proposed Assessment Instrument or Mechanism</i>	Juried panels of professors, peers, and students and possible audiences; Critiques based on established, objective, stated criteria; Professor evaluation; Formative and Summative self-evaluation statements.
<i>1G. Sections Targeted for Assessment</i>	One section at ECC, Spring, 2009.
<i>1H. Timeline for Assessment</i>	2010 and 2011.
<i>1I. Rubric and Primary Traits</i>	Standards of evaluation (student presentations): 1, present a unified presentation; 2, apply directing fundamentals including beats, wants, and clear and focused blocking; 3, apply historical, psychological, Stanislavski, and Aristotelean approaches to script analysis; 4, demonstrate and utilize the structure of build, climax, and resolution in the presentation; 6, present a written formative and summative statement of rehearsal schedule and prompt book; present and defend an script analysis; 7, present a script copy with beats, subtextual reference, and other appropriate annotations.
<i>1J. Resources Needed for Assessment</i>	Performance space
<i>1K. Additional Notes/Comments</i>	NA

STUDENT LEARNING OUTCOMES ASSESSMENT REPORT
Theater 70abcd (Beginning Theater Production)

<i>A. Title of Student Learning Outcome (SLO)</i>	Explore, create, and perform a character before live audiences.
<i>B. SLO Type</i>	<input checked="" type="checkbox"/> Course-Level <input type="checkbox"/> Program-Level

Section 1: SLO and Assessment Proposal

<i>1A. Date Section 1 Completed</i>	February 6, 2008		
<i>1B. Contact Personnel</i>	<u>Names:</u>	<u>Extensions:</u>	<u>Email Addresses:</u>
	Ron Scarlata	3704	rscarlat@elcamino.edu
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	Pieter Van Niel	2965 (ECCCC)	pvan Niel@elcamino.edu
<i>1C. Additional Personnel</i>	NA		
<i>1D. Division and Department Information</i>	<u>Division:</u>	<u>Program or Department:</u>	<u>Course(s):</u>
	Fine Arts	Theatre Arts	Theater 70abcd (Beginning Theater Production)
<i>1E. Proposed SLO Statement</i>	Through presentations and production collaboration and participation, demonstrate character creation, actualization, and basic acting skills as well as apply theoretical and analytical processes within the production.		
<i>1F. Proposed Assessment Instrument or Mechanism</i>	Juried panels of professors, peers, and students, as well as audiences; Critiques based on established, objective, stated criteria; Professor evaluation based on performance standards, attendance at rehearsals, and demonstrated ability to work within the ensemble; Formative and Summative self-evaluation statements.		
<i>1G. Sections Targeted for Assessment</i>	ECC: 5896 ECCCC: 9584; 9586		
<i>1H. Timeline for Assessment</i>	2010 and 2011.		
<i>1I. Rubric and Primary Traits</i>	Standards of evaluation (student performances): 1, present a relaxed, controlled, and focused physical instrument that reveals and expresses the character; 2, demonstrate strong and clear stage projection and articulation; 3, apply historical, psychological, Stanislavski, and Aristotelean approaches to character analysis; 4, present a realistic, believable, and truthful character rendering with some stylistic elements; 5, demonstrate and utilize the structure of build, climax, and resolution in the performance; 6, present a written formative and summative statement of character development, including a five to eight page research paper on the character; 7, present a script copy with beats, subtextual reference, and other appropriate annotations.		
<i>1J. Resources</i>	Performance space		

<i>Needed for Assessment</i>	
<i>1K. Additional Notes/Comments</i>	NA

STUDENT LEARNING OUTCOMES ASSESSMENT REPORT
Theater 72ab (Advanced Theater Production)

<i>A. Title of Student Learning Outcome (SLO)</i>	Explore, create, develop, rehearse, and perform a major character before live audiences.
<i>B. SLO Type</i>	<input checked="" type="checkbox"/> Course-Level <input type="checkbox"/> Program-Level

