

The Instructional (Academic Affairs) Program Review Narrative Report

1. College: *Laney College*

Discipline, Department or Program: Theatre Arts

Date: Nov 5, 2012 (Due by November 13, 2012)

Members of the Instructional Program Review Team: Michael Torres

2. Narrative Description of the Discipline, Department or Program:

Please provide a general statement of primary goals and objectives of the discipline, department or program in light of the College's priorities and goals. Include any unique characteristics, degrees and certificates the program or department currently offers, concerns or trends affecting the discipline, department or program, and any significant changes or needs anticipated in the next three years. *The Theatre Arts Department provides students the opportunity to broaden their liberal arts education, gain practical experience for professional theater work for the immediate community and beyond, and prepare for continued higher education. A major production is offered each year utilizing the skills of Laney's professional "still practicing" professional faculty.*

The Theatre Arts major offers the fundamental study and understanding of the theater. This allows students to develop their practical skills and talents as well as their intellectual ability to think creatively and critically. There are facilities and additional instructor needs + instructional aids needs recommended in this review.

See Attachment A for the overview of the Priorities and Goals of Laney College.

3. Curriculum: half of this is on the curriculum checklist / many of the questions just require a one sentence answer.

- a. Is the curriculum current and effective? Have course outlines been updated within the last three years? *The Theater Arts curriculum is effective but not current in respect to the TMC. No, Course outlines have not been updated in the last three years.*
- b. Please indicate how many active courses are in the department inventory. *There are five active courses in the department inventory.*

- c. How many of those have been updated in the last 6 years? ***Five have been updated (2007)***
- d. If courses have not been updated within the last 6 years, what plans are in place to remedy this? ***All five courses are updating with respect to the TMC.***
- e. Has your department conducted a curriculum review of course outlines? If not, what are the plans to remedy this? ***Theater's curriculum has been reviewed and adjustments are scheduled to happen.***

What are the department's plans for curriculum improvement (i.e., courses to be developed, updated, enhanced, or deactivated)? Have prerequisites, co-requisites, and advisories been validated? Is the date of validation on the outline? ***Please reference the Curriculum Checklist Attachment.***

- f. What steps has the department taken to incorporate student learning outcomes (SLOs) in the curriculum? Are outcomes set for each course? If not, which courses do not have outcomes? ***SLO's were attached to the following courses: Thart 1, 10a&b, 30a&b and 40a currently have SLO's. Thart 11a&b, 30c&d and 40b have not had SLO's added as of yet. Thart 10c&d, 11c&d and 40c&d are deactivating.***
- g. If applicable, describe the efforts to develop outcomes at the program level. In which ways do these outcomes align with the institutional outcomes? (Note: if your department has no certificate or degree offerings and does not offer a course as part of one of the College's associate degree programs, then skip questions 3.h. and 3.i.) ***It is the goal of the Theatre Arts department to have a PLO in place by DEC 2012.***
- h. Provide one program level outcome (PLOs), and the assessment tool that will be used to measure the program level outcome this fall 2012 and spring 2013. ***A PLO will be developed in Dec 12.***

How are the SLOs and PLOs, if applicable, mapped to the college's Institutional Learning Outcomes? (See Attachment B for copy of the Laney College Institutional Learning Outcomes

Communication

Students will effectively express and exchange ideas through various modes of communication.)Theater Arts students meet this outcome via a constant "collective reasoning process".

Critical Thinking and Problem Solving

Students will be able to think critically and solve problems by identifying relevant information, evaluating alternatives, synthesizing findings and implementing effective solutions.

Theater Arts students meet this outcome via text analysis, structural analysis and the first steps of Transactional Analysis.

Global Awareness, Ethics and Civic Responsibility

Students will be prepared to practice community engagement that addresses one or more of the following: environmental responsibility, social justice and cultural diversity.

Theater Arts students meet this outcome via research that is written and environmental, also by reflecting their community by producing stories about it; allowing the community to see itself live.

Personal and Professional Development

Students will develop their knowledge, skills and abilities for personal and/or professional growth, health and well being.

