

**Theatre Arts Department**  
**Academic Program Review**

Spring, 2017

## Signature Page

### Full-time faculty

Beth Duggan (Department Chair)



Craig Everett

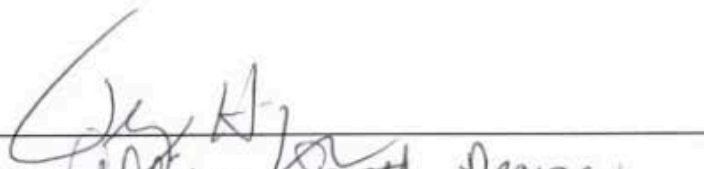


Brian Rickel



### Part-time faculty

Jerry Hager



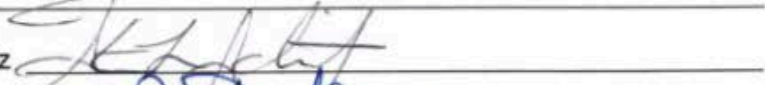
Allison Spratt Pearce



Julia Collins



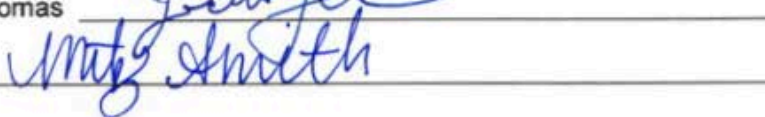
Steve Schmitz



Jeannette Thomas



Mitzi Smith



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## **DEPARTMENT/PROGRAM REVIEW ACADEMIC PROGRAM REVIEW**

### **SECTION 1 - BRIEF DESCRIPTION AND HISTORY OF THE PROGRAM**

#### **1.1 Introduce the self-study with a brief department history. Include changes in staffing, curriculum, facilities, etc.**

The Theatre Arts Department at Grossmont College is one of the most active, visible, and engaging entities to which the District lays claim. The students that take classes within the department are diverse with regard to ethnicity, age, gender, and socio-economic standing. We are extremely proud of our creativity and the inclusive nature of our department. We are committed to a curriculum that reflects the diversity of our community and our art form; we produce shows that offer our audience insight into the nature of mankind's fears, wants, hopes, and history; we encourage the completion of Associate Degrees while moving our students onto four-year institutions and into theatrically related careers; we are engaged in the planning and processes of the district, Grossmont College and the Division of Communication and Fine Arts; and we are actively engaged in the recruitment of students and raising the educational and intellectual standards of those students.

The history of the Theatre Arts Program at Grossmont College originates with the opening of the College at the Monte Vista High School campus in the fall of 1961. The present Theatre Arts Department was originally the Theatre and Dance Department and consisted of both Theatre and Dance classes, faculty, and staff. In 1995, the Dance Department became an individual entity after separating from the Theatre and Dance Department, and the Theatre Arts Department transformed into the singular entity it is today.

Since the initial inception of the department in 1961, many full-time faculty and staff, both classified and certified, have come and gone including: Martin Gerrish, Neil Towne, James Baker, Clark Mires, Henry Jordan, David Kievit, Norma Johnson, Gene Reilly, Steven Judson, Diane Stengle, Esther Skandunas, David Thayer, and David Weeks. Between 1986 and 1988 the department lost two full-time faculty members and two full-time classified staff. Henry Jordan was hired in 1988 in a full-time faculty position to replace Martin Gerrish and Craig Everett was hired in 1989 as a Theatre Production Design Technician, replacing Diane Stengle, who replaced David Thayer only two years prior. David Kievit was hired in 1989 as a full-time faculty member, replacing James Baker, returning the faculty to three full-time employees. Judi Shenar was hired in 1996 as the Theatre Operations Facilitator, replacing Janet Wlodek, who retired. In 2011, Judi Shenar retired and was replaced by Alexis Popko.

Clark Mires retired from the college in 1998, and was replaced by Beth Duggan in the fall of 1998. David Kievit left the college in 2000 and was replaced by Craig Everett as a full-time faculty member in the fall of 2002. Manuel Lopez

replaced Craig as the Theatre Production Design Technician in January 2003.

A new position, Costume Lab Technician, was created in 2001 because of the strong recommendation of the Program Review Evaluation; Gwen Dunham was originally hired and was replaced by Esther Deck (Skandunas) in 2002. In October of 2015, Joan Mathison replaced Esther Skandunas, who left in the spring of 2015 after 13 years at Grossmont College. In 2014, David Weeks retired from the department after 34 years of service. Michael McKeon replaced him in the fall of 2015

In 2011, Henry Jordan retired and the department was left without an important third full time faculty member for five years until the spring of 2016, when Brian Rickel moved from adjunct faculty into a full-time tenure-track position. Therefore, since 2003 (give or take 5 years) the Theatre Arts faculty and staff, has remained at three full-time faculty, four full-time technicians, and approximately seven adjunct faculty members.

The Theatre Arts Department has undergone a change regarding our seasonal offerings of plays and musicals with the retirement of Hank Jordan and David Weeks. Since our last Program Review our Production Schedule has increased to eight full productions: a semi-annual musical, a children's and a high school tour production, a family friendly summer production, and four other major productions.

We continue to subtly modify and improve an already excellent curriculum. Classes, which did not easily transfer have been altered, rewritten and renumbered. The addition Acting for the Camera (THTR 132) has filled an experience and practice gap within our performance emphasis students. The removal of Fundamentals of Theatre Production (THTR 100), and the creation of Fundamentals of Narrative Theory (THTR 101), has created an up to date, transferable, and popular GE course that is continually overenrolled. Articulation agreements for classes within our discipline are constantly evaluated, modified and updated (Thank you Tacey Hosley) for acceptance with the CSU and UC systems.

Outreach programs into various community entities continue to be a major component of the Theatre Arts program. For the last 14 years, the Theatre Arts Department has produced an annual Children's Touring Production that tours to elementary schools throughout the county. This program alone has visited and entertained over 7000 students annually at approximately 16 different elementary schools. The goal is to introduce school children to the Theatre and advance literacy competency by basing the production on a book. Each school receives a copy of the book for their library, encouraging continued discovery and discussion. Our annual high school tour (Inside the Actor's Process), created in 2006, visits approximately 16 high school campuses each spring semester. Its main purpose is to introduce area high school students to our program and the possibility of a wider study of Theatre beyond their high school education. Both the Children's Tour and High School Tour shows also have public performances here at Grossmont College.

Coordinating with the high school districts, an annual DramaFest and TechFest have also been created. These two annual events bring high school

students to our campus for acting and technical theatre workshops, which in turn expose students to a college level experience and helps in articulation with high school districts. Outreach continues to solidify with the high school districts in technical classes for students wishing to take college level courses prior to graduating from high school. In 2013, we developed the Theatre Arts Department Summer Conservatory which presents a family friendly production to East County residents and extended care school programs. Performers and technicians include high school and college students. Audience development has expanded for productions here on our campus; over 5000 people attend our productions on campus, which gives residents of our community access and knowledge of the Theatre at Grossmont College. Judi Shenar, in coordination with the Culinary Arts Department, successfully created a luncheon/dinner theatre package for our patrons. This program has been continued and expanded by Alexis Popko and has become remarkably popular – the last time a dinner/show package was offered all available tickets sold out within 48 hours.

To speak candidly, the faculty and staff of the Theatre Arts Department is approaching retirement. Beth Duggan, Alexis Popko, Manny Lopez, Joan Mathison, Michael McKeon, and Craig Everett, are all over 50 years old. Two of the previously mentioned individuals are over 60, and the remainder are closer to 60 than they are to 50.

Lastly, we continue to feel the prestige of the Theatre Arts Department within the college community is noteworthy, and its reputation remains outstanding within the theatre community in greater San Diego and the State of California.

## **Department/program Goals**

### **Program Goals**

- 1.2** Your last program review contains the most recent Academic Program Review Committee recommendations for the program. Describe changes that have been made in the program in response to recommendations from the last review. (Be sure to use the committee recommendations and not your own.) Include the recommendations from the last program review in this section.

From the 2011 Program Review document:

#### **The Committee recommends the following:**

1. Replace the Theatre Operations Facilitator. Without this position, the ability to offer a full range of productions would be greatly compromised.

Upon Judi Shenar's retirement in 2011, the position of Theatre Operations Facilitator was opened to existing college classified staff. Alexis Popko, who was then working in the Foundation office, applied for the position and has continued with the Theatre Arts Department since that time.

2. Replace the full-time instructor with expertise in acting and directing.

Henry Jordan, our performing and directing full-time faculty member, retired at the end of the 2011 academic year. The department was aware of Hank's impending retirement and we submitted all associated paperwork to fill the position immediately upon his retirement. We then continued to submit applications to the Faculty Staffing Committee on a yearly basis for the next four years.

It is a difficult thing being in a small department and missing one of the full-time faculty members. When a department of 8 or 12 faculty members loses one full-time faculty member, the loss is difficult but can be covered somewhat democratically. When a department of three loses 1/3 of the full-time faculty, the remaining faculty experience immediate, significant and horrendous changes to their workloads and their instructional requirements.

The vacated position was integral to the department beyond academics. The impact that occurred on our production schedule was enormous and the constant backfill of Mr. Jordan's duties by Beth Duggan and Craig Everett was difficult for the first year.

By the second year, the increase in administrative and academic requirements on Beth and Craig had become untenable and by the third year the loss of Henry Jordan was putting the department in an impossible position due to increased class loads, additional administrative duties and larger than possible production requirements. At this time both Beth and Craig (both of whom had had LED loads between 1.35 and 1.5 for the last several years) met with Katrina VanderWoude and the Faculty Staffing Committee on separate occasions and reasoned, begged, pleaded, and ultimately insisted, that the position be filled.

We feel that it is also important to mention that retired dean Steve Baker was a sane and even voice during this time and his assistance and guidance in securing the replacement position cannot be overstated. When the position was granted in 2015 and filled in 2016, Beth Duggan and Craig Everett both wished they would never again be put in a similar position, nor have to partake in that process. The same cannot be said for Brian Rickel, Hank Jordan's replacement after a four-year hiatus.

Beth Duggan has let it quietly be known that she will be retiring at the end of the 2021 academic year, and Craig Everett is planning to retire after the 2026 academic year.

If there is one thing that the Theatre Arts Department understands, it is how to look long view and plan things early, as well as the importance of not having a long-term vacancy in the staffing of the department.

3. Continue ongoing plans for the new performing arts facility.

The new Performing Arts Complex (PAC) is underway and should be open within the next three years. Construction has already started with the building 21 Fire Escape Corridor going through the existing Costume Shop (room 21-239). Upon completion of the PAC, the second stage of this construction project will be a remodel of the existing north side of building 21, which presently houses the Theatre Arts Department's main performance instruction classroom (21-241 & 242), Costume Shop, Costume Storage Area, Makeup Room, Stagehouse Theatre backstage areas, HVAC service areas, boiler room and electrical room. The Theatre Arts Department facilities will be in process for the next 4 years.

4. Work with Facilities and Campus Art Committees to explore options for landscaping outside the theatre.

Be careful what you wish for: the present south side of the Stagehouse Theatre will become the new PAC. Where the offices of the Theatre Arts Department presently stand will become part of the footprint of the lobby and restrooms for the new PAC.

5. Promote diversity by selecting and offering a full schedule of productions that reflect a broad range of human, educational, and professional experiences.

This may be the recommendation of which we are most proud. We have fully embraced not just different styles and types of plays, but we have also begun to cast our productions in a color blind, gender blind, and age blind manner. Which means that while we do consider how the plays are traditionally cast, we owe our student body the benefit of always considering the best person for a role rather than simply doing what has been done before. The only exception to this rule is when the play or character demands, through the copyright or basic need, that a character be a specific race or gender.

Some of the plays we have produced in the last few years have shown the continued commitment we have toward community and artistic inclusion. Recently, in our production of *Cinderella* we cast a man in the role of the Wicked Stepmother to great comic effect; we performed *The Piano Lesson*, which requires an all African American cast per the needs of the play and the copyright; and we have changed roles traditionally meant to be played by men into women's roles in productions of *80 Days* and *Treasure Island*, both based on stories within the public domain. We feel that it is important our department reflect current conversations taking place in the theatrical world regarding the role of women and people of color on and off stage.



Lorca's *Blood Wedding* was performed in both Spanish and English, and all the cast members had to learn enough Spanish to sound like they knew what they were doing. (A big thanks to Antonio Crespo from the Foreign Language Department for helping us. ☺) *The Vagina Monologues* was performed with American Sign Language as the primary language, using voiced actors as the secondary source of language in the piece.

Our touring productions continue our long tradition of presenting youth literature in a live format, and other productions have dealt with time travel (*On the Verge*, for the sci-fi nerd in all of us), ghosts of loved ones (*To Gillian on her 37<sup>th</sup> Birthday* and *Blithe Spirit*), and corporate malfeasance (*These Shining Lives*) which also cast every role with a complete disregard to ethnicity and age.

6. Submit the technology plan for software updates and computer upgrades.

Our technology upgrades are a continuing, moving target. Although technology is all too often equated to computers, the Theatre Arts Department has large amounts of other "technology" that are not computers. In the last few years, we have replaced any number of sewing machines, three saws in the Scene Shop, every cordless screw gun, 20 different lapel microphones, 30 lighting fixtures, and 6 data projectors, in addition to three different software packages, 6 faculty and staff computers, 15 student computers, a large format printer/plotter, and two other objects that are both computer-ish and not – a new audio console and a new lighting console.

We are presently pursuing replacement lighting fixtures for the Stagehouse Theatre. These would replace existing incandescent, high wattage/high heat fixtures with LED technology. The savings on electricity and air conditioning cannot be overstated.

We continually make updates to our technology plan – as most of our technology/theatrical equipment is 20 years old and in need of replacement.

7. Using the Course History Information Report, continue to submit curriculum modification proposals for those courses that have not been reviewed by the Curriculum Committee in more than four years or curriculum deletion forms for those courses that have not been offered in the last three years.

Narrative Theory (THTR 101) has come into existence within the last three years and is current. The Practicum series of classes (THTR 102, 103 and 104) has been updated to reflect the most recent state guidelines for repeatability. The Theatre History courses (THTR 120 and 121) have been removed from our course offerings and replaced by Narrative Theory (THTR 101). Our core acting courses (THTR 130, 131

and 230) have been retitled and the official course outlines were updated for transferability. The advanced performance courses (THTR 115/ Voice and Movement, THTR 132/Acting for the Camera, THTR 234 & 235/Musical Theatre, as well as THTR 207 & 208/Directing) are all current having also been updated during this review cycle. The core technical theatre classes (THTR 134, 136, 155, 156, 157, and 254) have been updated and are all current. The production/performance series of classes (THTR 111, 112, 113, 122, 123, 124, 145, 146, 147, 148) have also been updated to reflect the most recent state guidelines regarding repeatability.

Makeup II (THTR 137) and Pattern Making (THTR 140) have been offered infrequently because a lack of facilities and the difficulty of adequately staffing these courses.

Theatre Mime (THTR 119) may be deleted due to lack of a qualified instructor (Adjunct Faculty Member Jerry Hager, who teaches the class, will retire after the fall of 2017). However, this course is very popular so we will endeavor to find a replacement instructor for this specialized area of study.

Multi-media (THTR 189) will be removed from the catalog pending conversations with all departments involved.

8. Use student-learning outcome data for continued course and program improvement.

SLOs continue to inform us of improvements and modifications that we can make to the Theatre Arts Department's courses and program. Through these evaluations, we can discover how to modify our courses to improve the learning environment for the students, transferability to four-year institutions, and entrance into the professional entertainment industry. The SLOs themselves are used in justifying needed equipment purchases and the hiring of the replacement full-time faculty member and staff positions.

GROSSMONT COLLEGE  
Spring 2011

Theatre Arts Department  
**PROGRAM REVIEW COMMITTEE**  
**SUMMARY EVALUATION**

**The Program Review Committee commends the Theatre Arts Department for:**

1. Responsiveness to trends in the arts by becoming the first community college in California to offer a Musical Theatre degree and by developing advanced classes in makeup and costume.
2. Ongoing productions on and off campus, resulting in a strong department reputation, which facilitates placement opportunities for students in professional dramatic and musical theatre productions.
3. Thoughtful consideration to retain entire adjunct faculty when determining section cuts and full-time faculty workload.
4. Creativity in locating and procuring alternate sources for funding.
5. Effective and wide-spread community outreach to local schools through tours, theatre productions, and on-campus theatre fest. Promoting literacy in elementary school with donation of books to the library and educating children with literature to drama connections.
6. Ongoing community outreach with events such as TechFest, Tech Olympics, and DramaFest.

**The Committee recommends the following:**

9. Replace the Theatre Operations Facilitator. Without this position, the ability to offer a full range of productions would be greatly compromised.
10. Replace the full-time instructor with expertise in acting and directing.
11. Continue ongoing plans for the new performing arts facility.
12. Work with Facilities and Campus Art Committees to explore options for landscaping outside the theatre.
13. Promote diversity by selecting and offering a full schedule of productions that reflect a broad range of human, educational, and professional experiences.
14. Submit the technology plan for software updates and computer upgrades.
15. Using the Course History Information Report, continue to submit curriculum modification proposals for those courses that have not been

reviewed by the Curriculum Committee in more than four years or curriculum deletion forms for those courses that have not been offered in the last three years.

16. Use student-learning outcome data for continued course and program improvement.

## **SECTION 2 - CURRICULUM DEVELOPMENT AND ACADEMIC STANDARDS**

### **2.1 Describe how your course offerings have changed since the last program review. Have you added or deleted courses since the last review? If so, why? Include new or deleted programs, degrees and certificates.**

We have done a considerable amount of curriculum updating in recent years. The goal of the Theatre Arts Department is to stay current with courses being offered at the four-year institutions as well as with theatrical industry standards. We developed families with our repeatable courses (THTR 102, 103, 104 as a family; THTR 111, 112, 113 as a family; THTR 122, 123, 124 as a family; and THTR 145, 146, 147, 148 as a family) to correspond with the state guidelines. For all our repeatable courses, we have developed separate official course outlines to delineate each section (A, B, C, D). The differences include the levels of advancement in skill, expectations and outcomes.

In 2013, we did a major revision of most all our official course outlines. During several department meetings, full-time and part-time instructors discussed each official course outline to check for relevance in course content, course objectives, as well as updating required textbooks. Many of our instructors were not teaching with us the last time we updated our official course outlines, so it was great to get a new perspective on the relevance of our courses and material being taught. A major conversation that was had during these meeting involved the “journal” for the acting classes. The journal did not seem to fulfill the needs of the instructor or students as it became a place for students to write personal information (at times, far too personal). So, through discussions we settled on having the students develop a portfolio that contained all their performance pieces and class exercises. Also during the curriculum revision process we changed the names of the acting classes to align with the four-year colleges: Beginning Acting to Acting I (THTR 130), Intermediate Acting to Acting II (THTR 131), and Advanced Acting to Acting III (THTR 230).