Section 1: SLO and Assessment Proposal

<i>1A. Date Section 1 Completed</i>	February 6, 2008		
<i>1B. Contact Personnel</i>	<u>Names:</u>	<u>Extensions:</u>	<u>Email Addresses:</u>
	Ron Scarlata	3704	rscarlat@elcamino.edu
	William Georges	6770	wgeorges@elcamino.edu
	Pieter Van Niel	2965 (ECCCC)	pvanniel@elcamino.edu
<i>1C. Additional Personnel</i>	NA		
<i>1D. Division and Department Information</i>	<u>Division:</u>	<u>Program or Department:</u>	<u>Course(s):</u>
	Fine Arts	Theatre Arts	Theater 72ab (Advanced Theater Production)
<i>1E. Proposed SLO Statement</i>	Through performance and production collaboration and participation in a major role, demonstrate character creation, development, actualization, and advanced acting skills as well as apply theoretical and analytical processes within the production.		
<i>1F. Proposed Assessment Instrument or Mechanism</i>	Juried panels of professors, peers, and students, as well as audiences for a major production; Critiques based on established, objective, stated criteria; Professor evaluation based on performance standards, attendance at rehearsals, and demonstrated ability to work within the ensemble; Formative and Summative self-evaluation statements.		

<i>1G. Sections Targeted for Assessment</i>	ECC: 5902 ECCCC: 9585; 9587
<i>1H. Timeline for Assessment</i>	2010 and 2011.
<i>1I. Rubric and Primary Traits</i>	Standards of evaluation (student performances): 1, present a relaxed, controlled, and focused physical instrument that reveals, defines, and clearly expresses the character; 2, demonstrate strong and clear stage projection and articulation including style and enunciation; 3, apply historical, psychological, Stanislavski, and Aristotelean approaches to character analysis as well as more contemporary approaches; 4, present a realistic, believable, truthful, highly skilled character rendering with advanced stylistic elements and attention to nuance; 5, demonstrate and utilize the structure of build, climax, and resolution in the performance; 6, present a written formative and summative statement of character development, including a five to eight page research paper on the character; 7, present a script copy with beats, subtextual reference, and other appropriate annotations.
<i>1J. Resources Needed for Assessment</i>	Performance space
<i>1K. Additional Notes/Comments</i>	NA

STUDENT LEARNING OUTCOMES ASSESSMENT REPORT
Theater 84 (Stagecraft)

<i>A. Title of Student Learning Outcome (SLO)</i>	List and Define the Theater Scenic Basics: origins, eras, elements, areas, and vocational opportunities.
<i>B. SLO Type</i>	<input checked="" type="checkbox"/> Course-Level <input type="checkbox"/> Program-Level

Section 1: SLO and Assessment Proposal

<i>1A. Date Section 1 Completed</i>	June 28, 2009		
<i>1B. Contact Personnel</i>	<u>Names:</u>	<u>Extensions:</u>	<u>Email Addresses:</u>
	Ron Scarlata	3704	rscarlat@elcamino.edu

	William Georges	6770	wgeorges@elcamino.edu
<i>1C. Additional Personnel</i>	NA		
<i>1D. Division and Department Information</i>	<u>Division:</u>	<u>Program or Department:</u>	<u>Course(s):</u>
	Fine Arts	Theatre Arts	Theater 84 (Stagecraft)
<i>1E. Proposed SLO Statement</i>	Through lectures and labs be able to identify and use all tools for the completion of scenic projects. Work with the Center for the Arts staff and instructor on the construction of scenery for departmental productions. Analyze theatre architecture from Classical Greek through Post-Modernism, and the scenic machines, styles of scenery, and theatrical techniques for presenting visual representations of theatrical scenery. Read and analyze plays for the purposes of creating scaled ground plans and elevations for specific scenes specified by the instructor.		
<i>1F. Proposed Assessment Instrument or Mechanism</i>	Professor, and student evaluation of projects to be completed, as well as audiences for a major production; Critiques based on established, objective, stated criteria; Professor evaluation based on scenic standards, attendance at labs, and demonstrated ability to work within a team; Formative and Summative self-evaluation statements.		
<i>1G. Sections Targeted for Assessment</i>	ECC: 5909		
<i>1H. Timeline for Assessment</i>	2010 and 2011.		
<i>1I. Rubric and Primary Traits</i>	Students evaluation will be based on their ability to safely create scenery, paint scenery, and understand shop procedures. Further emphasis will be placed on knowledge of theatre architecture and stage machinery from Greek to Post-Modern Theatre. Students will demonstrate the ability to draw scaled ground plan with designer elevations. Understanding the construction and use of stage properties. Demonstrating the ability to form color schemes from the twelve spectral hues of color, focusing on monochromatic, analogous, three level triad, four level triad, complementary,		

	and split complementary color schemes.
1J. Resources Needed for Assessment	Scene Shop and Theatre Stages
1K. Additional Notes/Comments	NA