Theater Arts students meet this outcome via the actors thought process, the discipline needed to accomplish their technique and the catharsis that occurs in performance, and the confidence that comes with the accomplishment of all. In addition, the discipline of eating healthy (food for power and medicine) and physical exercise.

i. Recommendations and priorities

That the Theatre Arts dept add two new classes to rotate semesters with already established theater classes: Script Analysis (allowing us to go deeper into critical thinkng) and Stagecraft; Lighting Design (allowing us to take advantage of Adjunct instructor Jim Caves area of expertise). Both classes are on the TMC and would make us more attractive to UCLA as well as the State Universities.

See Attachment C for listing of the courses in discipline/department. If applicable, this document also lists the certificate and degree programs offered. Be sure to check the appropriate boxes and submit completed forms as part of this Program Review.

4. Instruction:

- a. Describe effective and innovative strategies used by faculty to involve students in the learning process. How has new technology been used by the department to improve student learning? ***Through repetition and probing are theatre students involved in the learning process. Instructional DVD's are occasionally shown enhancing classroom study.***
- b. How does the department maintain the integrity and consistency of academic standards within the discipline? THART 1 INTRODUCTION TO THEATRE: ***in this course***

students practice reading aloud the text book used with the idea of discovering the authors intent. The class listens and follows the reader leading to a collective reasoning as to the meaning of that particular piece of text. Students watch videos concerning the text that feature world class artist speaking to those issues covered in the book followed by in class discussions. Students see live plays performed by Bay Area professional companies: many of these companies offer greatly discounted or even "free" tickets exclusively to the Laney College Theater Arts Department ; one San Francisco based nationally renowned theater company travels to Laney College performing for the students and community for free (this also is an exclusive deal). THART 10

PRINCIPLES AND THEORY OF ACTING: Concentration and focus: *students learn lines from a play and are tested on their accuracy of repeating the exact words and knowledge of the playwrights punctuation. Students are tested in their ability to allow a single beat of time to occur between lines, unless indicated differently in the text.* Basic vocal and physical technique. *Students are introduced to the vocal techniques in the muscularity of language via the teachings of Cecily Berry. Students are introduced to the physical practices of Tadashi Suzuki.* Principles of stage movement and blocking: *students are introduced to Meisner techniques for stage movement and are taught the fundamentals of blocking (a moving painting where all physical lines point toward the main focus; utilizing 30, 45 and 90 degree angles allowing them to be seen)* Introduction to script analysis: *students are introduced to structural analysis (Overall objective (what are you fighting for), Immediate objective, Action, and Personal Source).* Basic acting and theatre terminology and vocabulary; *students learn collegiate as well as actual professional (colloquial as well as slang) terminology and vocabulary.* Performance, evaluation processes and techniques; *Tharts 10 culminates with a monologue and scene performance. Students are taught a vocabulary allowing them to successfully evaluate each other without emotional or psychological injury. Students are taught to listen and discern evaluation and criticism. THART 11 IMPROVISATION: students are introduced to the principles and theory of improvisation: improvised acting and development of dramatic imagination, problem solving, and communicative grasp of dramatic process. THARTS 30, REHEARSAL AND PRODUCTION: Rehearsal and performance protocol and procedures.: students learn the functions and priorities of the creative team.* The actor's responsibilities; *students learn their contributions as creative storytellers within the given circumstances of the play: punctuality, homework, learning lines by an assigned date, learning punctuation by an assigned date, picking up q's, proper breathing techniques, skills tests, thinking on the line and getting along with all in the space.* The director's responsibilities: *students learn the directors responsibilities via lecture and through experience.* Production staff responsibilities; *students learn the responsibilities of the production staff through lecture and experience.* Evaluation of the historical and thematic elements of the play; *students learn history and theme through table reads, discussion, lecture and research.* The author's intentions; *students discover the playwrights intentions through table reads, discussion, lecture, research and script analysis.* The political, social, philosophical and moral agenda of the play; *these elements are discovered by students through table reads, discussion, lecture, research, rehearsals and script analysis. Interpretation and evaluation of the historical circumstances is discovered by the students through table reads, discussion, lecture, research, rehearsals and script analysis. Scoring the role is*