We developed the ADT degree in Theatre Arts according to state guidelines. This however was not an easy task for our department. Some of our courses have different unit values and would not be accepted for the degree. We had lengthy department conversations regarding changing our courses unit values and we agreed that it was not possible. Our room availability does not allow us to add time to our current courses to go from two to three units. It does not serve our student population to start classes earlier or later in the day. Many of our students are also involved in productions; which means they take classes during prime time, are involved in the show from 6pm – 9:30pm Monday through Friday and Saturdays, which leaves grave yard shifts for work. In addition, most of our classes require specialized facilities for instruction. For example, a makeup classroom with lots of counter space, specialty light mirrors, etc. So, we cannot look for rooms outside our current facilities in building 21.

Another issue was the unit value for our Rehearsal and Performance (THTR 111A, B, C, D) classes and Theatre Production Practicum (THTR 102,103,104). These are both two-unit classes and meet approved state guidelines for WSCH. In this situation, we combined our two-unit Rehearsal and Performance or Theatre Production Practicum classes with our one unit Theatre Workshop Lab class to meet the required three units.

**Course additions:** We added Introduction to Narrative Theory (THTR 101), a very successful GE and transferable course. This course was developed at the request of San Diego State's Department of Theatre and Film to transfer students into their program and to accommodate the overflow of their impacted sections. Introduction to Narrative Theory is a well-balanced course that discusses story telling in a variety of genres and time periods.

We also added Acting for the Camera (THTR 132), a course that students have frequently asked for over the years, to bridge the gap into television and film markets. The Theatre Department has been discussing the development of this class of many years. What has always stopped us from moving forward is the ability to find a qualified instructor (someone who has worked in the television and film industry), the appropriate technology (cameras and editing equipment) and an appropriate facility to teach the course. Since the development of the course we have offered Acting for the Camera one time. Was it successful? Maybe/Yes. The instructor was not a great fit. The people we would really like to teach the class are consistently being cast in television and films – yea for them boo for us. We can do a single shot of a scene but have no real way to edit or develop demo reels. The only classroom we have available is 21-241/242 on Fridays – which works only if the students are not working on Fridays.

Craig Everett developed an on-line version of Introduction to the Theatre (THTR 110). Over the years, this course has been taught in large format classes (50 or 70 person sections). The evening section enrollment dwindled after the economic recovery in 2011, and as the college reduced evening section offerings, the student population went away. Again, evening classes are difficult for not only our students, due to the conflict with rehearsal and performance schedules, but also for our instructors who are also involved in productions on campus and in the community. We had reservations about on-line instruction as many students are not comfortable in that learning environment, but we thought that the on-line format might provide us with the most flexibility. The on-line THTR 110 has quickly gained student enrollment, allowing us to add an intersession class (January 2017) and teach the class in an eight-week format. This proved a very lucrative decision for adding FTES for the department. We are looking forward to developing an on-line Introduction to Narrative Theory next year.

**Couse deletions:** Three courses have been deleted: Fundamentals of Theatre Production (THTR 100), History of the Theatre (THTR 120 & 121). These courses were no longer transferable and so were not serving our student's needs. THTR 100 was replaced by Introduction to Narrative Theory (THTR 101). THTR 120 & 121 are currently offered as upper division courses at most 4-year institutions, so our courses lost their articulations.

## **2.2 Describe your department's practice for determining that all course outlines reflect currency in the field, relevance to student needs, and current teaching practices.**

The Theatre Arts Department has a varied approach to the currency of our official course outlines. We are always open to suggestions about how to make our courses better. Our continual efforts are to keep students engaged in the learning process, as well as focusing on transferability and career pathways. The department is always looking at course offerings and communicating with instructors from four-year institutions. This allows us to make sure our courses are transferable and providing the students with a solid foundation on which to continue their education. We have heard from all the local four-year institutions that our transfer students are the best prepared of any students in the San Diego region.

Our faculty and staff are working, industry professionals, and that allows us to stay current in the entertainment industry. Many of our faculty and staff also attend workshops and conferences nationwide to keep up to date on innovative products, new equipment, and training techniques that can be introduced into the classroom.

During faculty and staff meetings, we regularly discuss best teaching practices for our current student population. It has been very helpful to draw from other instructor's experiences; coming from a wide range of educational situations including-private tutoring, high schools, and four-year institutions. We also work closely with the counseling department, as well as DSP&S, to assist in student engagement and retention. We are a very creative and collaborative bunch of people that work very well together by asking questions and sharing what works and does not work in a classroom setting.

Many of our official course outlines are purposefully broad, which allows us the opportunity to change our syllabus to reflect the dynamic entertainment industry without having to do an overhaul on the official course outline. For example, the use of new technology and innovative construction techniques (remote controlled devices, LED lighting) can be implemented in our technical theatre courses, or sword combat into our Voice and Movement class. This flexibility allows our students to be competitive in the entertainment industry and introduces them to a wide range of topics and experiences. With this approach to education the students are introduced to subjects or areas of study that they may be unfamiliar with. For example: we had a student who wanted to be an actress but during her course of study in our department, she was introduced to stage management – she is now graduating from SDSU, is transferring to Columbia University to continue her career in stage management, and she is one of the best!

We pay attention to trends in theatre, television, and film for currency. For example: the recent trend in voice over work (live action animation) and TV

shows like *Glee* and musicals such as *Hamilton*, both which brought about another huge wave of interest in Musical Theatre education. We also listen to our students to see where their interests lie and so that we can further tailor their educational experience. Our students enjoy having a say in what they learn and we find that participation on the part of the students keeps them engaged.

The underlining importance to all Theatre Arts courses is that they are rigorous and demanding. We are not here to play, but to learn. Our courses require written components including critiques, analyses, essays, and research papers as part of the preparation process to transfer. Another major part to courses is the essential component of critical thinking. Our students are engaged in conversations and required to support their ideas and choices. We require students to attend live theatrical performances so they can compare their techniques to best practices. We provide students with professional workshop opportunities, again reinforcing the learning objectives of the courses. We host high school events providing opportunities for our students to mentor high school students using techniques learned in their classes. Our teaching strategies are varied – again with the approach in mind that we can effectively engage and retain more students.

### **2.3 How does your department use student engagement strategies in the classroom? How are your faculty including current issues in course content? Consider environmental, societal, ethical, political, technological, and/or other issues when answering this question.**

The majority of our classes are comprised of lecture and laboratory components making student engagement a natural component. Through our productions, we provide opportunities for the students to practice classroom techniques as actors, designers, crew members, house managers and ushers. As a department, we continually discuss and implement alternative engagement techniques. Last year we introduced our “Salon Series” which is an acting showcase, directed by a faculty member, primarily using students from the Acting I classes. The Salon offers an opportunity for inexperienced actors to be on stage in front of an audience for the first time. This provides the students with confidence and encouragement to continue onto the next level of classes.

At the beginning of each semester the Department chair introduces them self to all classes, encouraging one-on-one degree planning sessions. Throughout the semester instructors guest lecture or substitute for other classes, so the students are introduced to other faculty members and subsequent classes within the program. We have begun to incorporate more visual elements (Power Point, Video, YouTube clips) into lectures to assist students who are visual learners. We also discuss the “real world” applications of the processes/techniques we teach in the classroom. Theatre, by its nature, is a way to present/discuss current issues whether they are political, social or environmental.

In Introduction to Narrative Theory (THTR 101), which focuses on narrative/storytelling, Brian Rickel holds class discussions integrating required



course reading materials and current events. In many classes, we relate art of the past, beginning with the Greeks, to current societies; we discuss race based in satire throughout history; how art celebrates or challenges past and current ideas; and how we challenge individuals or societies to think through theatrical presentations.

The department is always thinking about current affairs and important subjects when selecting play title for the Theatre Arts Department show season. Recently, our work included *Blood Wedding* by Federico Garcia Lorca (Spanish culture and language), *These Shinning Lives* by Melanie Marnich (safe working conditions and women's rights), *Loves Me...Loves Me Not...* (relationship issues), *Invisible* by Jerry Hager (homelessness), *Blue* by Jerry Hager (bullying), and *The Piano Lesson* by August Wilson (African Americans in the 20<sup>th</sup> century) to name a few. In all our performance classes, students are encouraged to select scene material that speaks to them personally. Many students use this as an opportunity to make statements, whether it is political, racial, emotional, or ethical. In the Musical Theatre courses the students perform musical numbers that relate to their own life view/story. We discuss how storytelling is altered using modern technology. In Introduction to Narrative Theory and the design and construction classes (THTR 102ABCD, THTR 103 ABCD, THTR 104 ABCD, THTR 134A & B, THTR 155, THTR 156, THTR 157, THTR 254) we discuss new and innovative techniques and technology, and how it pertains to theatre, television and film.

Part of what makes our department so successful is our ability to work collaboratively and to teach this process to our students, thus providing our students a sense of work ethic and self-importance. We encourage our students to engage: their opinions and thoughts matter in class discussions.

#### **2.4 What orientation do you give to new faculty (both full- and part-time), and how do you maintain dialogue within your department? Consider department practices, academic standards, and curricular expectations (i.e. SLOs and teaching to course outlines)?**

The Theatre Arts Department orientation is somewhat informal but it works well. We spend a considerable amount of time discussing the department philosophy and how new faculty fit into the department, and we discuss the basic expectations in a Theatre Arts classroom. When hiring new faculty, a goal is that the candidates understand the type of students they might expect in the classroom so that there are no surprises if they have not experienced some of our student populations.

The real-world relevance to our Theatre Arts program, what we teach in the classroom, is what a student will expect to find in the professional theatre. We tour the facilities with new instructors and encourage faculty to give their students a tour of the different theatrical spaces. We also introduce the staff members, their roles in the department and how their services may be helpful (props or costume pieces for acting scenes, etc.). We discuss the overarching program and degree packages so they can guide students as to what courses to

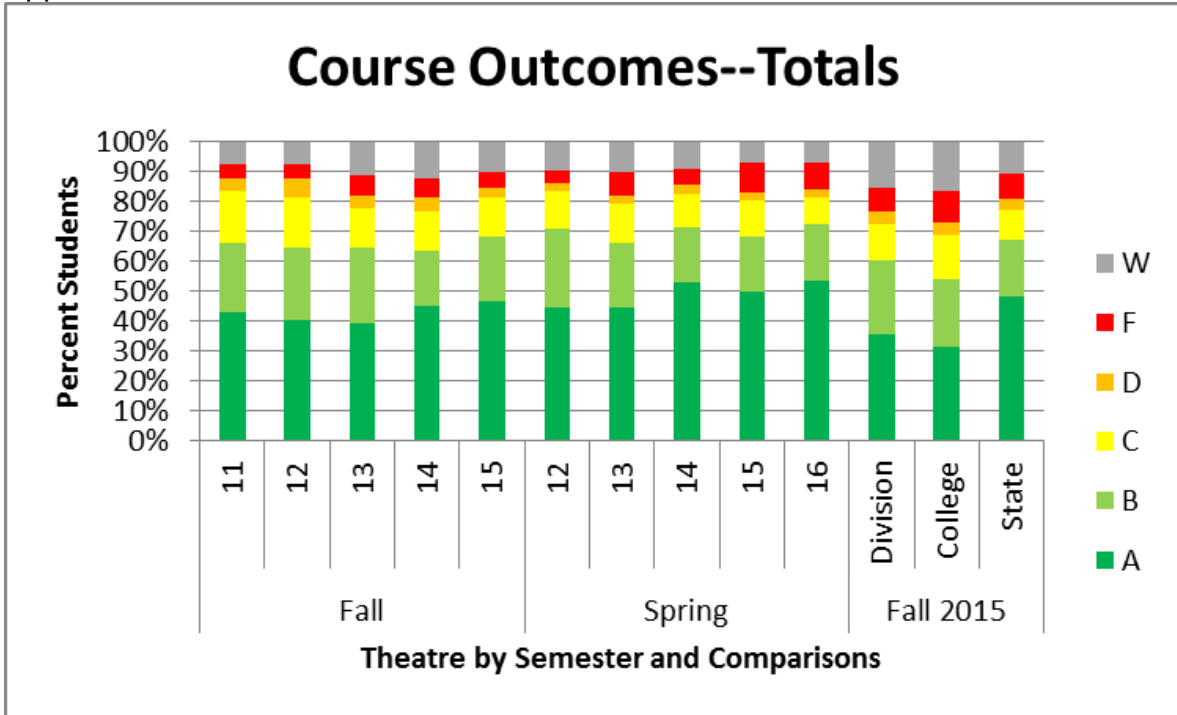
take next. We talk with new instructors about the different support services for faculty and students on campus and how the department chair can help if there are student issues in the classroom. We encourage, or maybe even require, our part-time instructors to spend a few moments each week in the office so that we have a chance to talk with them and find out how things are going and if they have any concerns or highlights in their classrooms. We make it a point to check in with adjunct faculty constantly to create an environment of absolute inclusion.

The entire faculty is provided with official course outlines for the classes they are teaching. For first-time teachers or new tenure track instructors, we review their syllabi to make sure that the official course outline is being followed, but also to make sure that the instructor's personality shows in the course. When multiple instructors are teaching the same course, conversations are had to discuss teaching strategies and student learning outcomes. At department meetings, we often have conversations based on the type of students and student learning styles within the department. There are many, usually daily, conversations between faculty and staff members regarding teaching and learning styles and helpful techniques to engage our current student population, and to achieve the require learning outcomes.

The entire faculty is involved in the process of revising curriculum and the development of new curriculum. Our department mission is to provide students with transfer opportunities, as well as the ability to get jobs in the entertainment industry. So, as a department we are constantly researching to make sure we have the best possible degree/certificate pathways, and we are teaching industry standard techniques. We all (full-time faculty, tenure-track, part-time faculty and staff) work together to serve the students, which is done through communication and collaboration. All faculty and staff meetings are open to everyone in the department – all voices are valued.

**2.5 Referring to the Grade Distribution Summary (see Appendix 1), fill in the table that lists the percentages of A, B, C, D, F, P, NP, and W grades for your entire department on a year-to-year basis. You may also wish to do this analysis for major courses and non-majors or first year versus second year or basic skill versus transfer. Compare department to division; compare department to state (optional); compare department to GE package; compare distributions within department (individual courses with multiple sections). Discuss your results and indicate how the department handles any unusual grading patterns. The Program Review Data Liaison can help you with this matter and will be providing you with additional data as well.**

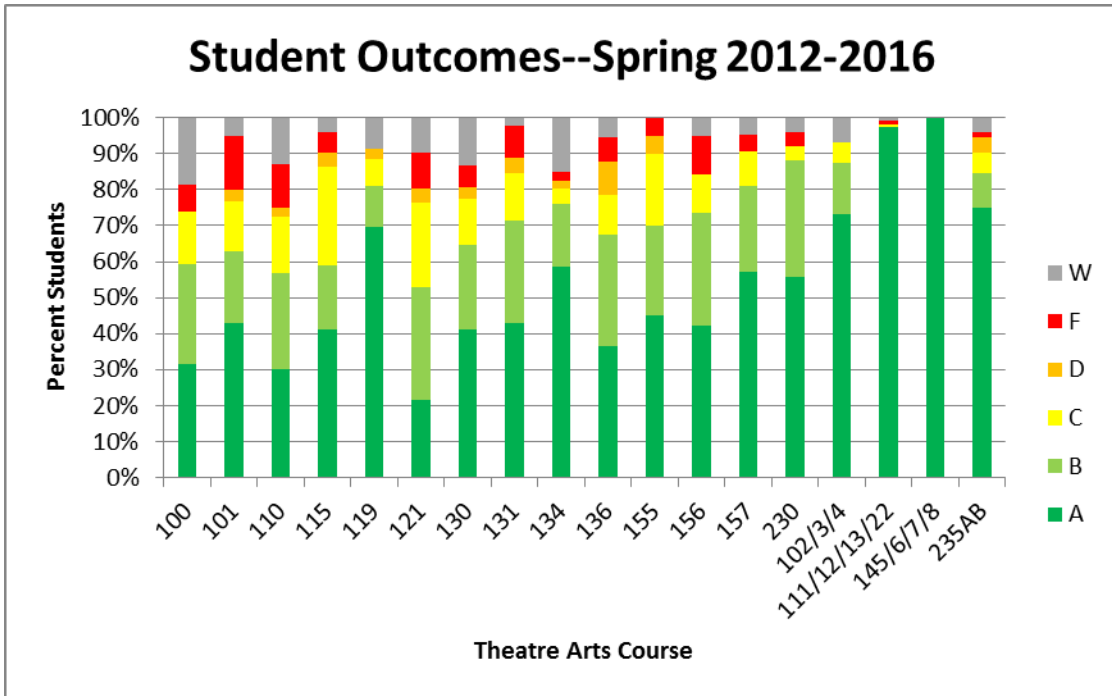
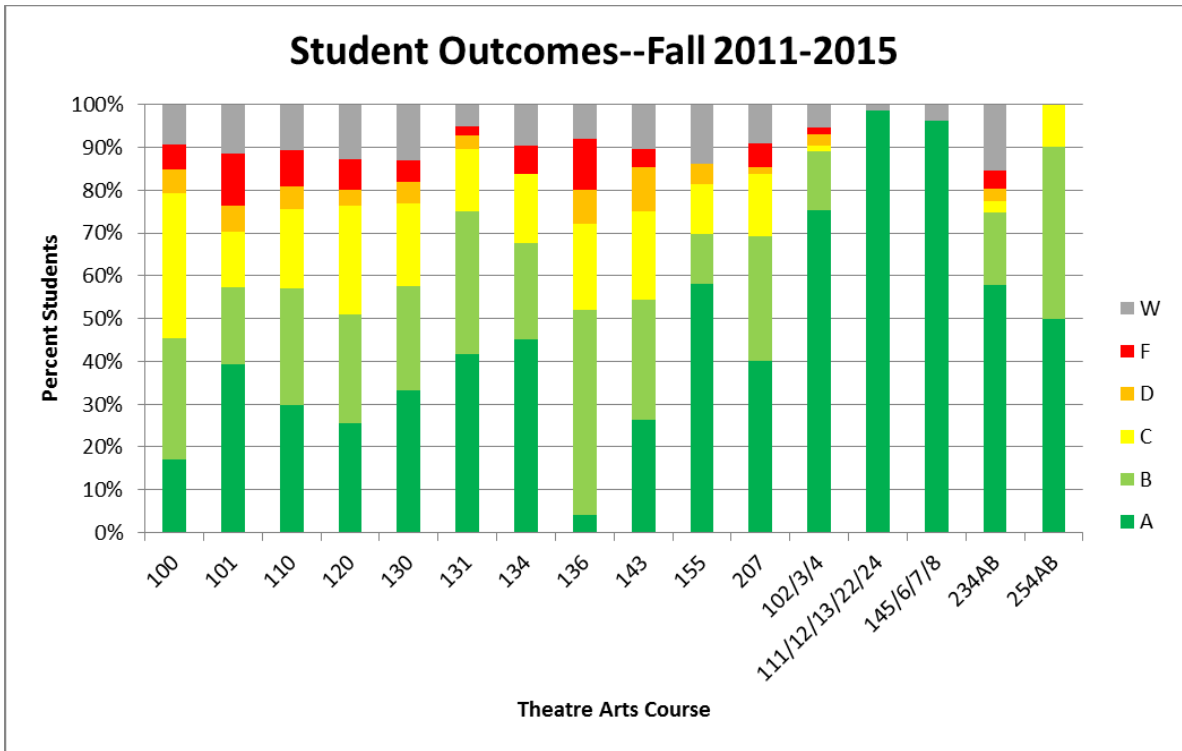
Appendix 1. Grade Distribution Summaries



Our grade distribution averages are a bit higher than both the division and the college but are on line with the grade distributions of the state. The main reason for our higher percentage of “A” grades is due to the Production Practicum, Theatre Workshop Lab, Rehearsal and Performance and Arena Theatre Courses. These are audition only courses and provide students with one-on-one instruction to create and produce the productions that are performed for our audiences. If the students fail, our productions fail!