STUDENT LEARNING OUTCOMES ASSESSMENT REPORT
Theater 88 (Fundamentals of Stage Makeup)

A. Title of Student Learning Outcome (SLO)	List and Define Theater Makeup Basics: origins, eras, elements, areas, and vocational opportunities.
B. SLO Type	<input checked="" type="checkbox"/> Course-Level <input type="checkbox"/> Program-Level

Section 1: SLO and Assessment Proposal

1A. Date Section 1 Completed	June 28, 2009		
1B. Contact Personnel	<u>Names:</u>	<u>Extensions:</u>	<u>Email Addresses:</u>
	Ron Scarlata	3704	rscarlat@elcamino.edu
	William Georges	6770	wgeorges@elcamino.edu
1C. Additional Personnel	NA		
1D. Division and Department Information	<u>Division:</u>	<u>Program or Department:</u>	<u>Course(s):</u>
	Fine Arts	Theatre Arts	Theater 88 (Fundamentals of Stage Makeup)
1E. Proposed SLO Statement	Through lectures and labs be able to identify and use all tools for creating theatrical makeup techniques for departmental productions. Analyze theatrical makeup from Classical Greek through Post-Modernism, and the makeup appliances, styles of makeup, and theatrical techniques for presenting visual representations of theatrical makeup. Read and analyze plays for the purposes of creating theatrical makeup specific for characters as specified by the instructor.		
1F. Proposed Assessment	Professor, and student evaluation of projects to be completed, as well as audiences for a major production;		

<i>Instrument or Mechanism</i>	Critiques based on established, objective, stated criteria; Professor evaluation based on makeup standards, attendance at labs, and demonstrated ability to work within a team; Formative and Summative self-evaluation statements.
<i>1G. Sections Targeted for Assessment</i>	ECC: 5912
<i>1H. Timeline for Assessment</i>	2010 and 2011.
<i>1I. Rubric and Primary Traits</i>	Student's evaluation will be based on their ability to safely create makeup characterizations, and understanding makeup studio procedures. Further emphasis will be placed on theatre makeup styles from Greek to Post-Modern Theatre. Students will demonstrate the ability to create character makeup, fantasy makeup, horror makeup, clown makeup, using makeup appliances, and the general principles of makeup for the stage.
<i>1J. Resources Needed for Assessment</i>	Makeup Lab and Theatre Stages
<i>1K. Additional Notes/Comments</i>	NA

STUDENT LEARNING OUTCOMES ASSESSMENT REPORT
Theater 90 (Introduction of Stage Lighting)

<i>A. Title of Student Learning Outcome (SLO)</i>	List and Define the Theater Stage Lighting Basics: origins, eras, elements, areas, and vocational opportunities.
<i>B. SLO Type</i>	<input checked="" type="checkbox"/> Course-Level <input type="checkbox"/> Program-Level

Section 1: SLO and Assessment Proposal

<i>1A. Date Section 1 Completed</i>	June 28, 2009		
<i>1B. Contact Personnel</i>	<u>Names:</u>	<u>Extensions:</u>	<u>Email Addresses:</u>
	Ron Scarlata	3704	rscarlat@elcamino.edu
	William Georges	6770	wgeorges@elcamino.edu
<i>1C. Additional Personnel</i>	NA		