achieved by the student through text analysis-specifically structural analysis. Exploration and creation of prior circumstances or the "moment before" are defined by students through improvisation in rehearsals. Time and place as given circumstances are uncovered by the actor through table reads, discussions, lectures, research, rehearsals and script analysis. Relationship work with the other actors is practiced through trust. Creation of the behavioral life of the character is achieved by students through table reads, discussions, lectures, research, rehearsals and text analysis. Working with the director through active listening is a skill practiced by the students routinely. Justifying physical action, creation of character behavior, use of given circumstances to justify dialog, creative collaboration with other actors, justification of play's action and dialog, and dynamics of dialog and behavior are all achieved by students through table reads, discussions, lectures, research, rehearsals and text analysis, Use of props, costumes and scenery elements, integration of production elements with performance including lighting and sound are achieved through repetition and probing in the rehearsal process by the students. THARTS 40 STAGECRAFT: students are introduced to, learn and work various phases of technical theatre: scene design, lighting, sounds, costumes, set construction, painting; organizing a production.

- c. Discuss the enrollment trends of your department. What is the student demand for specific courses? How do you know? Identify factors that are affecting enrollments. *Tharts 10, Principles and Theory of Acting and Tharts 11 Improvisation consistently reach maximum enrollment and manage to hold on to approximately 70% of those enrolled. Thart 1, Introduction to Theatre usually reaches maximum enrollment but tends to hold on to about 60% of those enrolled. Thart 40 Stagecraft tends to achieve an enrollment of 60% of what is expected and Thart 30, Rehearsal and Production, tends to reach maximum enrollment and manages to hold on to about 90% of those enrolled. Theatre Arts is a small but mighty department, in which there are five classes offered; four classes are taught by the full time faculty member and one is taught by an adjunct instructor: it is fairly easy to see what is happening within the department. Elements that affect enrollment in Tharts 10&11 are economics and lack of basic skills. A lack of basic skills is very evident in how enrollment is affected in Tharts 1 + add the cost of the textbook and we lose a few others. Tharts 40 is affected by an expensive text book, early schedule and a lack of basic skills.*
- d. Are courses scheduled in a manner that meets student needs and demand? Please describe the criteria and considerations used in the scheduling process. *The Theatre Arts schedule was unchanged for several years meeting the students needs. Recently, the schedule was altered to honor college hour and now very much meets the students needs.*
- e. Recommendations and priorities. *Recommend that the enrollment maximum of 40 be reduced to 20 for the Stagecraft class considering that this class deals with potentially hazardous materials and needs to be a controlled environment. Also, recommend that Thart 1 be increased from 2 units to 3 units and rotate semesters with another theatre class.*

E

5. Student Success:

- a. Describe student retention and program completion (degrees, certificates, persistence rates) trends in the department. What initiatives can the department take to improve retention and completion rates? *Overall the Department holds on to about 70% of its general student population and graduates two to three students yearly (small but mighty department). Most Theatre majors transfer to major universities or start their Theatre career right after attending Laney. The Theatre department is adopting the TMC model believing it will improve our local degree numbers while transferring more students to major universities. 15% of our students are deepening their Theatre education by repeating Tharts 10, 11 and 40. 70% of our students repeat the performance class, Rehearsal and Production as this is mainstage show for the college and where we put all of our lessons to purpose. Theatre Arts has several partnerships with the various professional theaters in the Bay Area with greatly discounted ticket deals and in a couple of cases FREE; allowing the students the opportunity to see great theatre without sacrifice. This semester Theatre students have seen more outstanding theatre than film and are loving it (this is a cultural shift). In fact they are talking about theatre more than their video games! Theater Arts students are visited by several professional theater artist who share their experiences with them. This years main stage production THE FARM written by Jon Tracy,a Bay Area favorite Writer/Director, has enjoyed several cast members from the original production (Berkeley's celebrated Shotgun Theater) coming in and sharing moments; two who had graduated from the Laney Theatre Arts program (more evidence on how we are engaging with the community)*
- b. Identify common challenges to learning among your students? What services are needed for these students to improve their learning? Describe the department's efforts to access these services. What are your department's instructional support needs? *The Theatre Arts Department is in need of its own DVD player and LCD projector so that we can show films of plays, instructional dvd's according to our scheduling and also to use in our productions. The department serves some basic needs students that are in need of life skills, homework support and basic educational skills. All Theatre Arts students receive information through various formats concerning life skills and the Rehearsal Production students are taught homework skills. Students in need of basic skills are often helped by the stronger theater students depending on attitude. The department would utilize an instructional aid for supporting our basic skills folks. This instructional aid would need to hail from the Theatre Arts dept + be an excellent student in standing with the college and discipline. It is believed that students in Thart 1 and only Thart 1, Intro to Theatre, would be better served in a conventional classroom other than the theater itself.*
- c. Describe the department's effort to assess student learning at the course level. Describe the efforts to assess student learning at the program level. In which ways has the department used student learning assessment results for improvement? *Students are showing a marked improvement in learning over the last semester and presently due to*