The Theatre Arts Department also awards fewer “F” grades and fewer “W” than the Division, College, and State. The reason being that many of our classes have lower capacities, allowing more one on one instruction. Although we will take as many students as we can safely work with in a class. (Safety is a big concern when we are working with power tools). We provide the students with one-on-one attention in all the lecture/lab classes, whether it be working with power tools or learning how to believably perform a scene. We listen to our students and their needs. We try to help them solve their problems, whether they are academic or personal. We provide them with encouragement. We mentor our students through performance and production processes. Since our faculty and staff are also theatre professionals, we can and do assist the students in finding jobs in the professional community; The Old Globe, Cygnet, Moxie, Sea World, The San Diego County Fair, Lamb’s Players, and The Rep are a few places that our students are working.

Our “B” and “C” grades are more in-line with the division to balance out the higher “A’ grades and lower failing grades and withdrawals.



In spring of 2011 Hank Jordan retired, at which time we made some curricular changes to make our program viable for transfer. With the addition of Introduction to Narrative Theory (THTR 101), we deleted Theatre History (THTR 120 & 121) and Fundamentals of Theatre Production (THTR 100). These deleted courses had a far lower success rate, primarily due to the lack of interest in the

subject matter. THTR 100, 120, and 121 did not transfer to four-year institutions, so students were taking these classes to fulfill the Theatre Arts degree package only. The replacement course THTR 101 has a much greater interest rate from both within and outside our department and is transferable. We have been working to integrate material from one class into another; not to dumb down our courses, but to create a reinforced learning environment.

Many of our faculty provide extra credit opportunities, which does tend to increase the grade percentages. The grade distribution is a conversation that the department will be having during future faculty meetings.

Our GE course grade distribution tends to be in line with what is happening within the Division. Many of our dedicated major courses tend to have a high percentage of "A's" and many of these students are specializing in these areas (Costumes, Lights, Sets). The one course that seems to defy all grade percentages is the fall semester's section of Theatre Makeup I (THTR 136). This is a difficult course that is certainly on the level with most four-year college level courses. The material and processes are new to students. For many students who are not talented makeup artists, this can be a real struggle. Beth Duggan covers a huge amount of material at a very fast pace. This is not a class that can be missed as there is almost a new project every week.

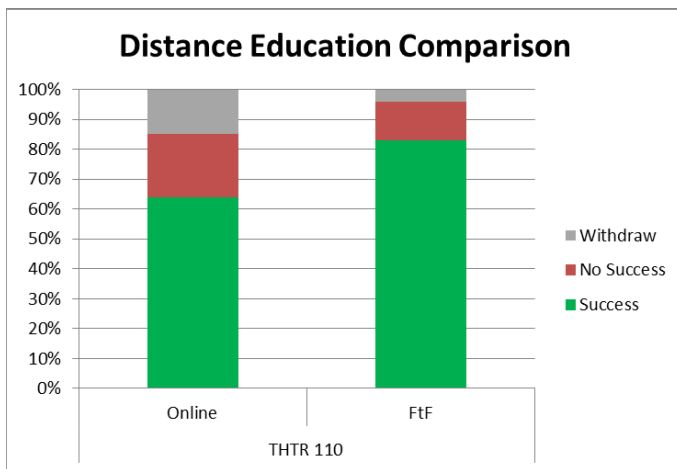
In comparing the fall grades against the spring grades: it appears a greater number of "A" and "B" grades are awarded during the spring semester. A possible reason is that incoming students have learned to navigate college better in their second semester. Second semester students have a better understanding of time management and study skills; they are more engaged in their course work and maybe have a better understanding of a career pathway. Another notable difference between fall and spring is a greater number of withdrawals in the spring semester. However, this is nothing new in the Theatre Arts Department. During the spring, many students are distracted by the beautiful San Diego weather, spring break, or the need to get a job, and therefore they do not return to school. Another possible explanation for both statistics is: if a student was not successful during both fall and spring they may decide college is not for them and drop out, giving us a higher "W" percentage and a higher success percentage at the same time.

**2.6 What strategies do you have in place that ensure consistency in grading in multiple sections and across semesters (e.g., mastery level assessment, writing rubrics, and departmental determination of core areas which must be taught)? Please describe the strategies you have in place to ensure consistency.**

The Theatre Arts Department continues to openly discuss the needs for maintaining academic standards and integrity within the program. During staff development department meetings, we gather (full-time and adjunct) to discuss course content, grading practices and consistency in rubrics and grading practices. The faculty is very open and willing to share rubrics for grading to

maintain consistency. Our two sections of the GE course, Introduction to Narrative Theory (THTR 101) are now taught by one instructor. When each section had a different instructor, both instructors spent a lot of time discussing material being taught, evaluation methods and grading rubrics so that there was consistency in both classes. Since the retirement of Hank Jordan, one instructor has also taught Introduction to the Theatre (THTR 110), allowing for consistency in both courses from semester to semester. Also, many of our adjuncts have been teaching with our department for many years, which allows for consistency from year to year.

**2.7 If applicable, provide a comparison of the retention and success rates of distance learning sections (including hybrid) and face-to-face sections. Is there anything in the data that would prompt your department to make changes? (Required data will be provided by the Program Review Data Liaison – insert here).**



Online	SP16	1 section
FtF	SP16	1 section

The online Introduction to the Theatre offering is new to our department. The success rate is nowhere near as high as in the face-to-face class. However, this seems to be typical of most online class offerings. In our humble opinion, for the first time offering an online course, we feel this has been very successful at 60%. The instructor of the on-line course made some refinements to the course after the first offering. At this time, the data sample may be too small to notice any recognizable trends.

**2.8 If applicable, include the list of courses that have been formally articulated with high schools. Describe any articulation and/or collaboration efforts with K-12 schools. (Contact the Dean of CTE if you have questions).**

None.

**2.9 Identify any areas of concern or additional needs that your department has about articulation with four-year institutions. Please describe how the program ensures that articulations are current.**

We work with the campus articulations officer to maintain articulation agreements with the local four-year institutions. We also receive guidance directly from the UC and CSU schools regarding articulation agreements and what courses it would be helpful for us to offer. It is our practice that as articulation agreements change, we will develop new courses or revise old ones to maintain the agreements. Introduction to Narrative Theory (THTR 101) is an example of this process. This course was developed and added into our curriculum after Fundamentals of Theatre Production was no longer accepted to transfer to San Diego State University. Our students transfer all over the country, so there are times when we will contact the articulations officer to help establish and articulation agreement with a specific institution.

We are constantly looking at the course offerings of four-year institutions to make sure that we maintain relevance.

## **SECTION 3 – STUDENT LEARNING OUTCOMES (SLOs)**

### **3.1 How does your department manage and follow the 6-year SLO Assessment Plan?**

Beth Duggan, Theatre Arts Department chair, sends out emails to inform faculty of the SLOs that need to be assessed each semester. Once the assessment has been completed they are then checked off the list and the results are entered into TracDat. Although, apparently in entering SLO results a step has been missed so no results appear in TracDat. Beth Duggan is clear (we hope) on the proper steps needed and this mistake will not continue. Beth also struggled with having information not being saved by TracDat.

### **3.2 How does your department use SLO assessments to discuss teaching and learning in your program and your courses?**

We spend time in department meetings looking at outcomes to see if we can better prepare our students for the next level whether it is a class in a series (Acting I -THTR 130, Acting II -THTR 131, Acting III -THTR 230), for transfer, or for work in the entertainment industry.

We also create “teaching moment” emails. This information is designed for the instructor to share with their students to clarify questions or points that may have been missed or misunderstood in the learning process. We gather informally in the office and have conversations about best teaching strategies and practices as they relate to the course objectives and SLOs.

Our department’s goal is to train students with professional industry standards that will translate into the professional entertainment industry as well as the four-year institutions. We are a “practice what we preach” kind of department. Within the Theatre Arts Department we are all working professionals. For example, one of our former adjunct instructors, Geno Carr performed at the La Jolla Playhouse, The Old Globe Theatre, and Lamb’s Theatre and is now performing on Broadway! A core value of our department is If we can’t do the process, we can’t teach the process.

Very often we make adjustment on the fly in the classroom to make sure that the important information (including SLOs) is understood by the students. Since much of what we teach builds from one topic to another, we can see in student performances if they understood the information. Another tool we employ is constant review to reinforce the learning objectives for each course.

### **3.3 How is the information from those discussions communicated to faculty in the department?**

We are all actively engaged in raising the educational and intellectual



standards of our students and an effective method by which to accomplish this task is the evaluation and communication of SLO results.

We have good collaboration and discussion between full-time and adjunct faculty within the department. Being a small department it makes it easy to communicate information, as we all share the same office and discuss issues as they arise. Rarely do any of the faculty members miss department meetings, so everyone has an opportunity to take part in the larger conversations. Everyone's voice is valued, as we all have different experiences and ways of handling teaching and learning; we draw from each other's ideas. After smaller side conversations occur, we will send out emails to all faculty and staff members with important results of those conversations.

### **3.4 Has your department used assessment results to guide funding requests through activity proposals? If so, provide an example.**

No.

But we have used SLOs and PSLOs to guide funding requests. For example, the replacement of our 20+ year-old lighting console and soundboard were accomplished not because of assessment, but because of an existing SLO. Student Learning Outcome: *Theatre Production Practicum THTR 104 A, B, C, D SLO #2 - Design, construct, set-up or manage a technical component of lighting/sound for a production.* The Program-level Student Learning Outcomes (PSLOs) that affected the need for this equipment below are outcomes that students will achieve during the course of study for specific degree/certificate requirements in this program:

2. *Participate in high quality, accessible theatrical productions and present them at a reasonable cost for our students and the community at large.*
3. *Understand the proper artistic conduct in all academic and professional environments.*

### **3.5 What assistance is needed from the College to remove barriers to SLOs being an effective and important component of your department planning (from writing SLOs to assessments to communicating action plans)?**

The biggest barrier with SLOs is the reporting of SLO data. TracDat is not a user-friendly system for data reporting. There are too many steps required to input information; there is one page for the reporting method and another page for the actual results.

The biggest challenge with TracDat is there is no way to review or summarize the information that is stored. Once the information has been input to the system, it is not user friendly and access to that information is difficult. We cannot go back and get a review of our responses and recommendations. We

can only review each SLO independently. Since many of our courses have repeatable sections, pulling up any information is arduous at best. Our feeling is that TracDat is not a useful planning tool for the Theatre Arts Department. We will use the SLOs in planning, in updating equipment, and to maintain the currency of the Theatre Arts program, degrees, and certificates. In terms of the communication of an action plan, if we have any concerns with the SLO results they are immediately addressed to all faculty and staff through emails, as well as in department meetings.

## **SECTION 4-FACILITIES AND SCHEDULING**

### **4.1 List the type of facility spaces your department/program utilizes for instruction. This can include on-campus, off-campus, and virtual.**

The main facilities that the Theatre Arts Department occupies are housed within building 21. The Stagehouse Theatre, room 247, is contained in this building. This room is used mainly for performance classes: Theatre Rehearsal & Performance (THTR 111, 112, 113) and Theatre Workshop Lab (THTR 122, 123, 124). It is also used to teach Directing (THTR 207/208), Acting I (THTR 130), Introduction to Narrative Theory (THTR 101) and Introduction to Theatre (THTR 110). There are several adjoining rooms that service this room including the Scene Shop (room 246), the Costume Shop (rooms 238 & 239), the Makeup Room (room 239a) and the Control Room (room 247b). These rooms are in use for all events in the Stagehouse Theatre. Additionally, room 241/242 is our main room for teaching classes in performance (three of four Acting I (THTR 130) classes, the Acting II (THTR 131) and Acting III (THTR 230) classes, Voice and Movement, (THTR 115) Mime (THTR 119), and Musical Theatre (THTR 234/235) classes). This room is mid-sized, carpeted and desk free. It has a large enough open area to accommodate approximately 20 students that are performing or rehearsing for the various Acting classes.

Technical theatre classes are taught in rooms 238 and 239: Costume Design & Construction (THTR 134), Historic Costumes for the Stage (THTR 143), 20<sup>th</sup> Century Fashion (THTR 144), and Theatre Production Practicum (THTR 102). Room 239a is used for Theatre Makeup (THTR 136/137), Stagecrafts (THTR 155), and Scenic Design (THTR 156). Rooms 246 and 247 are also used in instruction for Theatre Lighting & Sound (THTR 157), Stagecrafts (THTR 155), and Theatre Production Practicum (THTR 103/104).

Any off-campus teaching facilities used by our touring outreach programs are neither owned nor managed by Grossmont College or the Theatre Arts Department. The facilities our students encounter during the outreach programs run the gamut from multi-purpose rooms in elementary schools, to actual theatrical spaces on high school campuses. Each space varies in size, age and capacity. Our outreach programs are built to quickly adapt to any facility available to them upon arrival.

The Theatre Arts Department has also recently joined the ranks of the online learning community. One of our lecture courses, Introduction to the Theatre, is now being held virtually via an online learning model. However, this course was originally offered in a large format lecture hall 51-575. We are in the process of considering the addition of a second course offering using this virtual model: Introduction to Narrative Theory (THTR 101).

## 4.2 Are the spaces in 4.1 adequate to meet the program's education objectives?

Yes \_\_\_\_\_ No  X

In terms of adequate educational space, the main issue that the Theatre Arts Department has is with the installation of shows and rehearsal space for those productions. Whenever a set is installed in either 247 or 241/242, the ability to instruct acting and lecture classes is severely compromised. Within this mode of operation, the Theatre Arts Department can continue instruction by occasionally temporarily moving a class or having the instructor adjust their lesson plans.

Second to the main issue of producing in our educational spaces, is the inability to offer all the classes that we would like to in a given semester. Multiple courses that are required for the performance and technical majors are often only offered every other semester, or year, due to a lack of adequate space. We traditionally rotate Acting III, Directing, and Voice and Movement on an "every other semester or every three semesters" basis. The inability to offer these classes can be a detriment to students trying to confer Associates degrees in the program as they are often faced with waiting for a course to cycle back through.

In addition to the two main issues we face with academic space is the issue of our performance students being able to rehearse their classroom material appropriately. It is imperative for our performance students to be able to rehearse the material on which they are working outside of instructional hours. As our spaces are filled for the duration of the day, this leaves them no departmental facility in which they can rehearse. The result is either coordinating class rehearsal outside of time on campus (which can prove difficult for students already suffering from transportation concerns) or finding public space on campus for that rehearsal time, usually outdoors. The end result of having no space in which to practice can lead to a lack of preparation when the material is due in class.

Also, the full-time staff members are required (by the CSEA contract) to have a place to successfully complete tasks contained within their job descriptions (i.e. construction of sets, costumes, hanging and focusing lights). This also adds to the issues of space and room availability as these are the same spaces that are used for instruction.

When another department or event comes into the facility, even for the briefest of times, the ability to teach regularly scheduled classes, rehearse, or build and install a Theatre Arts Department production is curtailed. Classes must meet at their assigned times for their assigned duration, and having visiting events produced while our classes are in session all too often results in conflicts between the producing agencies.

Even with one day only events, such as DramaFest and TechFest (our Saturday High School outreach events), the ability to install scenery and rehearse are compromised. The schedule of classes and productions is exceptionally busy, and we have included copies of the Fall and Spring semester

class blocks and of a full year's internal Theatre Arts Department production calendar (sans classes) for our most recent semester. All the different colored dates refer to different shows, due dates for those particular shows, and days and evenings when the Stagehouse Theatre is occupied and in use.