<p><i>1D. Division and Department Information</i></p>	<p><u>Division:</u></p>	<p><u>Program or Department:</u></p>	<p><u>Course(s):</u></p>
	<p>Fine Arts</p>	<p>Theatre Arts</p>	<p>Theater 90 (Introduction to Stage Lighting)</p>
<p><i>1E. Proposed SLO Statement</i></p>	<p>Through lectures and labs be able to identify and use all of the lighting fixtures, control surfaces and cabling for the completion of stage lighting projects. Work with the Center for the Arts staff and the instructor for the implementation of stage lighting for departmental productions. Analyze theatre lighting techniques from the use of candles through automated lighting fixtures. Understand theatrical techniques for presenting visual representations of stage lighting images. Read and analyze plays for the purposes of creating stage lighting images in the lighting laboratory for specific scenes specified by the instructor.</p>		
<p><i>1F. Proposed Assessment Instrument or Mechanism</i></p>	<p>Professor, and student evaluation of projects to be completed, as well as audiences for a major production; Critiques based on established, objective, stated criteria; Professor evaluation based on lighting standards, attendance at labs, and demonstrated ability to work within a team; Formative and Summative self-evaluation statements.</p>		
<p><i>1G. Sections Targeted for Assessment</i></p>	<p>ECC: 5940</p>		
<p><i>1H. Timeline for Assessment</i></p>	<p>2010 and 2011.</p>		
<p><i>1I. Rubric and Primary Traits</i></p>	<p>Student's evaluation will be based on their ability to safely hang lighting instruments, connect and patch lighting fixtures to lighting control boards, and the understanding of shop procedures. Further emphasis will be placed on knowledge of theatre genres and stage lighting techniques from the royal theatre period to the Post-Modern Theatre. Students will demonstrate the ability to create lighting images in the lighting laboratory, draw scaled light plots and lighting hook ups. Demonstrating the ability to form color schemes from the twelve spectral hues of color, focusing on monochromatic, analogous, three level triad, four level triad,</p>		

	complementary, and split complementary color schemes.
1J. Resources Needed for Assessment	Lighting Lab and Theatre Stages
1K. Additional Notes/Comments	NA

STUDENT LEARNING OUTCOMES ASSESSMENT REPORT
Theater 94 (Costuming for the Stage)

A. Title of Student Learning Outcome (SLO)	List and Define the Theater Costuming Basics: origins, eras, elements, areas, and vocational opportunities.
B. SLO Type	<input checked="" type="checkbox"/> Course-Level <input type="checkbox"/> Program-Level

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1C. Additional Personnel	NA		
1D. Division and Department Information	<u>Division:</u>	<u>Program or Department:</u>	<u>Course(s):</u>
	Fine Arts	Theatre Arts	Theater 94 (Costuming for the Stage)
1E. Proposed SLO Statement	Through lectures and labs be able to identify and use all tools for the completion of costuming projects. Work with the instructor on the construction of costumes for departmental productions. Analyze theatre costuming from Classical Greek through Post-Modernism, and the styles of costumes, and theatrical techniques for presenting visual representations of theatrical costuming. Read and analyze plays for the purposes of designing costume renderings for specific scenes specified by the instructor.		
1F. Proposed	Professor, and student evaluation of projects to be		

<i>Assessment Instrument or Mechanism</i>	completed, as well as audiences for a major production; Critiques based on established, objective, stated criteria; Professor evaluation based on costuming standards, attendance at labs, and demonstrated ability to work within a team; Formative and Summative self-evaluation statements.
<i>1G. Sections Targeted for Assessment</i>	ECC: 5946
<i>1H. Timeline for Assessment</i>	2010 and 2011.
<i>1I. Rubric and Primary Traits</i>	Student's evaluation will be based on their ability to safely create costumes, and understand shop procedures. Further emphasis will be placed on knowledge of theatrical costuming styles from Greek to Post-Modern Theatre. Students will demonstrate the ability to draw costume renderings. Understanding the construction and use of stage costuming. Demonstrating the ability to form color schemes from the twelve spectral hues of color, focusing on monochromatic, analogous, three level triad, four level triad, complementary, and split complementary color schemes.
<i>1J. Resources Needed for Assessment</i>	Costume Shop and Theatre Stages
<i>1K. Additional Notes/Comments</i>	NA

STUDENT LEARNING OUTCOMES ASSESSMENT REPORT
Theater 97 / 98 (Technical Theatre Production)

<i>A. Title of Student Learning Outcome (SLO)</i>	Participate in the crewing, building, costuming, lighting, propping, makeup and gripping of all production elements associated with departmental productions.
<i>B. SLO Type</i>	<input checked="" type="checkbox"/> Course-Level <input type="checkbox"/> Program-Level