information acquired from SLO's. The department discovered that students learned more about process and rehearsal skills by slowing the process of rehearsing a play over two semesters allowing us to take more time on skills. More students are "wrapping their heads around" the skills and concepts in this complex art form than ever before. This action of slowing down and taking the time to make sure teachings land on the students + seeing professionals act + having professionals visit and share has been a huge confidence booster for them and the department is hopeful that this will result in an increase in graduating, transferring and career development. Skills tests, fifteen minute talk back discussions after each class and a google groups discussion board have been utilized in order to gauge the effectiveness of the classroom. Also, students have 24 hours @ 6 days a week access to the full time faculty member via "text messaging" and the " google groups messaging board".

- d. Recommendations and priorities. It is recommended that Tharts 1 and only Tharts 1 be taught in a conventional classroom. Also, that the Theatre Arts Department be allowed an instructional aid for assisting basic needs students taking classes within the discipline. It is recommended that the instructional aid be an exceptional Theatre Major in good standing with Laney College. In addition, the full time faculty member of the department should be allowed to select this instructional aid.*

Please either embed or attach data that you will be referencing. Use the Program Review data applicable to your department supplied by your Dean. In addition, the following link, (<http://web.peralta.edu/indev/research-data/documents/>), will take you to more data that you may find helpful as you study the overall efforts and impact of your unit. See the appropriate tab in attachment C referencing the assessment data.

6. Human and Physical Resources (including equipment and facilities)

- a. Describe your current level of staff, including full-time and part-time faculty, classified staff, and other categories of employment. *Theatre Arts currently has one full time and one part time instructor who is also the classified staff person shared by all the Performing Arts Departments + the "rental" community.*
- b. Describe your current use of facilities and equipment. *We use the Laney stage, it's ropes system, the lighting instruments and equipment, sound equipment and laptops.*
- c. Are the human and physical resources, including equipment and location, adequate for all the courses offered by your department (or program)? What are your key staffing and facilities needs for the next three years? Why? *For facilities needs please refer to attachments D1&D2. In regards to why the needs exist; the facilities are antiquated and potentially hazardous to students and the community: deeming them not adequate. Theatre Arts needs an adjunct instructor in Stage Movement and a full time instructor in costuming. So much of a story can be told through the symbolism of costuming. The combination of great lights (which we have) and appropriate costuming would help*

enhance the powerful and community based stories that we tell. Community members would enjoy and learn from the symbolized material they would recognize as Oakland. A Stage Movement instructor that has knowledge of traditional techniques in physicality for the theatre and local, Oakland based, movement styles and forms would also be a huge asset to the department.

- d. If your department experienced a reduction in resources, describe the impact of that reduction on the overall educational quality of your unit and the College. *We did not experience a reduction of resources as our department is reduced to its bare bones already.*
- e. How does the department plan to sustain the quality of instruction and/or services offered through your department in the current environment of reduced resources? *The department did not experience reduced resources as it is reduced to its bare bones already. However, \$10,000, earned by the theater, is missing from our E account and is to my knowledge unaccounted for. This missing money would have hurt the main stage show as we would not have had a production budget nor could we access the Student Life Fund as it was cut from Laney programming. Fortunately, the department had money in its Peralta Colleges Foundation account to just keep things moving. Yet, despite setbacks; this bare bones department has managed to get world attention via its performance at the Edinburgh Fringe Theatre Festival in Scotland as one of eight U.S.A colleges participating. This tiny department has also managed many professional relationships in the Bay Area community garnering their support (non financial). We have and continue to explore outside resources for financial support that don't involve corporations that do not pay their taxes. Presently, we have one outside financial resource that makes an annual donation. We are currently building our webpage that will have a prominent donation link to our Peralta Colleges Foundation. It is our practice to do more with less and we have for the last eight years with success.*
- f. What does the department recommend that the college do to maintain quality educational programs and services? *Be more selective when hiring: Laney needs dedicated multi-takers who can and are willing to work around the clock. It is imperative that they are healthy in mind, body and spirit and love pressure. Laney has to deal with less and now has to figure out how to get more out of its reduced state. I would look into how departments can benefit and support each other. I would increase community partnerships such as THE OAKLAND MUSEUM, THE AFRICAN AMERICAN MUSEUM, the courts and city hall.... Professional sports and the like. I would research donations from sources that pay their taxes. I would work on relationships with newspapers and blog sites and lots of attention from local TV. We need to get people talking about Laney!!!!*
- g. Please provide any other recommendations and priorities. (Use the appropriate request forms within Attachment D.)
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7. Community Outreach and Articulation