# Spring 2015 Production Calendar

	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
Week 0	Jan 18	19 MLK Day	20	21	22	23	24
Week 1	25	26	27 Renderings to Costume Shop Drawings to Scene Shop	28	29	30	31 Drama-Fest
Week 2	Feb 1	2	3	4	5 Begin Light Hang	6 Show 1 7:30p	7 Show 2/3 2p/7:30p
Week 3	8	9	10	11	12	13 Valentines Day	14
Week 4	15	16 Presidents Day	17 Begin Set Load In	18	19	20	21 Shel Silverstein Rm 220
Week 5	22	23	24 Sound Plot Due	25	26 Focus 2-5p	27	28
Week 6	Mar 1 Sitz Off-site	2	3 Focus 2-5p	4 T.B.A. Program Due	5 Cue to Cue 6p-10p	6 Cue to Cue 6p-10p	7 Orchestra AM Tech/Dress 9a-6p
Week 7	8 T.B.A.	9 Dress (T.B.A.)	10 Dress (T.B.A.)	11 Dress 7:30p	12 Show 1 7:30p	13 Show 2 7:30p	14 Show 3/4 2p/7:30p
Week 8	15 Put in	16	17 Renderings to Costume Shop Drawings to Scene Shop	18	19 Show 5 7:30p	20 Show 6 7:30p	21 Show 7/8 2p/7:30p  Strike
	22	23	24	25	26	27	28 SPRING BREAK

Week 9	29 Easter	30	31	Apr1	2 Begin Light Hang	3	4
Week 10	5	6	7 Begin Set Load In	8	9	10	11
Week 11	12	13	14	15	16	17	18
Week 12	19	20	21 Sound Plot Due	22	23 Focus 2-5p	24	25
Week 13	26	27	28 Focus 2-5p	29 Program Due	30 Cue to Cue 6p-10p	May1 Cue to Cue 6p-10p	2 Tech/Dress 9a-6p
Week 14	3	4 Dress (T.B.A.)	5 Dress (T.B.A.)	6 Dress 7:30p	7 Show 1 7:30p	8 Show 2 7:30p	9 Show 3/4 2p/7:30p
Week 15	10	11	12	13	14 Show 5 7:30p	15 Show 6 7:30p	16 Show 7/8 2p/7:30p  Strike
Week 16	17	18	19	20	21	22	23
Week 17	24	25 Memorial Day	26	27	28	29	30

# Fall 2015 Master Calendar

	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
	August 2	3	4	5	6	7	8
Week 0	9	10	11	12	13 Final Designs Due	14	15
Week 1	16	17 Classes Begin	18 Renderings to Costume Shop Drawings to Scene Shop	19	20	21	22
Week 2	23	24	25	26	27	28	29 Music Dept Rm. 247
Week 3	30	31	Sep 1	2	3	4	5
Week 4	6	7 Labor Day	8	9	10	11	12
Week 5	13	14	15	16	17	18	19 TECHFEST
Week 6	20	21	22	23	24 Cue to Cue 6p-10p Final Designs Due	25 Cue to Cue 6p-10p	26 Tech/Dress 9a-6p
Week 7	27	28 Dress (T.B.A.)	29 Dress (T.B.A.) Renderings to Costume Shop Drawings to Scene Shop	30 Dress 7:30p	Oct 1 Show 1 7:30p	2 Show 2 7:30p	3 Show 3/4 2p/7:30p
Week 8	4	5	6	7	8 Show 5 7:30p Final Designs Due	9 Show 6 7:30p	10 Show 7/8 2p/7:30p Strike



Week 9	29 Easter	30	31	Apr1	2 Begin Light Hang	3	4
Week 10	5	6	7 Begin Set Load In	8	9	10	11
Week 11	12	13	14	15	16	17	18
Week 12	19	20	21 Sound Plot Due	22	23 Focus 2-5p	24	25
Week 13	26	27	28 Focus 2-5p	29 Program Due	30 Cue to Cue 6p-10p	May1 Cue to Cue 6p-10p	2 Tech/Dress 9a-6p
Week 14	3	4 Dress (T.B.A.)	5 Dress (T.B.A.)	6 Dress 7:30p	7 Show 1 7:30p	8 Show 2 7:30p	9 Show 3/4 2p/7:30p
Week 15	10	11	12	13	14 Show 5 7:30p	15 Show 6 7:30p	16 Show 7/8 2p/7:30p  Strike
Week 16	17	18	19	20	21	22	23
Week 17	24	25 Memorial Day	26	27	28	29	30

8am

heatre/Rickel

Acting I/Hager

V&M/Rickel

Practicum/Reith

Costume Design/Alina B.

#### **4.3 What proactive steps have you taken with regards to facility and scheduling to improve the ability of your department to meet the educational objectives of your program?**

The Theatre Arts Department has been adjusting times for classes since its inception. Quite often, the class schedule within the Theatre Arts Department

is altered in small increments to accommodate as many students as possible. One technique used is the rotation of the more advanced sections. In this rotation process, if enough students require us to offer a particular course out of sequence, we will put that course into the schedule. We will offer our core classes in traditional time slots so it is easier for the major students to arrange their class schedules, and then alternate the specialized classes so they are not taught overlapping the same courses every semester.

We have begun offering online sections of our large format lecture course Introduction to the Theatre (THTR 110), and are in the process of examining other classes that might fit the online model. It should be noted that most classes in the Theatre Arts Department do not fit in the online mode of instruction. All the performance and rehearsal classes (9-12 sections per semester), along with all classes in production and technology (5-7 sections per semester) require use of specialized facilities and must meet with an instructor, both because of concerns about safety and because of available technology, tools, and hands on training.

The Theatre Arts Department teaches five general education/lecture style classes per semester. In theory, an online or hybrid style class could be used for these courses, but for all practical purposes it is more beneficial to Theatre Arts students to be on-site with their classmates and the instructor of the class. One of the most important aspects of Theatre, indeed most teachers of any art form would agree, is that group cooperation is important for success.

In 2009, as it was picking up steam, our Technical Internship program was halted due to budgetary restraints and the need to cut classes. In 2016, we began conversations about bringing the internship program back based on relationships we have with professional and regional theatre companies in San Diego. While not yet come to fruition, these conversations are ongoing.

In the summer of 2014, the Theatre Arts Department developed its long desired annual summer production with the introduction of the Grossmont College Summer Arts Conservatory. Our desire was to offer performance and technical opportunities for our students in the summer months so that they could continue training year-round. A decision was made to include area high school students in this program as well, thereby simultaneously furthering our outreach. Having finished its third year, the program has been a resounding success. In our first summer, we produced *The Three Musketeers*. We were able to use the entirety of our facility to accommodate our technical and performance students. In order to add another level of learning for our performance students, we also included additional training in stage combat, which was directly linked to the production. In the following two summers, we produced original musical adaptations of classic stories with *Cinderella: A New Pop Musical* and *80 Days! A Musical*, based on the book *Around the World in 80 Days* by Jules Verne. Additional training in dance, costume and scenic construction have also been incorporated as methods of instruction during the Summer Arts Conservatory. Both subsequent productions were met with equal success and allowed us to improve and expand upon our ability to meet the educational objectives of our program.

In 2012 voters passed Proposition V which allows for the funds to build a

new performing arts center on the Grossmont College Campus. The addition of this building will allow us to expand at least some of our technical theatre courses. First and foremost, we will see the construction of a new makeup room which will serve as a much-needed upgrade to our facilities that support our Makeup Design courses (THTR 136/137). While final decisions have not been made, there exists a possibility that we will be able to expand our space needs by teaching performance or other technical classes in this new facility. At present, the Theatre Arts Department plans to use the new performing arts center during summer months because of scheduling and budgetary constraints.

#### **4.4 Identify and explain additional technological equipment resources that could further enhance student learning in these spaces.**

In the Theatre Arts Department, our use of technology goes beyond what the traditional lecture based classroom is accustomed to having in it. It is important to note that our laboratories rely on the technology used in our entertainment industry. In the traditional sense of classroom technology, we have been slow in adopting newer technologies. We are currently looking forward to replacing items such as overhead projectors, Video Cassette Recorders, Digital Video Disc players and aging sound equipment, such as cassette players, with modern equipment. Our hope is to update those specific technologies with items such as document cameras, digital media players and computers. While the traditional “smart cart” model cannot work in our spaces because our classrooms double as producing theatrical spaces, we are hopeful that we will find a way to add these newer technologies to aid our students learning in a way that is more current.

Beyond traditional “smart cart” technologies, we also utilize the technological tools of our industry in both lecture and laboratory classroom formats. Theatrical technology is vast and changes quickly. It includes: all lighting equipment, sound equipment, construction equipment used in our scenic laboratories, tools for creating makeup designs, sewing tools and all the technology used in our costume shop, the ability to create, manipulate and project large images (both still and moving), and any other technology used in the creation of theatre down to a hammer and nail. Recently we have had to upgrade an important piece of that technology in emergent fashion because it failed during a performance. These failures come at a detriment to our students and their learning process. A soundboard is a piece of equipment responsible for running all the sound technology during a performance. Without it microphones on actors cannot function and sound cues integral to the performance of a play cannot be operated. As we are training our students to be able to step out into the robust theatre community right here in San Diego, they deserve to be trained on the best equipment, as that is what they will be using in the professional world. It is imperative that we have the ability to remain ahead of the curve in this area. Taking regular assessments of our equipment and having the correct financial resources allocated to replace aging equipment is paramount.

As a department, we keep a running list of technologies that are

necessary for us to keep up with the dynamic nature of our industry. Some of the things on this list are new items needed to keep up with technology, and some of the items on this list are needed to replace 20-year-old technology. These items include, but are not limited to: a 3-D printer, stools for the costume shop (16), LED lighting fixtures and conversions for the entire lighting system in the theatre, a new washer and dryer for the costume shop, a professional-grade iron, new black drapes for room 241/242, wireless headsets, a new black scrim, a chop saw, a jigsaw, an upgraded PC for our costume shop technician Joan Mathison, smart technology for teaching in room 241/242, repair theatre seats in the Stagehouse Theatre, and lighting over chop saw in the scene shop for safety.

#### **4.5 Are students trying to access your program impacted by the facility spaces listed in 4.1?**

Due to a lack of access to the student survey, which is not yet completed, we were told that we would not be able to answer this section at this time.

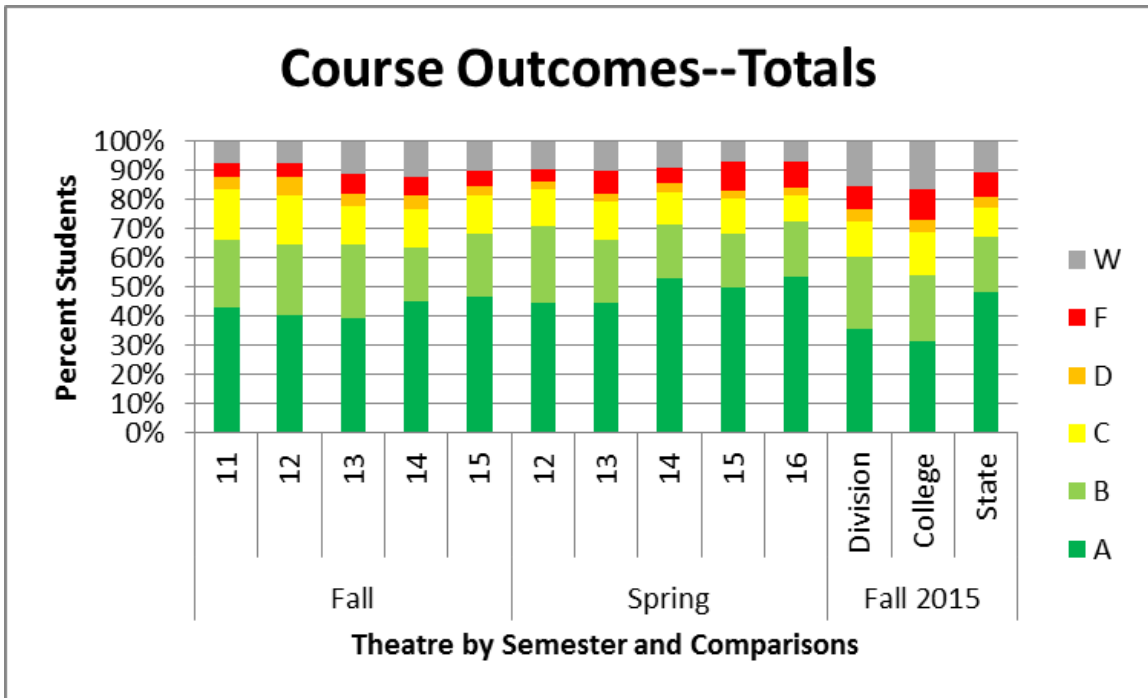
# SECTION 5 – STUDENT EQUITY AND SUCCESS

**5.1 Discuss trends in success rates, enrollments and retention, and explain these trends (e.g. campus conditions, department practices). Please consult the appendix for data that will be provided to you by the Program Review Data Research Liaison. Provide examples of any changes you made to address these trends.**

We will put this out here right at the top: our fill rates are pretty epic. The fill percentage has not been under 105% since the fall of 2010. We fill our classes and we offer new sections when we know we can fill them, when there is adequate and appropriate instruction available, when we have a suitable teaching facility for those new classes, and when we know we will not have to take a class from an adjunct faculty member and then tell them about un-employment compensation.

Our retention numbers mimic state figures and trend a little higher than the division and the college.

Grossmont College defines success in this area as, “The percent of students still enrolled after the first census who earned a grade of A, B, C, or Pass in a course or series of courses.” A cursory glance at averages for these statistics would seem to put the Theatre Arts Department in line with the average of the State for success.



The Theatre Arts Department has a somewhat higher average of success than the CFA division, and is about 7-10% above the college average. So, what

to make of these estimations needs some clarification.

There are any number of classes within the department that use a variety of physical equipment. Within the Stagecrafts (THTR 155) and Practicum (THTR 102, 103, 104) courses, power tools are constantly used. The use of tools is often pass/fail. They are operated correctly or the student is re-trained until the tools in question are operated correctly. This is paramount when a saw is being used. There is no failure allowed. There are an infinite number of do-overs. (This little nugget of information has real importance when the department applies for replacement positions for faculty and staff members.)

Regarding the classes that specifically support the presentation of a play, Rehearsal and Performance (THTR 111, 112, 113), Theatre Workshop Lab (THTR 122, 123, 124) and Arena Theatre Production (THTR 145, 146, 147, 148), these also have a “pass/fail” mentality. Students are expected to perform their roles predictably and repeatedly for audiences that attend the show. There is no middle of the road with this. You do what you have rehearsed. You do not disappoint the rest of the cast and crew, and you entertain and enlighten the audiences that come to Grossmont College.

The Theatre Arts Department may seem to award a large number of “A’s,” but they are all earned, and the grades are appropriate and adequately reflect the effort, process and outcomes of the students.

Sometimes, our definition of success differs from what is normal for an academic institution. We often get students that are socially awkward, have difficulty reading and doing math, were bullied in high school, who live for Comic-Con in August, dress up on May 4<sup>th</sup> as their favorite Star Wars characters (May the fourth be with you...), or do not want to self-identify as Disabled. Indeed, sometimes the only way to reach them is by discussing Minecraft or Call of Duty. We have started affectionately calling the Theatre Arts Department, “The Island of Misfit Toys” for good reason.

We assist these students in finding their voice and let them know that they are not alone. The Theatre Arts Department is not “one size fits all” and the staff and faculty do anything and everything to help the students that honor us with their presence and commitment. We take the students that do not speak, and who often gaze at their shoes, and we help them learn how to communicate in a grown-up manner while learning to be a part of something. We show students how to accomplish a physical task (like building a platform or speaking in front of strangers) and, in turn, give them confidence to be successful in other academic situations. They may never become a physicist, but they might get over their fear of fractions because we taught them how to measure.

To summarize, sometimes the definition of success for us is helping our students know that they can function in our society, and that educational success may not be the most important thing that will occur while they are here at Grossmont. We show our students that they are not the “weird embarrassments” that they all too often think they are because of bad experiences in high school or at another college.



**5.2 What specific strategies were utilized to maximize success issues of special populations (e.g. ethnicity, age, and gender). Please consult the appendix for data that will be provided to you by the Program Review Data Research Liaison. (Note as above: Asian, African-American and Hispanic are our three largest ethnic groups outside of White-Non Hispanic and should be included in this discussion. Feel free to include others as well.)**

SPECIAL POPULATIONS – From the federal definition, special populations are

- individuals from economically disadvantaged families
- single parents
- displaced homemakers
- individuals preparing for nontraditional training and employment
- individuals with disabilities
- individuals with other barriers to educational achievement, including individuals with limited English proficiency

Our interactions with special populations continues to adapt to the type of population we encounter. Some of the federally defined special populations are difficult to identify and the Theatre Arts Department does not officially request or screen for these individuals. Often, knowledge of these special populations is acquired anecdotally (through rumor, second hand information, personal student issues, etc.), as opposed to being information that is actively sought.

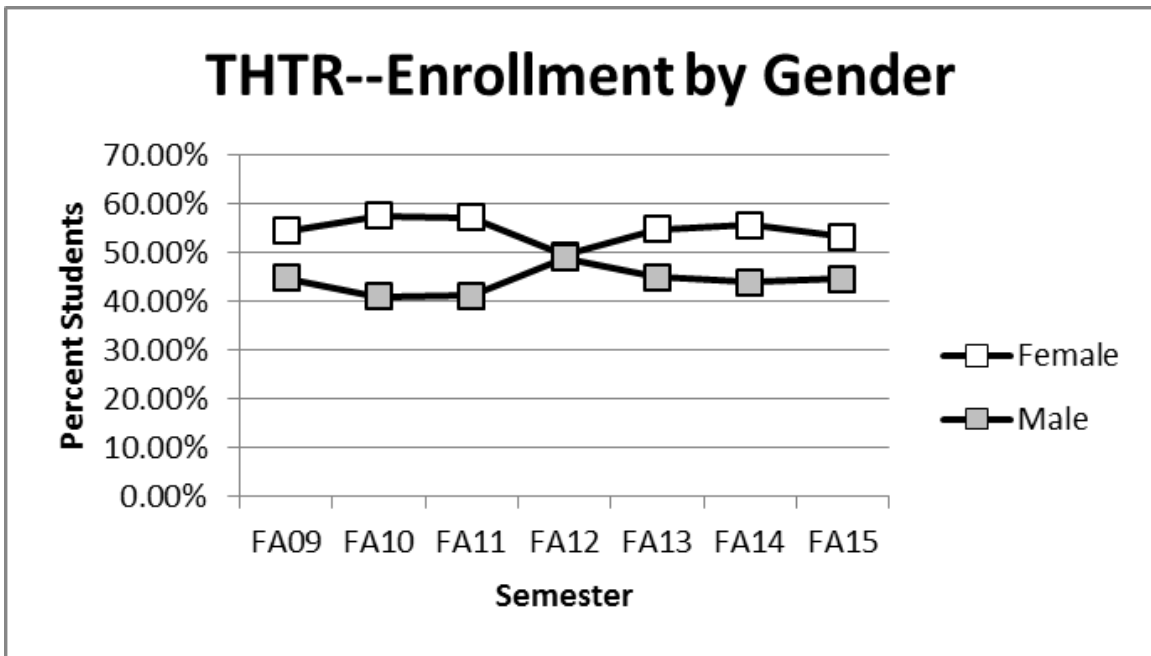
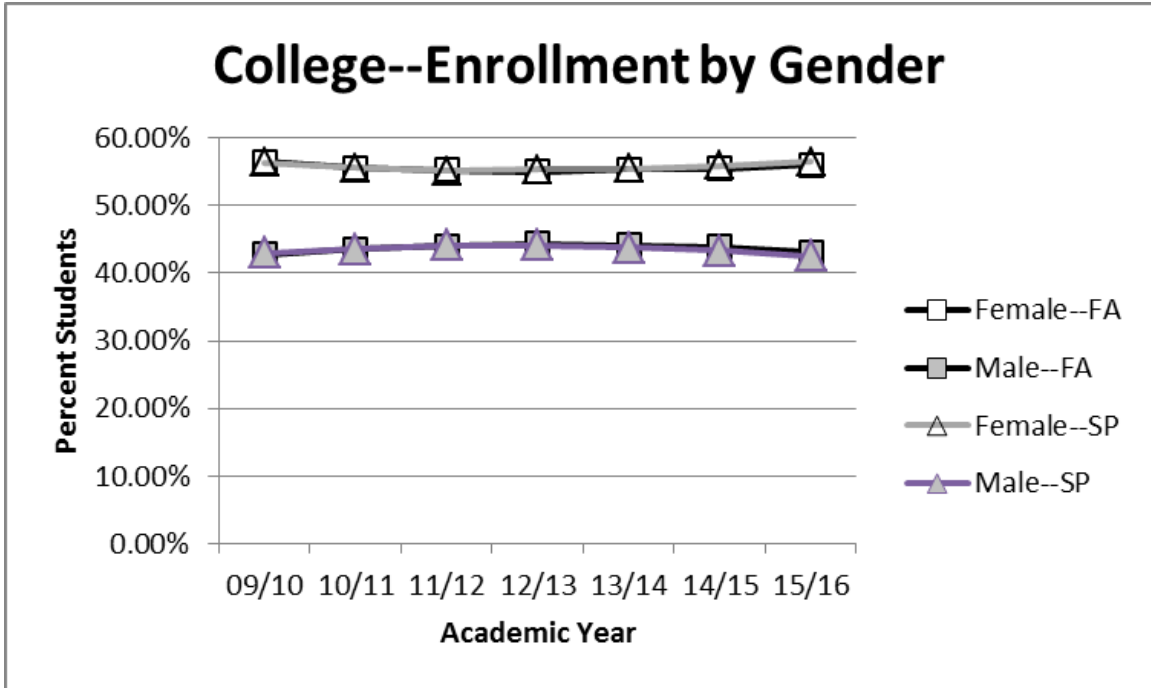
The data was less than indicative for a truly in depth, numerical analysis of trends regarding special student populations. It is not that the data is inaccurate, it is just difficult to base trends on the small sample sizes involved with the Theatre Arts Department.