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	Ron Scarlata	3704	rscarlat@elcamino.edu
	William Georges	6770	wgeorges@elcamino.edu
<i>1C. Additional Personnel</i>	NA		
<i>1D. Division and Department Information</i>	<u>Division:</u>	<u>Program or Department:</u>	<u>Course(s):</u>
	Fine Arts	Theatre Arts	Theater 97abcd & 98ab (Technical Theatre Production)
<i>1E. Proposed SLO Statement</i>	Through lectures and labs students will be instructed on a show by show basis on how to safely run all of the technical elements of the production using whatever tools that are needed for the lighting, propping, movement of scenery, costuming, makeup, and sound. Work with the instructor and the Center for the Arts staff on departmental productions.		
<i>1F. Proposed Assessment Instrument or Mechanism</i>	Professor, and student evaluation of projects to be completed, as well as audiences for a major production; Critiques based on established, objective, stated criteria; Professor evaluation based on production standards, attendance at labs, and demonstrated ability to work within a team is one of the primary objectives; Formative and Summative self-evaluation statements.		
<i>1G. Sections Targeted for Assessment</i>	ECC: 5916, 5918		
<i>1H. Timeline for Assessment</i>	2010 and 2011.		
<i>1I. Rubric and Primary Traits</i>	Student's evaluation will be based on their ability to safely perform their tasks, which are assigned to them by the department technical director for the running of all departmental shows.		
<i>1J. Resources Needed for Assessment</i>	Scene Shop, Costume Shop, Prop Shop, and Theatre Stages		
<i>1K. Additional Notes/Comments</i>	NA		

IV Facilities and Equipment

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.

The 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 an opportunity to have more support for student based productions. With only Theatre 151 and Music 6, it is difficult to have as much growth as the department would see by adding a third rehearsal classroom.

Finally, additional funding is necessary to replace aging and un-repairable intelligent lighting fixtures and lighting control consoles. As projected media servers become more available, the Theatre Department would like to partner with Film/Video to create content for theatrical productions and other events on campus. Media server technology has now reached its third generation and these servers are becoming important in not only theatre, but in all live performances.

V. Staffing

The Theatre Department currently receives its staffing from The Center for the Arts. The Center for the Arts Production Manager is key in the planning of our theatrical productions. The Production Manager also coordinates with full time faculty members, staffing and budget on a show-by-show basis. The five full time and 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. They do not only work with the production crews but also the Stagecraft, Stage Lighting and Costuming classes. Any cuts to this staff could severely compromise the educational standards that are so important to our successful theatre production program.

Another key staff member is the Scenic Designer who is a full time staff member. Our current Scenic Designer has been in the position for 45 years and may be retiring soon. If this position is not rehired then the production manager in consultation with the full time theatre faculty will need to hire scenic designers on a show-by-show basis. If the full time position is not refilled then additional funding will be needed for the theatre department to supplement these services. Currently, the Production Manager, and the current Production Director hire all design staff except for the

Scenic Designer on a show-by-show basis. The same process for a scenic designer would apply if this position were not filled.

VI. Planning

The El Camino Theatre Dept. has produced annual musical theatre productions since 1948, and temporarily lost this program in 2003 when severe California state budget cuts forced the cancellation of the annual musical. Luckily, a few donors stepped forward in 2006 and assisted us in re-establishing this musical theatre program with our popular production of *Man of La Mancha* and continued this program in 2007 with the farcical, *A Funny Thing Happened on the Way to the Forum*, and in 2008 with the family oriented, *Joseph and the Amazing Technicolor Dreamcoat*. We will always be grateful to the generosity of the Thomas and Maddaford families for helping us bring musical theatre back to our program. Now, that funding source is almost depleted, we need to raise more money to continue this annual tradition. Recently, we have worked out a profit-sharing program with the Associated Students that allows us to share profits from all performances based on the size of contributions from each source. Hopefully, strong attendance combined with this new formula will allow us to perpetuate the ever-popular musical theatre production as an integral part of our Theatre Dept. season.

The Theatre Department at El Camino College is constantly evaluating course offerings, their respective content, and the number and quality of their productions. Professor Scarlata continues to be an authority on current theatrical productions and trends in Los Angeles, New York and London. He continues to organize theatrically based tours to both New York and London each year to encourage students and community members to enrich their lives through the experience of theatrical productions. Professor Georges continues to work as a designer in professional theatres in Los Angeles and Orange County. He also is a resource for El Camino College technical theatre students to make the transition from educational to professional theatre, in the venues where he designs.