For Career and Technical Education Programs:

- a. Describe the department's connection with industry. Is there an Advisory Board or Advisory Committee for the program? If so, how often does it meet? Is the program adequately preparing students for careers in the field? How are you assessing this?
- b. Have students completing the program attained a foundation of technical and career skills? How do you know? What are the completion rates in your program?
- c. What are the employment placement rates? Include a description of job titles and salaries. What is the relationship between completion rates and employment rates?

What are the employment projections (numbers of replacement and new positions) for these job titles over the next 10 years using the California Employment Development Department Labor Market Information? (<http://www.labormarketinfo.edd.ca.gov/Content.asp?pageid=1004> , and <http://www.laney.edu/wp/educational-master-plan/2010-educational-master-plan/> for the Laney College Educational Master Plan, Chapter II, pps. 18-30.)

- d. What industry trends are most critical for the future viability of the program? What are the implications of these trends for curriculum development and improvement?

For transfer programs:

- e. Describe the department's efforts in meeting with and collaborating with local 4-year institutions. How is the program preparing students for upper division course work? ***Laney Theatre Arts has a relationship with San Francisco State University which is about to improve via the adjustment we are making that is in aggreance with the States TMC. Efforts have been made to stay current to the needs of UCLA and we are reacquainting ourselves with UCSB. We are preparing for upper division course work by seeing what is required of the 4yr university student and matching it with our program; in some cases exceeding it as some Laney actors have already outperformed 4 yr actors by "getting the part" at professional theaters. Theatre Arts students in addition to seeing professional theatre are slated to see 4yr college shows as well. This action starts in the spring of 2013.***
- f. Has there been a Transfer Model Curriculum identified for your program? Has it been implemented? If not, what are the plans to do so? ***Yes, please refer to the curriculum checklist attachment.***

For all instructional programs:

- g.*** Describe the department's efforts to ensure that the curriculum responds to the needs of the constituencies that it serves. ***I have daily conversations with the students ensuring just this. Theatre Arts students interact with the local professional theatre companies in seeing professional standards set in performance, by interning for the companies and learning professional protocol and in some cases acting for the companies validating their training and education here in our classes and productions at Laney Theatre Arts. Laney Theatre Arts students are responsible for some of the after school theatre programs here in Oakland.***
- h.*** Please indicate how many of the full and part time faculty have been evaluated in the last three years. For faculty that have not been evaluated in the last three years, what are your plans to become current. ***The adjunct instructor for theatre arts has been evaluated by the full time instructor. Since I have no full time peer to evaluate me it is my plan to find a full time instructor or administrator that has seen and appreciates the work done by this department. Another plan is for the theatre arts adjunct instructor do the evaluation.***
- i.*** Recommendations and priorities.

Checklist of Tasks

1. The Office of Academic and Student Affairs will establish the schedule for completion of the Instructional Program Review at the beginning of the academic year or the semester in which the Instructional Program Review will occur. The schedule will include a timeline and deadlines for completion.
2. The Division Dean, in conjunction with the Department Chair (or lead faculty in the discipline) will assemble the Instructional Program Review Team.
3. The Instructional Program Review Team will review and analyze the Core Data Elements.
4. The Instructional Program Review Team will assemble and review the course outlines.
5. The Instructional Program Review Team will complete the Instructional Program Review Narrative Report.