Here is an example of the Theatre Arts Department's seemingly skewed data:

A casual perusal would seem to suggest that we are following the gender enrollment trends of the school, in general. It is when we drill down and look in detail at the numbers involved with these trends that a less than rigorous assessment is made.

Though the college seems to be around a 56/44% female to male ratio, this would need to be considered over a total enrollment of 18,000 students. The Theatre Arts Department, from FA 2009 through SP 2016 has never had more than 460 total students enrolled. This number represents about 2% of the student population. Changes up or down of 20 students represent a 5% shift in Theatre Arts percentages. A change of 20 students college wide is less than 1/10 of one percent. In the fall of 2012, the Theatre Arts Department seems to show the perfect balance of 50/50% female to male students. This is odd since there were

327 students enrolled.



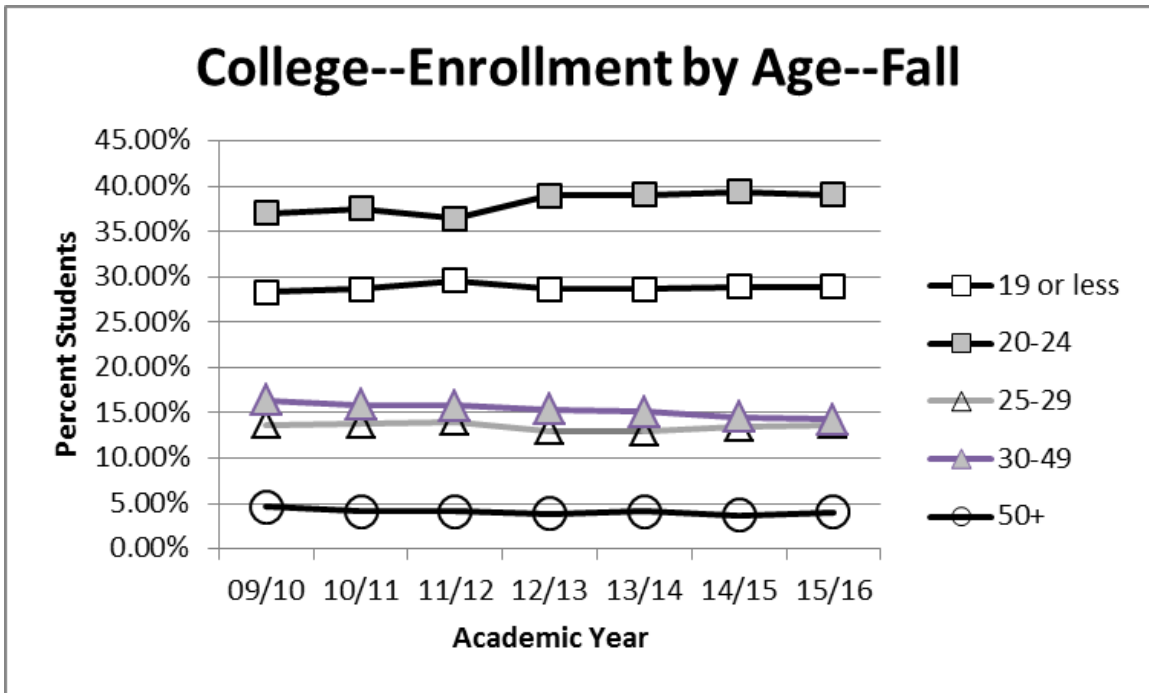
Enrollment by age is where the department most deviates from the college norm. Perhaps if the “theatre is less than 2% of total students” argument is enforced, we are within acceptable deviation. As long as 0 is an acceptable percentage. It sounds like a corporation trying to dodge a question and hide behind numbers:

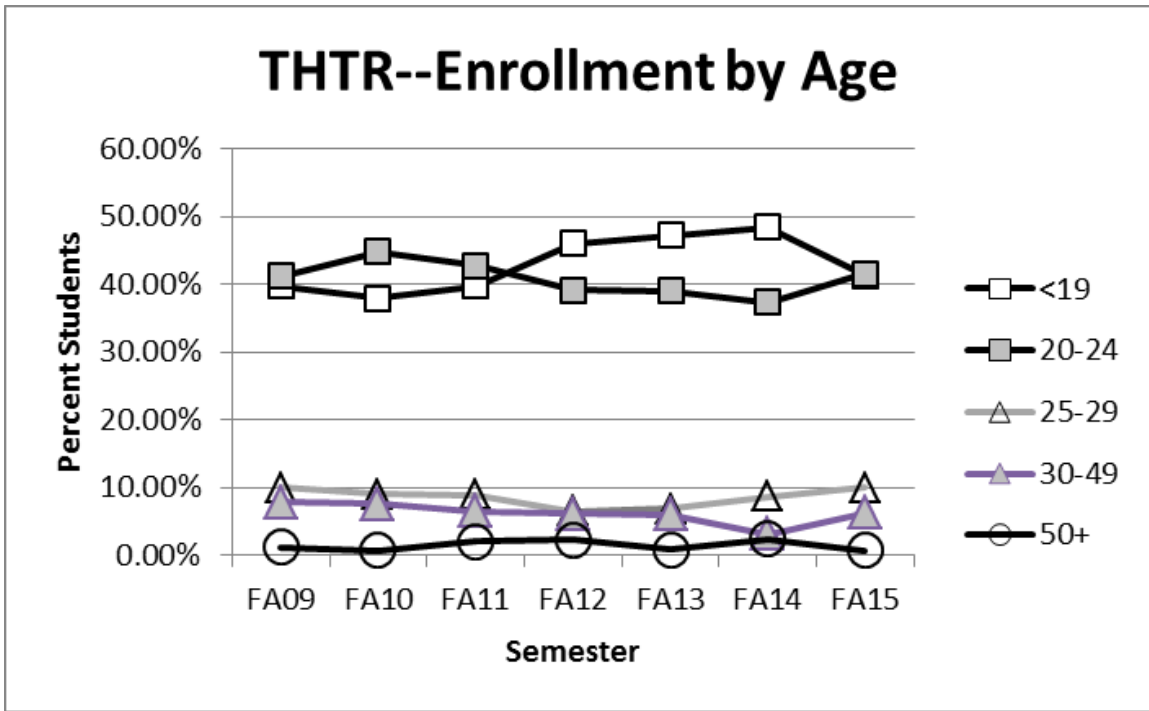
“Our products are made with a percentage of recycled material!” said the corporate shill.

“Really, and what percentage is that?” asked the reporter.

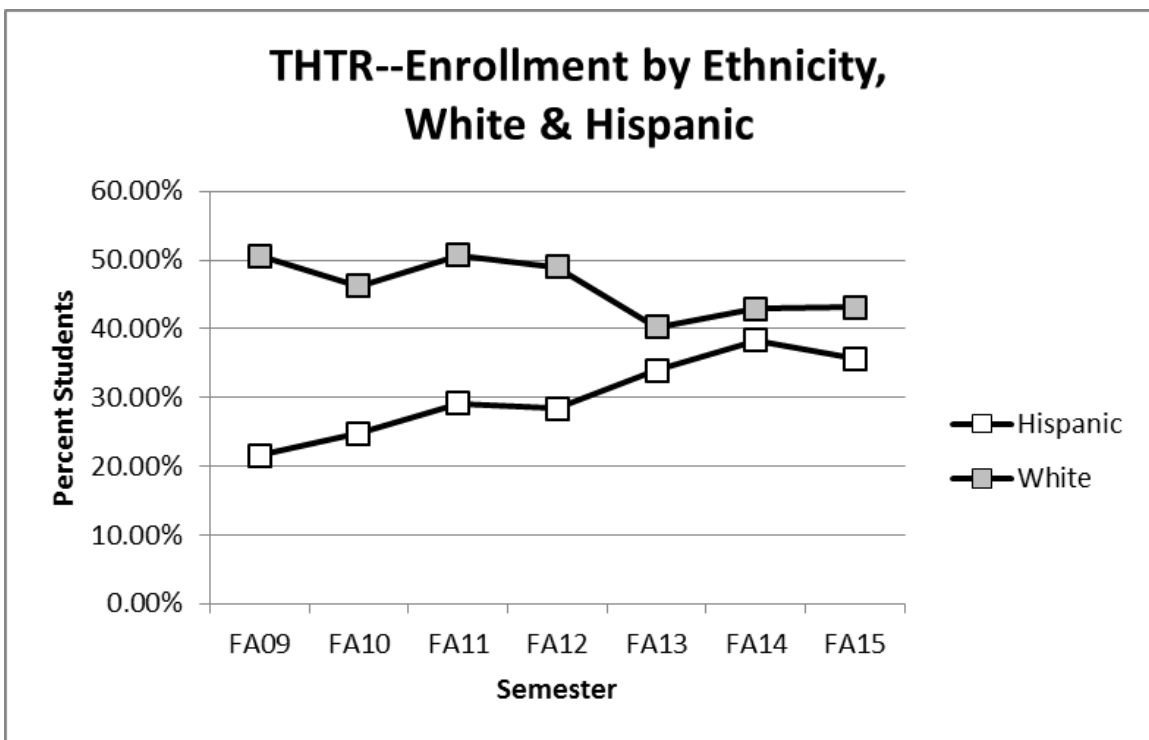
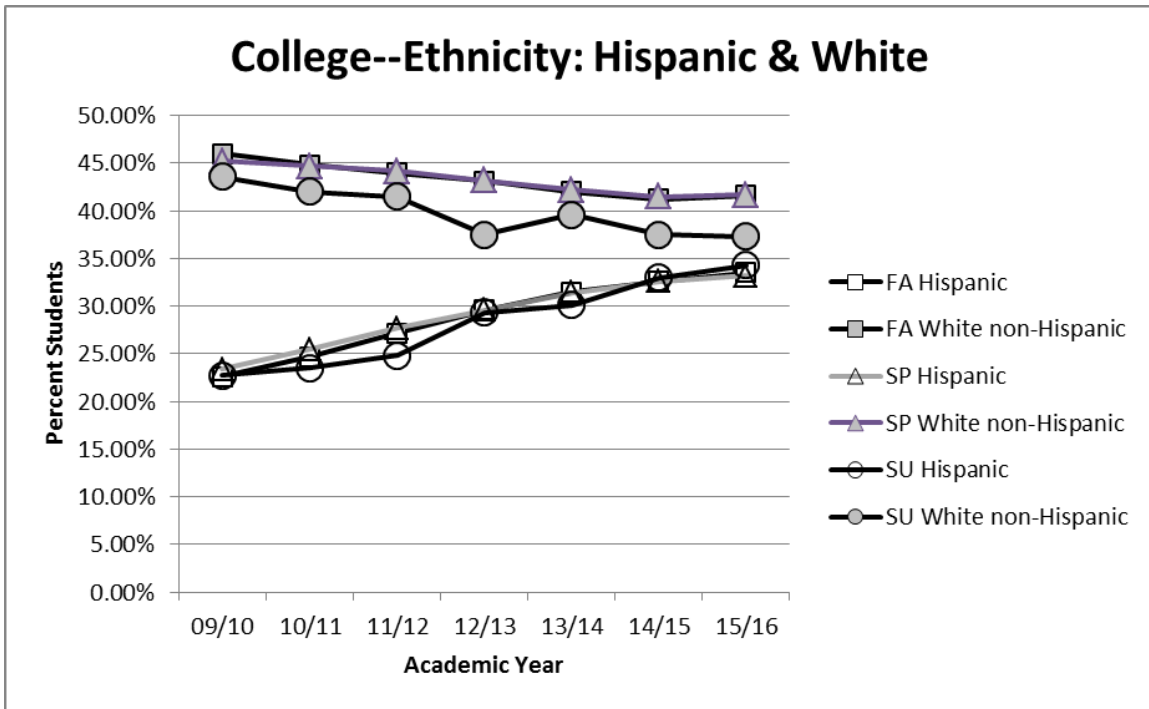
“0. 0 is a percentage...”

In the fall of 2010, 2013, and 2015, the Theatre Arts Department had no one over 50 years old as a student. This may appear odd since every full-time Theatre employee was over 50 during that time period.





In regard to Ethnicity, it is again difficult to recognize any continuing trend. The basic make up of theatre students infer that between 40 and 50% of the students claim to be white non-Hispanic. This is somewhat higher than the campus average 42 to 45% white non-Hispanic, but certainly within a standard deviation.



It is the variances within the Theatre Arts Department data that is interesting. Between 2012 FA and 2013 FA, the department had a 10% reduction in the number of white non-Hispanic students, and an increase of about 6% in the number of Hispanic students. The number of students that were being served at that time, according to received data, was 327 in 2012 FA and 424 in

2013 FA. So, if we do a little math: 2012 FA had about 165 white non-Hispanic students and 92 Hispanic students. 2013 FA had 170 white non-Hispanic students and 140 Hispanic students.

When looking back over the season of plays, the three shows that were produced (*Mauritius*, *The Grimms*, and *My Three Angels* in 2012 FA and *Pygmalion*, *To Gillian...* and *Follow Me* in 2013 FA) did not have many Hispanic roles or actors, which would partly explain such a radical change. Although the campus had an approximate 2% change at the same time, the Theatre Arts Department is pretty much stumped as to why this change occurred.

There are some classifications that are difficult to pin down. The idea of being “economically disadvantaged” seems all too pervasive within all community colleges. We like to think that our students can go anywhere they want, like Stanford or Yale, but they have chosen to come to Grossmont and take our classes because we are awesome! We are just as good as anyone; it isn’t like we are affordable, or close to their work or near their family or... Wait, maybe we are all of those things. We are AWESOME and CLOSE BY! Here comes the new slogan for Grossmont College...Grossmont College...as good as Yale and Stanford...Only closer and cheaper!

Regardless, when a studio apartment that is six miles from the nearest bus stop and supermarket costs \$1100 a month, and your auto insurance is ridiculous because your car was rear ended while you were at the mall, the Theatre Arts Department operates on the assumption that every one of our students is broke.

To help all our students, the idea of a traditional textbook is being questioned. Even in large enrollment classes such as Introduction to Narrative Theory (THTR 101) and Introduction to the Theatre (THTR 110), class notes and the Blackboard container are being utilized in place of a \$125 textbook. Indeed, most of our classes utilize play scripts, which are normally less than \$10. When a textbook costs as much as the tuition for a class, something needs to change.

Our Summer Theatre Arts Conservatory is a place where students are encouraged to be creative and expand their ideas regarding the nature of education, and the same is said of our department. When this program was conceived, we had many ideas regarding content, process and administration. One of the administrative ideas was to make our summer production courses TUITION FREE. The 2016 summer production of *80 Days!* was the first time that the Theatre Arts Department could accomplish this goal. Through aggressive fundraising, coordination with several college offices, tuition waivers from various high schools, and plain dumb luck, 38 students received college credit with little to no out-of-pocket cost (the Health Fee excluded). We were also able to cover the cost of bus passes, gas cards, and parking permits for the students.

We have instituted a “salon” type production for first time performers. These students have (mostly) never been on stage and the roles they play are kept short and the number of performances is minimal. The productions are staged in room 220 and the proceeds from ticket sales for the performances goes right back out as an award of merit for students within the department. Last

year, the Theatre Arts Department gave six students a \$100 stipend for use in whatever manner they saw fit: gas, food, rent, etc. When Beth Duggan, Brian Rickel, or Craig Everett personally delivered the awards, every one of the students became emotional.

We have, occasionally, sent a hand-picked student to an extension course or extra-college program. Josh Sprague and Jinneva Santiesteban were both selected for special courses of study at programs directed at advancing skill in theatrical movement. Josh was able to have a specialized experience in Wisconsin with a visiting French mime company in a summer intensive environment, and Jinneva was able to enjoy extra training in Blue Lake, CA with a summer intensive at the D'ell Arte School. The department funded both experiences with the understanding that Jinneva and Josh would bring their experiences back to the classroom. Both have done so willingly and beyond expectation.

In regard to students with disabilities, the Theatre Arts Department adheres to all state and federal guidelines and does everything possible to help these students succeed.

The repetition of classes with disabled students is where a great deal of instructional learning occurs. Why was this student not successful the first time? Occasionally, with disabled students that must repeat a class, the Theatre Arts Department is able to fine-tune the instruction to a student. Instructors within the department personally tutor and privately explain lectures and assignments to students.

Brian Rickel has spent significant time attempting to understand students with autism or who appear to be on the autism spectrum, and exploring different methods that will help them be successful.

Behavioral issues are most difficult within the department because of the nature of our performance and production classes. Each student has the concept of disruptive behavior clearly and plainly explained. The lack of a "filter" that often accompanies a disabled student can be quite disruptive, regarding inappropriate commentary and uncontrolled physical actions. In a lecture class these can be more easily dealt with than in a performance class, or in a production class where power tools are being utilized.

Certain classes within the Theatre Arts Department are more accessible for handicapped students than other classes. The general education, large format lecture classes, such as Introduction to Narrative Theory (THTR 101) and Introduction to Theatre (THTR 110), are easily accessed by any and all students. Things get a little more involved with our performance and production classes. Teaching a deaf student how to interpret a song in musical theatre, or teaching a vision impaired student how to sew, certainly push the envelope of our teaching methods.