Professor Scarlata and Professor Georges strive to keep track of their former students through e-mail communication and, though anecdotal, have determined that a number of former ECC students who are enrolled or have completed Theatre degrees at 4-year schools are significant.

The digital revolution in the entertainment industries and others that create new media is in full gear. It is an absolute must that theatre students have skills to allow them to be part of an explosion in digital content. The place that actors, directors and technicians have in these areas is changing as quickly as the technology itself. Performance based students need skills, not only in classically based theatrical styles, but also must understand our cultures interpretation of the performing arts as it is seen

in these new media sources. Technical based students need to grasp the digital arts explosion as it relates to live production media servers.

Continue to seek support for the conversion of Theatre 151 to a black box theatre and added rehearsal space, and upgraded theatrical equipment. The faculty believes that the Theatre Department can grow, in terms of student enrollment and continue to provide the South Bay with quality live theatre. We believe we can continue to be one of the finest 2-year programs in the greater Southern California area whose mission is to train students in all aspects of the theatrical arts and to enrich the lives of community members by presenting excellent educational 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.

VII. Conclusion

1. Continue to produce excellent theatre with our students for the South Bay area

Funding for this is done on a show-by-show basis through the Production Manager in consultation with the full time Theatre Faculty and Fine Arts Dean. As The Center for the Arts continues to see budget cuts this has a great impact on the Theatre Department's productions. The Theatre Department produces all of its productions utilizing both part time and full time theatre faculty, students and staff. The staff and budgets coordinated by the Production Manager, the full time theatre faculty, and The Dean of Fine Arts is very difficult to put a line item figure to. Our box office sales can vary from production to production, but generally the Theatre Department's productions, return most of the money used from Student Services back to that funding source. Producing productions is much different from presenting them. When a production is produced it brings the best of the South Bay's area talent on both sides of the proscenium arch. We believe, if for instance, the summer musical program, which produced seven musicals, actually brought more audience members to the Marsee Auditorium than any presented event. If we were to do a cost analysis, I think it would become clear that the Theatre Department's producing of musicals in the Marsee Auditorium could be very competitive with presenting events.

2. Upgrading Theatre 151 into a fully functioning black box theatre

In 2000 under the direction of Dean Roger Quadhammer the Theatre Department estimated and placed in the bond \$275,000 for this renovation. This would include some physical changes to the venue as well as lighting and sound system costs.

3. Replace un-repairable Intelligent Lighting Fixtures with New Intelligent Lighting Fixtures

Many of our current Intelligent Lighting Fixtures are 10 to 12 years old. One of the reasons for the lack of interest in The Intelligent Lighting Certificate Program was due to competition from other community colleges and universities in the area that were using more current intelligent lighting fixtures and control consoles. By adding a media server and more current intelligent lighting fixtures the theatre faculty believe that this certificate program can be offered again. A single intelligent lighting fixture like the very popular Martin 700 costs around \$14,000 each. New intelligent lighting consoles range from \$17,000 - \$20,000. The department has received a quote for approximately \$140,000 for the equipment needed to replace the broken and un-repairable equipment purchased 11 years ago. This is a crucial part of our students training that allows them to seek mid level jobs in the entertainment industry.

4. Purchasing New Media Servers

Purchase media servers, which can be used in all of the theatres on campus and for selected events. This media server technology allows for projecting anything from a power point presentation to a film on multiple screens of different sizes. This technology is at the forefront of theatrical live events. A media server, which is very popular and is the industry standard for media servers is the Watchout System. This can be purchased for about \$60,000. The Fine Arts Division could use these for theatre, dance, graphic arts, and film.

5. An Additional Acting Classroom

We have no idea of the cost of this, but we would like to see if we could find more rehearsal space for our acting students on campus. As mentioned before, there are currently only 2 classrooms where students can rehearse productions as well as scene work. These are Theatre 151 which when upgraded to a full black box theatre would be an excellent rehearsal space, and Music 6 in the basement of the music building next to the recital hall. The Theatre Department is willing to explore any way of adding another rehearsal space.