6. The Instructional Program Review Chair will submit the narrative report, electronically, to the Division Dean. The Dean will review the report and forward it the Vice President of Instruction at the College.
7. The Instructional Program Review Chair will share the recommendations and priorities with the other Colleges that have completed a comparable disciplinary program review at District-wide disciplinary meetings.
8. The Instructional Program Review Team will develop an action plan based upon the recommendations and priorities from the Instructional Program Review that feeds directly into the College's integrated planning process.
9. The Executive Vice President of Student Learning will compile a summary of recommendations and priorities from all the Instructional Program Review Narrative Reports and submit the summary to the College President, the College's planning and/or budget committees (if applicable), and the Vice Chancellor of Educational Services.

Definitions

Department/Program: For the purpose of the Instructional Program Review, a department/program is defined as a course or series of courses which share a common Taxonomy of Programs (TOP) number at the four digit level of specificity. TOP is a classification system for academic programs in the California Community Colleges.

WSCH (Weekly student contact hours): The number of class contact hours a course is scheduled to meet per week in a given semester. A "full load" of study is considered to be 15 WSCH for two semesters, or 30 WSCH.

FTES (Full Time Equivalent Student): This unit is used as the basis for computation of state support for California Community Colleges. One student attending 15 WSCH (class hours) per week for 35 weeks (one academic year) generates 1 FTES. Thus:

1 FTES = 15 WSCH for two semesters = 30 WSCH.

Since a standard semester meets for 17.5 weeks, it follows that

1 FTES = 15 WSCH x 17.5 weeks x 2 semesters = 525 class contact hours.

FTES for a class = (Enrollment) x WSCH x 17.5 / 525 = (Enrollment) x WSCH / 30

Example: 25 students in a class that meets 3 hours per week:

$$\text{FTES} = 25 \times 3/30 = 75/30 = 2.5$$

FTEF (Full Time Equivalent Faculty): Also known as load equivalency.

1 FTEF = 1 instructor teaching 15 “equated hours” per week for 1 semester.

One lecture hour = 1 equated hour. One lab hour = .8 of one equated hour. For lecture classes, equated hours = class contact hours. For lab classes, equated hours = 0.8 x class contact hours.

Example: An instructor teaching a lecture class that meets 3 hours per week for 1 semester:

$$\text{FTEF} = 3/15 = .2$$

Example - An instructor teaching a lecture class that meets 3 hours per week and a lab class that meets 5 hours per week: $\text{FTEF} = (3 + 5 \times .8)/15 = 7/15 = 0.47$

FTES/FTEF – Productivity: FTES/FTEF is a measure of the productivity of a class or group of classes (e.g, department, division, special program, college).

Interpretation: $\text{FTES/FTEF} = \text{number of full time students per full time faculty member}$

Example: 40 students taking a lecture class that meets 3 hours per week:

$$\text{FTES} = 40 \times 3 / 30 = 4$$

$$\text{FTEF} = 3/15 = 0.2$$

$$\text{FTES/FTEF} = \text{Productivity} = 4/0.2 = 20$$

In this example, Productivity = 20 and Enrollment = 40, and so Productivity = Enrollment/2.

This is true whenever class contact hours = equated hours:

$$\text{FTES/FTEF for a lecture class} = \text{Enrollment}/2.$$

DSCH - Daily student contact hours (applies only to DSCH designated classes):

Number of class hours a course is regularly scheduled to meet each day. DSCH total for a class is obtained by multiplying DSCH by the number of students actively enrolled in the class and then multiplying by the number of days the course is scheduled to meet (CLM) in the semester.

Successful Course Completion Rate for a Class: Number of course completions with grade A, B, C or Pass divided by Total number of course completions.

Course completions = A, B, C, D, F, I, W, Pass, No Pass, In Progress, Report Delayed.

Retention Rate for a Class: Class completion with grade other than W divided by Census Enrollment (CW1) not counting non-graded courses.

Grade other than W = A, B, C, D, F, I, Pass, No Pass, In Progress, Report Delayed, No Grade.

Persistence Rate Fall to Spring: Number of students enrolled in at least one course in Fall Semester who then enrolled in at least one course in Spring Semester divided by Number of students enrolled in Fall Semester at census date

College Drop Rate: Number of students who dropped all classes, including W grades, divided by Students enrolled at census date.

Student Learning Outcomes: The desired knowledge, skills, abilities, and attitude that a student attains as a result of engagement in a particular set of collegiate/academic experiences.