We have had instances of students using their disability in what could only be considered a less than up front manner. Late notifications of accommodation are almost common, even though the district approved wording about notification ("...are encouraged to notify the instructor and contact Disabled Students Programs and Services (DSP&S) **early in the semester** so that reasonable

accommodations...”) is included on all syllabi, and read to all students, during the first two weeks of class. The Theatre Arts Department has had students claim that we are not honoring their DSP&S accommodations. Upon further review of these complaints, these students have had their accusations rejected.

The Theatre Arts Department is not above having a direct and honest conversation with a student that is struggling. With disabled students, it is often important to let the student know that we are available for them always and to clarify what they are wanting to do within the department. “Where do you see yourself?” and “What can we do to help?” are commonly asked questions, not just of disabled students, either.

One thing that we really grapple with in the Theatre Arts Department is an understanding of what constitutes a “reasonable accommodation.” There is really a lack of direction at the division, college and district level with this idea. The Theatre Arts Department has certain implied and required physical processes that need to occur within given classes that cannot be realistically substituted with other experiences. For example, in Stagecrafts (THTR 155), students need to paint, saw lumber, use a cordless drill, tie knots and draft with a pencil. There are no substitutions for these types of exercises; that would require a change to 11 of 16 weeks of instruction. In our performance classes, students need to read and memorize text, interpret what they have memorized, and then perform that text in an appropriate manner. It is the basic process of theatre and it cannot be altered to an extent where it is no longer the art form of our department. The Theatre Arts Department is inclusive of everyone, but there are moments that overcome our best intentions.

In regard to race and ethnicity, the Theatre Arts Department has an up front, open and candid method to address these issues. We know that we do not solve these issues, but through theatre art we are in a unique position to start the dialogue.

The productions that are staged by the Theatre Arts Department are varied in regard to gender, age, and ethnicity. We also cast plays with a measured disregard to these ideas. During *Romeo and Juliet*, a black man played Juliet’s father, even though the actor playing Juliet was white. No one was upset or bothered enough by this to even comment. We work tirelessly to keep current regarding the conversation about diversity in the theatre being had outside the walls of our department, and assist in being part of the solution rather than the problem.

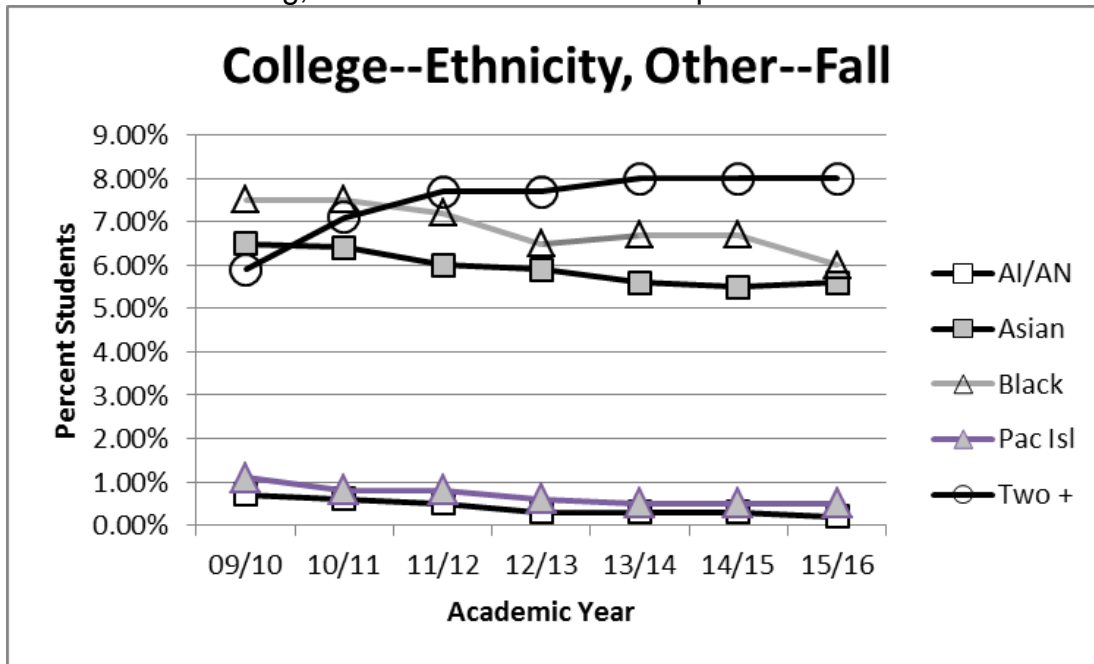
A couple of quick observations: the Theatre Arts Department has what could best be summarized as NO Pacific Islanders. The college does not do that much better, but in the one semester where there is a useful number for Pacific Islanders, (2011 FA at 1%), that translates into 4 students out of 376. For the remainder of the reporting period, the numbers involved from 2009 FA through 2015 FA are zero or very close to it.

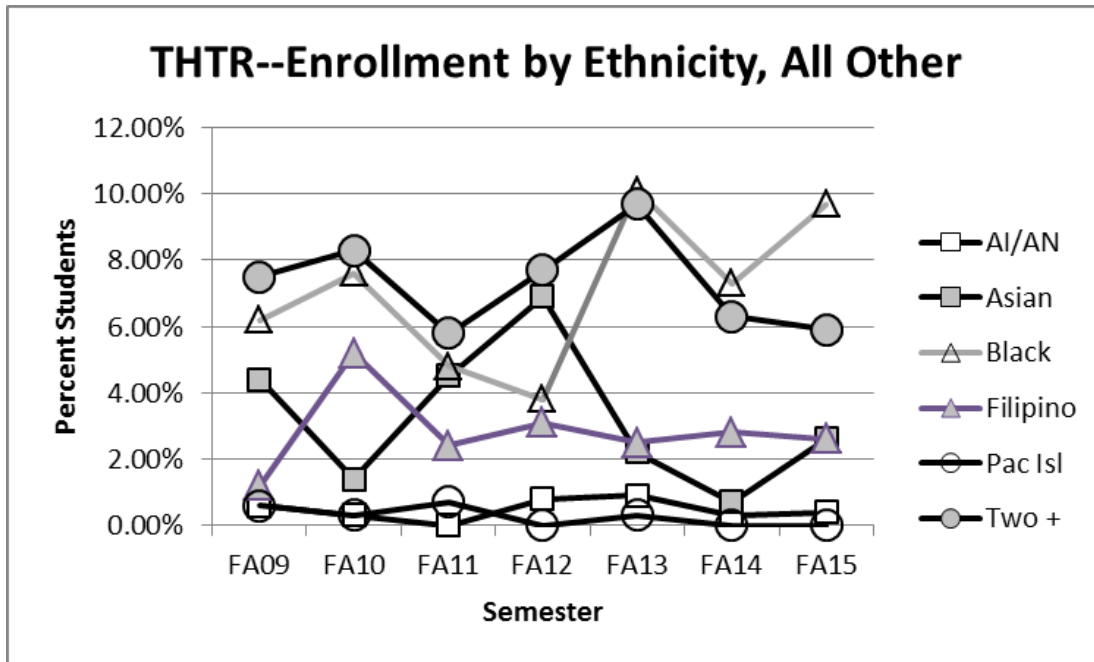
The number of Black students is like an Enron graph, without the death knell. From 2009 FA through 2015 FA the percentages read around 6.5, 7.5, 4.5, 3.75, 10, 7.5 and then 9.5. The percentage from 2012 FA to 2013 FA went from 3.75% to 10% in one year. That is equivalent to 14 students one semester, to 42



in the next year. Why the shift? Looking at the seasonal offerings (*Mauritius*, *The Grimmers*, and *My Three Angels* in 2012 FA and *Pygmalion*, *To Gillian...* and *Follow Me* in 2013 FA) offers no clue since there are no significant numbers of roles for Black actors. In 2015 SP the play *The Piano Lesson* was presented, which had a cast that was completely Black, but that show was not announced until 2014 SP.

Although we are dealing with small numbers and a small sample size, perhaps a study of specific classes would be helpful. Small sample sizes always guarantee accurate predictions. Just look at the 2016 Presidential Election! The Theatre Arts Department is lost in regard to how and why the trends for Black students is occurring, and can offer no decent explanation.





Also, we believe that the Theatre Arts Department does not trend as quickly as the student population changes, so discussion of race, religion and sexual orientation happen frequently in our classrooms, regardless of who is in the class. Occasionally, we will guide discussions toward subject matters commonly thought of as “taboo” as these discussions are often the basis for what many playwrights are trying to explore in their work. These discussions are often frank and pointed, and this idea of “confrontation, awareness, and discussion” extends outside of the performance classes and into the lecture classes as well. In Introduction to Narrative Theory (THTR 101), the conversations tend to extend well beyond the simplicity of structural theory and often delve into how structure presents arguments about society. Whether the discussion revolves around the humanistic tendencies of Greek playwrighting, Nora leaving her husband as examined in Realism, or comedians Jordan Peele and Keegan Michael Key commenting on race through their brand of satire, discussions in the class can tend toward the uncomfortable for some students. We believe, though, that theatre reflects society and humanity, and these discussions are not only necessary, but assist in the growth of our students as better members of society.

Here is an example of a seed posting from Craig Everett for his Introduction to Theatre (THTR 110) online class:

*With the constant and ever-present outcry of minorities and their lack of equitable representation in award ceremonies like the Oscar’s, I thought it suitable to research minorities and their role in the Tony awards. What exactly are the Tony Awards?*

*The Tony Awards recognize excellence in theatrical arts on the Broadway stage. With this in mind, I searched for information in regard to Latino recognition*

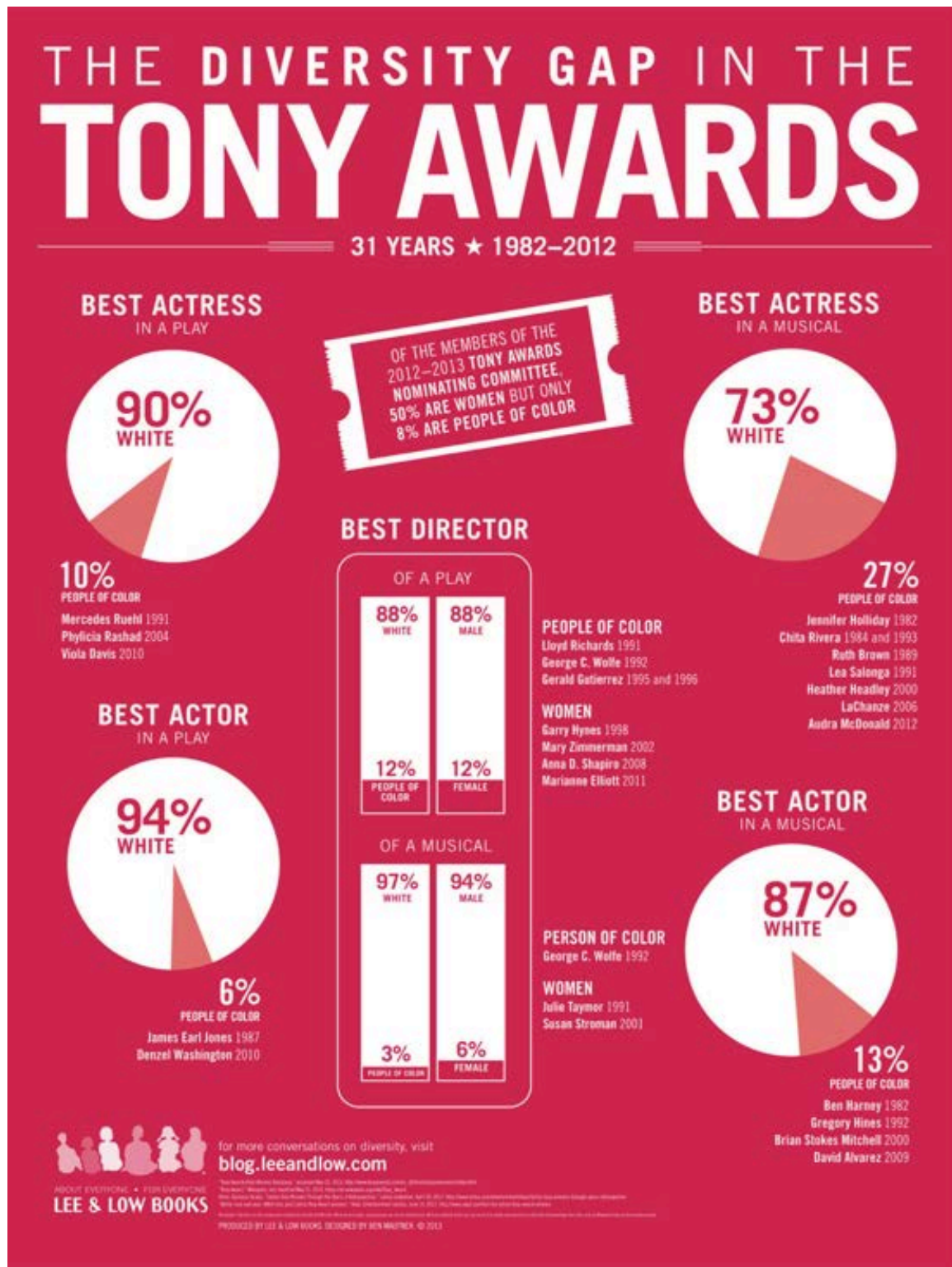
for theatrical arts. According to good old Wikipedia, Chita Rivera, along with Julie Harris, share the highest number of nominations, ten to be exact.

Moving on from Latino nominees to winners, in 2008, Mr. Lin-Manuel Miranda won best score for “In the Heights.” Can’t blame the judges, and his recent epic success with “Hamilton” only shows that he was recognized early on for what he could do.

Finally, to touch upon our reading for this week and the intricate world of the costume shop, in 1989 Claudio Segovia and Hector Orezza won the costume designer award for “Black and Blue.” I tried to look for examples to share with you guys, but could not find any. This is all I found...



Finally, here is an interesting picture I found with pie graphs summarizing the lack of diversity present in the Tony Awards.



### **5.3 Describe specific examples of departmental or individual efforts, including instructional innovations and/or special projects aimed at encouraging students to become actively engaged in the learning process inside and outside of the formal classroom.**

The Theatre Arts Department occupies a rather odd niche regarding this question. Every semester, the department produces at least three different shows upon which a varied number of students work. Students are cast as actors in the productions, some students are crew-members and operate different equipment for the show, some other students build the shows in the scenic and costume shops, other students are involved with the audience as ushers or other patron services, and some of our more advanced students participate as designers and directors.

Working on a show is far removed from a “normal” classroom experience. The traditions and behaviors of theatre are best passed from teacher to student not with a whiteboard and desk (although these are both used as a starting point), but with active participation in the art of theatre and the presentation of a play.

We do large amounts of formal teaching and traditional forms of instruction are used continually, but what the Theatre Arts Department does best is not measurable in a purely academic setting. After some rather intense analysis, there are three things that we do that cannot be codified:

1. We teach teamwork. When you are a member of a production in any way and at any level, your input and effort are essential, irreplaceable, and important. This was recently demonstrated quite effectively when a wrong envelope was given to an actor at the Academy Awards. It only takes one small slip-up to ruin an experience for an audience. Everyone, EVERYONE, must get it done, and get it done right.
2. We teach problem solving. There is always some experience to fall back on that may help with a given issue on stage, but we are turning out prototypes on a timeline. We must figure out a way of making something work, repeatedly, and do it with little to no money. We don't get second chances; every audience member deserves to see the same show.
3. We teach time. Opening night is not negotiable. An audience will show up at a certain time on a certain day and we all have to be ready. We don't get to do an upgrade or a version 2.0. We have to be right and we have to be on time.

There is an adage that says something like, “If you like law or sausage, you should never see either of them being made.” The same can be said for theatre. If you like to watch theatre, when you start understanding how incredibly DIFFICULT it is to produce a show, a normal mortal will run screaming from the room. Not so with us. We take our students on the journey and we put art in their minds, in their blood, and in their souls. We teach them to be part of a community. Theatre becomes the itch that you will have to scratch for the rest of your life. You will learn how to work with people, you will finish tasks of daunting

complexity, and you will do it by a prescribed date.

To ease students into the world of the play, the Theatre Arts Department has started a “salon” type production for first time performers. These students have (mostly) never been on stage and the roles they play are kept short and the number of performances is minimal. It is still a show, but the pressure is kept to a minimum and the encouragement is continual. Last spring, 16 students participated in our inaugural salon that featured the works of Jose Rivera. Parts of the production were performed in Spanish, and the Theatre Arts Department involved many students who, for one reason or another, may never have been able to be involved in a more formal production.

Most of the Rehearsal and Performance (THTR 111, 112, 113) and Theatre Workshop Lab (THTR 122, 123, 124) courses meet during the evening from 6 to 9pm, or so. When we add all the technical elements into a rehearsed show, we are here on nights and weekends. Our shows have evening and matinee performances and students are immersed in a Theatre experience. We are not the standard twice-a-week class. The faculty and staff are committed to theatre and we show that through our unusual class times.

Twice a year, the Theatre Arts Department invites local San Diego high schools to campus for a Saturday theatre workshop. In the fall, there is a workshop for technical theatre students and in the spring, there is a workshop for performance students. The high school students are evaluated by not only the faculty and staff of Grossmont College, but also by many of our students. Our students have the opportunity to show how far they have come in a short time from their high school days, and offer insight as to why education at Grossmont College is exceptional and important.

#### **5.4 Explain how the program collaborates with other campus programs (e.g. interdisciplinary course offerings, learning communities, community events, tournaments, competitions, and fairs) to enhance student learning inside and outside of the formal classroom.**

The Theatre Arts Department produces 10 to 12 productions a year; the equivalent to one a month, or so. Because of logistics and a complete lack of time, our involvement with other departments may appear thin, but that is hardly the case. When we do commit to working with another campus entity, we do things with importance and purpose.

In the last year, the department has produced *Blood Wedding* by Federico Garcia Lorca and *The Vagina Monologues* by Eve Ensler. The reason that these productions are being mentioned is due to the unique approach to language that was used. *Blood Wedding* was presented in English and Spanish, and Antonio Crespo from the World Languages Department helped with the Castilian Spanish that is required for the poetry of the play. *The Vagina Monologues* was presented in ASL and was a co-production by the ASL and Theatre Arts Departments. Both productions were very successful.

The AA in Musical Theatre has significant portions of class requirements not just with the Theatre Arts Department, but also with the Dance and Music

Departments here at Grossmont College.

Twice a year, the Theatre Arts Department offers some form of fundraising production. These shows often involve “talent” from other departments and areas. In the last few years, Sue Gonda, Judd Curran, Victoria Howitt, English Department faculty, Dr. Suni Cook, Agustin Albarran, and Mike Reese trod the boards and helped raise awareness regarding what campus involvement really means.

**5.5 If state or federal licensing/registration examinations govern the program, please provide data and comment on student success trends.**

Not applicable.

**5.6 Insert the “Degrees and Certificates” data table for this section. This data table will be provided to you by the Program Review Data Research Liaison. If your program offers a degree or certificate in the college catalog, explain the trends regarding number of students who earn these degrees and/or certificates.**

	09-10		10-11		11-12		12-13		13-14		14-15		15-16		Total	
	DEG	CERT	DEG	CERT	DEG	CERT	DEG	CERT	DEG	CERT	DEG	CERT	DEG	CERT	DEG	CERT
Theatre Arts-Acting	1	1	5	6	5	5	2	1	4	5	4	4	1	2	22	24
Theatre Arts-Technical	2	3	1	3	7	6	1		2	3	3	2	2	2	18	19
Total	3	4	6	9	12	11	3	1	6	8	7	6	3	4	40	43

We tend to have some wild swings from year to year. In 2012, we awarded 23 degrees and certificates. The next year there were 4 degrees and certificates awarded. In racking our collective brain, the Theatre Arts Department seems to recall a kind of “cohort” of students in 2011–2012 that seemed to bond and move forward as a group. Upon looking over data regarding the degrees, in 2012 there were several “long term” students that finally finished their degrees, and four of them completed both Acting and Technical degrees, essentially doubling the number of awarded degrees.

Our division tends to train and transfer artists: dancers, painters, musicians, actors. The Theatre Arts Department encourages all students to finish and receive a degree, but we also understand that most of our students are taking lower division classes that will allow them to transfer to a four-year institution.

There are a few degrees and certificates awarded every year. The numbers are small; we account for less than 1% of degrees and certificates awarded from 2009 through 2016.

There are a few “feeling in the gut” reasons for this, and keep in mind that the Theatre Arts Department has no data to back these observations up, but here is what may be happening.

We are very involved with our students and the instructors within our department have a very clear understanding of the scholastic and artistic goals of most students. We know where they may want to go to school and since the

departmental knowledge of transferable classes is considerable, as a faculty we get students to take the classes they need and then we move them along as soon as possible.

To finish an AA or AS degree often requires a student to take several courses that may prove very difficult. The math skills of our students are often marginal, while their reading and communication skills are often excellent. This is endemic to our division. The math and lab science requirements for a degree can be very daunting for artists in general. Imagine every engineering student needing to pass a painting or ballet or volleyball class to receive a degree.

Finally, although there is only anecdotal, word-of-mouth proof of this, the Theatre Arts Department feels that the idea of finishing a degree in Theatre (or for that matter any degree within our division) is being marginalized by easier to achieve UTS degrees. Every student that has come to us regarding a degree has received very different information from the instructors within the Theatre Arts Department and the Counseling Department.

At the end of any academic year, the numbers of University Studies degrees and certificates makes up an inordinate percentage of the total degrees and certificates awarded by the college. The following information is from the Reports site at Grossmont College:

Year	Spr Deg	UTS Deg	%of Deg	Spr Cert	UTS Cert	%of Cert
2012	710	250	35%	487	247	51%
2013	895	326	36%	647	370	57%
2014	1219	405	33%	784	508	65%
2015	1369	444	32%	854	587	68%
2016	1510	476	32%	890	634	71%

Regardless of the type of degree or certificate being awarded by any department (or within any division), these numbers should cause some curiosity, if even from a purely statistical standpoint. Imagine that you are a statistician and that all of these degrees had no indication of what department or division awarded them. If you saw that one area was responsible for 30% of all degrees and 60% of all certificates, any interested person would wonder why this came to be.



# SECTION 6-STUDENT SUPPORT AND CAMPUS RESOURCES

## **6.1 Are college student support services adequate to meet your program's needs? Please elaborate on your answer.**

This question has both a short and long answer. It should be noted, lacking a source of quantifiable data on the subject, that the bulk of this response is going to be based purely on anecdotal information, as well as recurring conversations that we have with our students regarding their experience on campus with the services that directly affect them and their involvement in our program.

The short answer to the question is “no”. During the review period, the frequent conversations we have had with our students, and with one another, about the services which directly affect them, there have been many issues that present themselves over and over. This section will attempt to discuss the common trouble spots we find in Student Services.

One of the primary focus points of this discussion comes from our students' experience with the counseling department and transfer center. We have found over the past six years that the focus for counseling seems to be steering our students away from our actual program and encouraging them to secure Transfer Studies Degrees/University Studies that will result in a more general course of study for acceptance at a university. While not present for conversations between student and counselor, we are hearing similar things when students come to us, frustrated, after their counseling appointments. This could be due to several issues ranging from a college focus on increased transfer numbers, to a simple lack of understanding of our program and what it means to study the arts; specifically, the Theatre Arts. While the student ends up getting counseled about the steps necessary to get into a four-year institution, we have found that the focus for our students is not on getting them into a Theatre Arts program. We have also heard from more than one student that the Counseling Department has discouraged them from pursuing their interest in theatre, because they would never be able to get a job. It would be very helpful to have counselors (outside of T Ford and Marlene Barr) who understand the sometimes complicated nature of a course of study in theatre, and who are also able to guide our students on to theatre programs of note outside of the community college system. As it stands now, we encourage our students to start with a conversation in our office to discuss our major and then go to counseling to discuss their general education path.

Another recurring conversation we find our faculty having regarding student frustration comes from Disabled Student Services and the Assessment Center. To say that we have a high occurrence of DSPS students relative to our department's size is an understatement. Specifically, our department seems to attract a wide variety of students with emotional and behavioral concerns. We

also tend to have a high concentration of students who come to us with assessed learning disabilities and accommodation paperwork. While we are equipped to teach and engage the majority of our DSPS students, we find ourselves often at odds with the state's requirements for "reasonable" accommodation. Because of the safety based nature of much of our programming, it does not always make sense to have students with extreme behavioral problems taking our courses, and yet we do because of the pressures that come along with navigating the DSPS process. Like counseling, it would be very helpful if there were to be at least one DSPS counselor who knew the concerns and limitations of our training regarding safety and focus. To have a student with learning behavioral issues in a laboratory setting that contains power tools, scissors, and the hyper focus it takes to study something like acting, it not only affects learning and safety of that student, but pulls instructors away from the rest of the class to put an inordinate amount of energy into a singular student who may not actually have the ability to be successful in THIS kind of academic environment. As students can repeat a class up to three times if they do not pass, we may see the same student with extreme behavioral issues in the same course for three straight semesters. This directly challenges an instructor's academic freedom in grading students the same across the board. How can an acting student with a brain injury and no ability to memorize be graded the same as a student with the ability to memorize? How can a technical student with extreme behavioral issues such as a lack of ability to focus on cutting lumber or fabric be graded the same as a student with extraordinary technical abilities? At some point the term "reasonable" accommodation must be examined in a meeting between Counseling, DSPS, Administration and the Theatre Arts Department.

It should be noted that teaching adults with diagnosed behavioral concerns in the arts is a highly specialized area of study in our field. There are very few theatre companies and academic programs that exist specifically for working with students who tend to lack an ability to read or play emotion. The training is so specialized that finding an instructor who received this kind of training in a traditional Masters of Fine Art program in Theatre is nearly impossible. We would like to see a larger conversation with DSPS regarding the specific nature of this challenge so that our students are getting the services they need, and not just be shoved through our program because all too often time the theatre arts are deemed "a fun elective" or an alternative to a student's inability to be successful in a STEM based learning environment. We believe that having these conversations could create a much better success rate in terms of this area of student support services.

The students in our department seem to find that services such as Financial Aid, Admissions and Records, the Learning Technology Resource Center and the Library come with the growing pains that every college student discovers when they enter a system that has the levels of bureaucracy of academia. In terms of Financial Aid and Admissions and Records, we commonly hear that the initial experience with these departments is confusing, overwhelming and lacking in a "customer service" they are accustomed to in smaller environments. Being a new student trying to navigate this system can be

frustrating at first. We tend to find that by the second or third semester and with some assistance from our faculty and staff, students learn to navigate the process a bit better. This shared experience tends to end up in the positive category of meeting the needs of our program.

In terms of the LTRC and the Library, we find that our students simply have not felt they have had resources such as these in their academic experience, other than general access to the internet. We have courses such as Introduction to Narrative Theory (THTR 101), Introduction to the Theatre (THTR 110), Costume Design & Construction (THTR 134), Scenic Design (THTR 156), Directing (THTR 207/208), Acting I (THTR 130), Acting II (THTR 131), Acting III (THTR 230) and Costume History (THTR 143/144) in which our faculty introduce, require and encourage the students in those courses to utilize the library for research. In doing so, we are trying to implement a style of research that goes well beyond the simple use of search engines such as Google, Safari and Firefox. During this review period, we taught two consecutive courses of Theatre History (THTR 120/121) which we no longer offer due to articulation problems. For those courses the instructor began each semester with a trip to the library and a research presentation by the late Roxanne Benveau. These introductory presentations were integral in introducing our students to multiple concepts regarding library science. Our efforts to introduce our students to the library as a learning tool tend to be a positive experience for them, and increase their access to information and learning in a new way which, ironically, is the “old” way of doing things as far as they’re concerned. The LTRC proves to be an excellent place for our students to study and have access to computer programs they may not be able to afford on home computers such as the Microsoft Office Suite or the open source version provided by Google. We frequently find our students using the resources of the LTRC for quiet study space and great access to some learning technologies we utilize in class. Many of our courses require our students to watch a film or short video. If that student does not have access to a computer or internet at home, we know they can always use the LTRC to access that material.

## **6.2 What services do students in your department/program use specifically? Can you provide any examples that have improved student retention and success?**

Theatre Arts Department students regularly use the services mentioned above. Our students, much like the rest of the campus community, regularly use the services of Financial Aid, Admissions and Records, DSPS, the Assessment Center, Transfer Center, Counseling, the Library and the LTRC. While some of these programs do not always adequately meet the needs of our program, as discussed in 6.1, they do end up being a part of our student’s ultimate success. Specifically, Counseling, DSPS, the Library and LTRC work to function as services that get our students from Grossmont College to where they are going simply as a matter of the collegiate process. While these areas do not always completely serve the needs of our students specifically, they do serve the

function for which they are designed: to move students along in a process. In addition to these services, though, there are a few others that our students also use that we find are key in their success and of our retention of them as students.

Food Services is an area that may go unnoticed as a key in retention. However, the addition of the new student service building attached to Griffin Gate seems to be a regular meeting place for many of our students in between classes. Having a decent food service provider, to offer as many options as they do, is key to retaining students in any college environment. Because of the proximity to our building, our students frequently use the food cart in the courtyard of the Hyde Art Gallery. We find that the staff who run that cart seem to be a big part of the reason our students frequent it. Many of them knew Keith by name and have come to know Irma, as well. Students of this generation live in a world of “customer service”. This particular area of food services seems to be a positive experience for them.

There are three areas of student support services that we find regularly go above and beyond meeting the needs of our students. These areas of Student Services are the Associated Students of Grossmont College, Inc., Veterans Services, and Student Health Services. Our department, and subsequently our students, feel well supported by the student organization, ASGC. During the review period, ASGC has regularly supported our department and students through their yearly grant process. ASGC seems to believe in our mission of training our students in a specific artistic process and the outreach we do. They have shown time and time again that they see value in the work of our students by granting money to assist in the funding of our outreach performance tours that go to local elementary and high schools. ASGC has given us money to assist in funding the van and gasoline needed to take these tours on the road. In addition, they have supported our Summer Arts Conservatory, now in its fourth year, by granting money to purchase non-traditional items such as material needed for sword fighting in our inaugural production of *The Three Musketeers*.

Second, our student Veterans’ relationship to Veteran’s Services here on campus seems to be largely positive. While not the largest of our student populations, we do have a regular occurrence of student Veterans who choose to study Theatre Arts with great success. This is a population of student that comes with varying levels of need and we find that those needs are not only consistently met, but the experience in working with the office is a positive one for both our faculty and our students. Whether our student Veterans are in need of support for housing issues, GI Bill concerns, financial aid concerns, or simply need a place to connect with fellow veterans, they always seem to get the assistance needed in an immediate way.

Finally, our Student Health Services is a department with which we seem to have great success. Of particular note was the addition of mental health counselor, Matthew Ring, LCSW. Our students without health insurance find Student Health Services to be a serviceable alternative to “going to the doctor” if they need a doctor’s note for class, or if they simply don’t have the time to schedule an appointment. We have heard, repeatedly, that our students’ experiences there are often professional and a great on-campus resource for

them. Mr. Ring, though, has been an outstanding addition to the services provided by the office. In the larger theatre community and at the academic level, we often kid ourselves by saying we are “the land of misfit toys” in that many artists tend to come from backgrounds of broken homes or overly marginalized communities. Often our students feel separate from the traditional college community. Having Mr. Ring on campus to assist our students in navigating issues that range from severe issues at home, to coming face to face with issues regarding sexuality, or simply managing depression, has been a life saver. It is not uncommon for our instructors to personally walk a student over to Mr. Ring’s office and find that those students create an ongoing relationship with him.

**6.3 Are college support services adequately supporting your faculty and staff? Consider the following support services: IT, Instructional Operations, Business Services, Printing, Bookstore, Maintenance, CAPS, and any other support services important to your faculty.**

Overall, because of our continued ability to function as a department, the answer is “yes”. Services, overall, are adequate to support our faculty and staff. It is important, however, to note that the adequacy of support varies greatly from each of the college support departments. One of the long-standing frustrations with many of the college support services is the lack of communication from the service department to the larger college body. This has affected us adversely many times during the review period. At great issue is the change of campus or district procedure in the middle of a year or semester. Or worse yet, the change of a procedure that has already started in the “old” way only to be told at the end of said procedure that we must go back and begin the entire procedure again, because the process changed midstream without notification. We have faced this issue with things as simple as a document updated at the district level but not at the campus level, to the complex issues of purchasing rules changing mid-stream as we are in the middle of purchasing a new piece of equipment needed sooner rather than later.

In any organization, direct communication is key. Our college relies heavily on large pieces of email communication that becomes tedious to sift through. The sheer amount of indirect email sent to “all”, when it could be sent to a more defined list, is time consuming and tedious. Often procedural shifts seem to get lost in this kind of organizational communication, and it becomes easy to use the “Well, didn’t you get my email?” excuse. The simple answer is most likely “Yes. I’m sure I received your email.” The true answer is “Yes. I’m sure I received your email. But I also received about 150 other emails over the course of the last three days, and most likely missed it because of the noise in my inbox.” All the college support services could stand to explore an updated model of getting direct communication where it needs to be to avoid the bureaucratic boondoggle of mid-stream shifts in procedural rules that clog up the system.

The college support services from which we seem to receive the best support are areas such as printing, instructional operations and CAPS. These also happen to be the support areas with which we have the most effective

communication. The printing services department on this campus should be the services department gold standard to which all other departments are held. The entire Theatre Arts Department feels very well supported by the folks at printing. An open line of communication with Printing Department Specialist Crystal Hong seems to assist in this. Crystal is a great problem solver and communicator. It is such a rarity that problems arise with printing that we might all find ourselves shocked if something doesn't go well. They support us in the day to day document printing required for our classes, posters and fliers for our productions and special events, invitations for our fundraisers, and every program that gets put into the hands of one of our audience members. We find that every interaction we have with the entire team, especially Ricardo Macias, Regan Tu and the newly retired Joann Brown. This is a department that, across the board, handles themselves with efficiency and a great sense of professionalism.

We also find ourselves well supported by Instructional Operations. Scheduling rooms for our department can be tricky based on our limited space. We have added fundraisers AND another performance opportunity for our students in the Spring semester which we are unable to accommodate in our department spaces. Instructional Operations is frequently helpful in assisting with the scheduling of room 26-220 for these events. That room is a high-use room which can be difficult to schedule, but their team does an incredible job of making sure we get the space we need, when we need it. However, the one major blemish is the facilities request form that seems to go nowhere except Instructional Operations for room reservations. Again, this is another alteration in procedure that has not been communicated to the campus at-large. We constantly struggle with bathrooms being locked before classes are over, and no heat or air conditioning in our facilities for evening classes. We are forced to send many follow up emails to remind other support areas to do their jobs.

Last, but certainly not least on this list is our CAPS services. It must be pointed out that during this review period, there was an incredibly confusing transfer of police powers on our campus; CAPS took on the brunt of the customer service issues when it came to the confusion in switching from a local, on campus police, to the Sherriff's department. As a faculty, we had been trained to simply call them as a blanket for all things police related. The staff and management at CAPS handled this change, and the confusion it created, as best they could with the tools they had. They also did it with a great sense of customer service and professionalism. We feel supported by CAPS for several reasons. As a department that produces a product happening outside of the "normal" hours of operation of the college, we rely heavily on CAPS for parking concerns, assistance with elderly theatre goers, and things such as late night escorts to vehicles and other matters of safety. We have found that CAPS is not only able to assist in all of the above-mentioned areas, but often goes above and beyond. Their work is highly appreciated and their staff seems to do their jobs with a great sense of humor, care and kindness. This attitude can be especially helpful when you're the support service on campus responsible for negative experiences such as ticketing vehicles for improper parking. They are to be commended for the support they give this campus.

Areas of support that we feel less supported by are areas such as IT, Maintenance, and Police Services. While we have had good experiences with each of these areas, we feel that the support can be uneven and often confusing.

The IT and technical support on our campus can be very confusing. Often there is a feeling that they understand their departmental workflows but others do not. A good example of this is figuring out who to call for what. As IT seems to span multiple areas, often multiple phone calls are made before landing on the correct person or office. Probably the largest complaint about IT and technical support are experiences with the Faculty Technical Support line. It seems to be common knowledge that a call to this number has never resulted in a positive experience ending with the issue being directly resolved. Often the person answering the phone seems confused and unsure of themselves or where to send a caller for the support they actually need. It would seem like this would be a number to assist in the triage process of where to send a person. Commonly referred to as a “help line” it ends up being anything but. This is not to be confused with the IS support line generally answered by Charlie Mills. Charlie is incredibly knowledgeable in assisting with both direct technical support, and also in guiding a person to the place they need to be to get the assistance required, if it’s not something he is able to do. Additionally, Myin Jones and Rick Kirkby at IS are always professional, helpful and incredible problem solvers.

Another shout-out needs to go to Dave Steinmetz in Instructional Media Services. Dave’s support has been integral in updating our classrooms with modern technologies that reflect the way in which our students prefer to learn. What could assist in putting IT at the top of the support services group with areas such as Printing, is a homogenous experience across the board. It can only be assumed that those employees at IS/IT like Charlie, Myin and Rick end up taking on the brunt of the workload because of their attentiveness and abilities.

We also tend to find uneven support from Maintenance on campus. As a department, we would include maintenance to be everything from day to day bathroom clean up all the way to the service of our larger systems such as air conditioning. The day to day maintenance (such as bathroom cleanliness, custodial work on our classrooms, and custodial work on our office) can vary by semester, if not week to week. During this review period, we have experienced everything from our spaces being left open at night, to possible theft. Occasionally, night time janitors use the Theatre Arts Department washer and dryer in the costume shop AND our detergent/dryer sheets for their own personal use. We find this wildly inappropriate as these machines are meant solely for the use of our costume shop. We have received very uneven support in terms of the cleanliness and availability of the bathrooms used by our actors during evening rehearsals and our patrons during performance times. It is rare that we deviate from our rehearsal and performance schedule as each production is based on an 8-week class. These always happen Monday through Friday in the evenings, with the addition of Saturdays during the run of the show. We feel that we should never have to call CAPS or maintenance to unlock doors that have been on the “unlock” list for an eternity, and yet we find that we regularly need to make a

phone call to have our bathrooms unlocked. There are some semesters where we do not have to make the call once, and others where it seems like we need to call every other night.

Cleanliness seems to also be a part of this problem. Again, this can change semester to semester and week to week. Clean restrooms are something the college owes its students, and something we owe our patrons who are paying money to come on to our campus and be entertained. There is an expectation that our restrooms be cared for by our maintenance staff. We are the first to say that our students don't often care for the spaces they have, but our patrons (many of whom are elderly) do deserve to have a clean restroom experience before a show, during intermission and after a show.

Moving on to the larger maintenance concerns in the systems world, we generally have great support from this part of the team. We enjoy working with them and appreciate all the hard work they do, especially people such as James Duddy and Ken Eamons. At issue during the last 18 months or so of this review period has been the struggle of navigating our air conditioning system with Jacqueline Hall. We have had to fight tooth and nail to maintain cool spaces in our theatre and our classrooms. We are aware of the amount of energy our space uses. However, cutting off the flow of cool air to save money when we have students performing under hot lights is untenable and inappropriate for our program. This ongoing fight has resulted in overheated actors and audience members, and has worked as a detriment to our ability to safely teach our classes, provide outreach on the weekends, and sell tickets to our productions.

There are other cost and energy saving initiatives that can be approached without putting our students at risk. Allowing maintenance professionals to manage the flow of cool air in our buildings has always been the job of incredible professionals such as James and we feel it should be returned to those professionals. Overall, maintenance is another area, however, that could use an examination of service, so that the campus can have a more homogenous experience without going through period of frustration based in work as simple as office and restroom cleanliness.

On campus policing is the last area of support services that must be addressed here. During the review period our campus made the decision to switch from an on-campus police force to a local Sherriff's Department for it's policing. In theory, this appeared to be a wise and helpful solution. In practice, we have found it to be clunky, confusing and at times endangering to our students. At issue is the number of officers available to us as a resource. In the beginning, we regularly saw officers walking campus and being generally available to our students. Last summer we had two experiences requiring police presence when none was available. This first issue resulted in the need for a restraining order between two students. On the day the issue came to light, this campus and our district did not have one officer available to us. Two officers had called out for the day and a supervisor was at a training session. To add to the issue was the fact that the entire Student Services department was at a retreat. There was, literally, no person on this campus equipped to handle the situation. It took almost three hours for an officer to arrive on campus and that was only



after our instructor went searching for somebody. The follow up to the issue was an even bigger failure in the protection of both students. This department should have never been asked to navigate a court order, and we found ourselves in the middle of two of our students because of what we saw as a complete failure in our new policing standards.

The second incident occurred when a female student saw a male “creeping around” our building during an evening rehearsal. When CAPS was called, there was no officer on or around campus. We were told to call the El Cajon branch of the Sherriff’s department, where we were put on hold for an inappropriate amount of time. After finally hanging up, we simply locked the doors to our space and continued with our evening. The next day during a follow up conversation with officers, we were told we should have just called 911. This seemed like an extreme choice. To add to the issue at hand is that our students during the summer months also include high school students.

This campus does not have enough police force. The present number of officers simply cannot support two colleges and duties in the county. This has come up in Academic Senate as well. We are not the only department that is concerned our students are under protected. This would be an area in which we would like to see immediate improvement, ESPECIALLY because we frequently have students on campus well past the time when anyone else is here due to our evening rehearsal process.

## SECTION 7 – ON-CAMPUS/OFF-CAMPUS INVOLVEMENT

### Section 7: Table

Faculty/Staff	Activity/Committee	On Campus	Off Campus	Year(s)	Results
Beth Duggan	Artistic Director Fair Oaks Theatre Festival		X	present	Enhances depth of experiences.
	Costume Designer – Fair Oaks Theatre Festival		X	1998-present	Enhances depth of experiences, applicable to material taught in all costume related classes THTR102, 136, 134, 143, 144, 140.
	Performing Arts Building Task Force	X		present	Assist in the design process for all versions of the new Performing Arts building
	Various hiring committees	X			Service to the college.
	Enrollment Strategies	X		2016-present	Service to the college.
	Grant writer	X	X		Student Success. To provide scholarships for students, funding for the elementary school tour show and development for the mime tour performances.
	Academic Senate	X		1998-present	Service to the college.
	Development of Theatre Arts promotional materials	X	X	2003-present	Development of flyers, brochures, posters, newspaper ads and articles, promotional videos, Facebook, Twitter materials for 11 productions per year.
	House parties	X	X	2012-present	Student Success. Raise money to fully fund the Theatre Arts Summer Conservatory - \$40,000.
	Grossmont College 50th Anniversary	X		2012	Outreach. Hosted a Theatre Arts open house - including performances, tours.
Beth Duggan & T Ford	Guest lecture	X		2015	T Ford can into ""Piano Lesson" rehearsal to discuss Black History with the actors.
Beth Duggan	Sabbatical	X	X	fall 2014	Researched current trends in theatre and fashion, updated and expanded knowledge of, and lecture materials representing, historical trends in these areas, integrated the classical and the modern into new, classroom-appropriate lecture materials using PowerPoint.
Craig Everett	At One Training		X	2015	Completed training to teach THTR 110 on-line
	Performing Arts Building Task Force	X		present	Assist in the design process for all versions of the new Performing Arts building
Brian Rickel	Performances at various local professional theatre companies		X	2011-2016	Enhances depth of experiences, applicable to material taught in all performance related classes THTR 101,130,131,115,111,122
	Working as a director in local theatres.		X	2014-2016	Enhances depth of experiences, applicable to material taught in all directing experiences THTR 111,122 and Summer Conservatory.
	Taught workshops on performing Shakespeare and Monologues for San Diego Musical Theatre		X	2015 & 2016	Enhances depth of experiences, applicable to material taught in all performance related classes THTR130,131,115
	Technology for Teaching and Learning Committee	X		2012-2013	Service to the college.
	Adjunct Faculty Senate Committee	X		2014-2015	Service to the college.
	Academic Senate	X		2016 - present	Service to the college.
	Grant Writing	X	X	2011-2016	To raise money of scholarish funds, Summer Conservatory, department supplies/equipment
Geno Carr	Performances at various local professional theatre companies		X	2011-2016	Enhances depth of experiences, applicable to material taught in all performance related classes THTR131,111,122

	Semester at Sea		X		Enhances depth of experiences, applicable to material taught in all performance related classes THTR131,111,122
Jerry Hager	Classics for Kids		X	2011-2016	Enhances depth of experiences, applicable to material taught in all performance related classes THTR130,Elementary tour show.
	San Diego County Fair		X	2011-2016	Enhances depth of experiences, applicable to material taught in all performance related classes THTR130,119. Provided work experience for Theatre Arts students.
	Development of movement based theatre		X	2011-2016	Enhances depth of experiences, applicable to material taught in all performance related classes THTR130,119. Provided work experience for Theatre Arts students.
	Storytelling through Music Education at SDSU		X	2011-2016	Enhances depth of experiences, applicable to material taught in all performance related classes THTR130,119. Provided work experience for Theatre Arts students.
	Collaboratio of Artists and Teachers		X	2013-present	Creating a program using theatre skills to support "Comman Core"
	San Diego Pantomine Theatre		X	for forever	Provide workshops & lectures .Enhances depth of experiences, applicable to material taught in all performance related classes THTR130,119.
	Young Audiences of San Diego		X	2011-2016	Board Member, professional development for teaching artists & performing artists
Stephen Schmitz	Lighting Coordinator at The Old Globe		X	2011-2016	Enhances depth of experiences.
	Working as a director in local theatres.		X	2011-2016	Enhances depth of experiences, applicable to material taught in all performance related classes THTR230,111,122
Allison Spratt Pearce	Performances at various local professional theatre companies		X	2011-2016	Enhances depth of experiences, applicable to material taught in all performance related classes THTR130,234,235
	Music Theatre Performance workshop in NYC		X	2016	Enhances depth of experiences, applicable to material taught in all performance related classes THTR130,234,235
Allison Spratt Pearce	Music Theatre College Conference at SDSU		X	2016	Enhances depth of experiences, applicable to material taught in all performance related classes THTR130,234,235
Jeannette Thomas	Script development for Theatre Arts Summer Conservatory	X		2012-2016	Enhances depth of experiences. For outreach, engagement & retention of high school and college students.
Rob Lutfy	Associate Artistic Director of Cygnet Theatre		X	2016	Enhances depth of experiences, applicable to material taught in production related classes THTR111,122
Jeannie Galioto	Costume Designer for local professional theatre companies		X	2015	Enhances depth of experiences, applicable to material taught in production related classes THTR134
Alian Bokovikova	Costume Designer for local professional theatre companies		X	2014-2015	Enhances depth of experiences, applicable to material taught in production related classes THTR134
Jeanne Reith	Costume Designer for local professional theatre companies		X	2014	Enhances depth of experiences, applicable to material taught in production related classes THTR102
David Huber	Vocal coach for The Old Globe Theatre		X	2013-2014	Enhances depth of experiences, applicable to material taught in all performance related classes THTR130
Martin Katz	Fight choreographer for local professional theatre companies, SDSU,UCI		X	2011-2013,2014	Enhances depth of experiences, applicable to material taught in all performance related classes THTR130 and productions THTR111,122

Susan DeLeon	Performances at various local theatre companies		X	2011-2013	Enhances depth of experiences, applicable to material taught in all performance related classes THTR234,235 and Musical Theatre direction
Alexis Popko	Grossmont College 50 <sup>th</sup> Anniversary Open House	X		2012	Outreach. Hosted a Theatre Arts open house - including performances, tours.
	WOW Week of Welcome	X		2011-2015	Service to the college. Student success.
	Grossmont College Graduation	X		2011-2015	Service to the college.
Alexis Popko	Theatre Arts House Party	X	X	2012-present	Student Success. Raise money to fully fund the Theatre Arts Summer Conservatory - \$40,000.
	Grant writer	X	X	2011-2015	Student Success. To provide scholarships for students, funding for the elementary school tour show performances.
Manny Lopez	Altman, Strand, ETC lighting Seminar		X	2015	Enhances depth of experiences and student success
	ETC/Strand Oktoberfest Seminar		X	2014	Enhances depth of experiences and student success
	Director/Designer for Annual City wide high school musical variety show - Montana		X	2011-present	Enhances depth of experiences and student success
	Lighting & Sound Technician for Gateway Community Church		X	2011-present	Enhances depth of experiences and student success
	Lighting Design		X	2015 & 2016	Enhances depth of experiences and student success
Joan Mathison	Worked in professional theatre costume shops & freelanced for other productions around the country		X	2015-2016	Enhances depth of experiences and student success.
	worked on Night and Dreams at the Disney Music Hall		X		Enhances depth of experiences and student success
	Judge for fashion & costume submissions by High School and Jr. College students at the San Diego County Fair.		X	present	Enhances depth of experiences and student success
	Member of Escondido Municipal Art Gallery		X	present	Arts center whose focus is on art education and classes for the community.
Michael McKeon	Scenic Designer for local professional theatre Companies		X	2011-present	Enhances depth of experiences and student success
	Video production & design for local professional theatre companies		X	2011-present	Enhances depth of experiences and student success
Theatre Arts Dept. TechFest: Beth, Craig, Michael, Manny, Joan	Technical theatre workshops/training for high school students	X		2011-present	Outreach. GC Theatre Arts students assist in workshops. Engagement & retention
Theatre Arts Dept. DramaFest: Beth, Brian, Jeannette, Jerry, Steve, Sussan	Performance workshops/training for high school students	X		2011-present	Outreach. GC Theatre Arts students assist in workshops. Engagement & retention

Theatre Arts Dept. Fundraising performances: Beth, Brian, Steve, Jeannette, Joan, Michael, Susan, Manny, Alexis, Jerry	Performances for fundraising activities.	X		2014-present	For outreach, engagement & retention. As well as to enhance depth of experiences.
Theatre Arts Summer Conservatory: Alexis, Manny, Michael, Joan, Jeannette, Craig, Brian, Beth, John Renyolds (Music Dept.)	Develop & produce family friendly theatre for East County during the summer. Constructed & Performed by college & high school students	X		2014-present	For outreach, engagement & retention. As well as to enhance depth of experiences.

**7.1 Please provide an overall reflection on your department’s activity displayed in your table.**

The faculty and staff members in the Theatre Arts Department are expected to engage in the art form, especially off-campus, to maintain relevance in the areas and skill in which they teach or perform their duties. Our industry shifts are dynamic and often fast paced, and as an academic body we find it very important to keep up with theatrical trends in performance and technology. Most of our faculty and staff involve themselves regularly with professional theatre companies in the San Diego area, which has one of the most celebrated theatre communities in America. We are proud to be members of such a nationally recognized community. As Actors, Directors and Technicians you will find the names of our department’s employees in programs at The Old Globe Theatre, The La Jolla Playhouse, Lambs Player’s Theatre, Cygnet Theatre Company, San Diego Musical Theatre, The San Diego Rep and many others. Not only do these off campus work experiences keep faculty/staff educated and current in the goings on of the American Theatre, all of these activities transfer to the classroom and laboratory environment, also keeping our students updated. The nature of the theatre requires it. These skills are used in all of the performances and production classes including Acting, Directing, Musical Theatre, Voice and Movement, Rehearsal and Performance, Theatre Workshop Laboratory, and Arena Theatre classes. On numerous occasions, changes in the program and curriculum have come as a result of faculty and staff seeing and hearing new approaches to teaching, design, and technology that can be incorporated into the Theatre Arts department at Grossmont College.

**Department Chair, Beth Duggan**

The breadth of Beth’s work on and off campus is incredibly wide. Beth has been an active part of the theatre community in San Diego and Sacramento for

many years, and her on campus work has been vast. As a theatre professional, Beth's most current promotion came recently as she was named the Artistic Director for the Fair Oaks Theatre Festival in the Sacramento Region. Beth's position at the festival involves the planning of seasons, events, and the over-all care of the artistic integrity of the long-standing festival in Fair Oaks, a suburb of Sacramento. Prior to her work in the company as Artistic Director, Beth was the long-time Costume Designer for the festival dating back to 1998. On campus, Beth has been the acting Chair of the Theatre Arts Department for fourteen years, with only a brief period of two years break at one point and a one-semester break during her sabbatical. This is almost an obscene amount of time for one person to be burdened with the job.

During her tenure as Chair Beth has been responsible for shepherding this department and campus through some important events. Recently she has been an integral member of the Performance Arts Building Task Force responsible for the design and creation of the new building which is set to break ground in the Summer of 2017. In direct service to the campus community, Beth has sat on multiple hiring committees and helped usher in new staff and faculty. Beth has been a member of the Academic Senate since 1998 and sat on the Enrollment Strategies Committee since 2016. In addition to her work on important committees, she has been involved in the development of theatre arts promotional materials on and off campus, worked as a grant writer seeking important funding for student success initiatives both on and off campus, and worked with the Grossmont College 50<sup>th</sup> Anniversary committee hosting an open house which included performances from our students and tours of our facility.

In the Fall of 2014, Beth used her sabbatical to research current trends in theatre and fashion which led to an expansive shift in the material she uses in her classroom. Beth's research also led her to new technologies for teaching classical and modern style in her classrooms.

One of the most substantial pieces of engagement, outreach and retention that Beth has worked on tirelessly during the review period has been the creation of a series of House Parties hosted at her home. These parties were built to assist in funding important components of our department, ranging from keeping sections alive during the state financial crisis, to the full private funding of our Summer Arts Conservatory. Beth's work to maintain a relationship with the community that surrounds us has been an incredibly successful part of her work on this campus and the Theatre Arts Department, and its students have benefitted academically, artistically and financially from her prowess in this area.

### **Full Time Faculty Craig Everett & Brian Rickel**

Both of our other full time faculty members have also been involved both on and off campus in supporting the success of our department. Beginning in 2015, Craig Everett became our first faculty member to complete the online training process. The result has been a highly successful online version of one of the few courses we have that can be put in an online format. The success of the online version of Introduction to Theatre (THTR 110) is directly attributed to Craig

Everett's passion for the subject matter and his students. A pioneer for our department in the successful implementation online teaching, Craig's work has led us to consider other courses that can be taught online and in getting other faculty members trained to teach. Brian Rickel is currently working toward certifications in online teaching so that we can soon bring Introduction to Narrative Theory (THTR 101) online as well. Craig's knowledge of building, construction and theatrical technology has served our Division, Department and campus well in his membership on the Performing Arts Building Task Force. Craig's ability to disseminate information to and from the folks designing our new building has been instrumental in helping to usher in this exciting new era for our Division and the college.

Our newest full time instructor, Brian Rickel, has been an active part of the campus community and local theatre community since arriving to San Diego in 2011. Off campus, Brian has been able to enhance his depth of experience in relationship to his classroom by working with many of the outstanding local theatre companies in San Diego. Brian has worked as an actor for Lamb's Players Theatre, Cygnet Theatre Company, and Intrepid Theatre Company. As a Director and Educator, Brian has worked with San Diego Musical Theatre during their main season and during their youth summer conservatory series. During his work with SDMT during the summer Brian can highlight the Grossmont Theatre Department's program, with the hope that the younger students he works with will remember us when it comes time to make decisions about college. On Campus, Brian has served on the Technology for Teaching and Learning Committee, the Adjunct Faculty Senate Committee prior to becoming full time, has worked as a Grant Writer for the department seeking funds to assist in the success of our students and currently sits as a Senator on the Academic Senate.

### **Adjunct Faculty and Staff**

The sheer volume of work, both on and off campus, that has been accomplished by the adjunct faculty and staff of the Theatre Arts Department is staggering when looking at it on paper. This work is always ongoing and this Division is lucky, as we consider these talented theatre practitioners to be an imperative and integral component to our department and the education of our students. It should be noted that this department relies on our adjunct faculty and staff as we do our full timers. Artistically and academically we consider ourselves peers and the work we do is always for the betterment of our students.

Jerry Hager, the Theatre Arts Department's longest employed faculty member, has made a name for himself in San Diego as both an educator, leader and performer since before God was in diapers. For many he is a literal part of what it meant to grow up in San Diego, as he was a mime at Seaport Village for years. During the review period, Jerry has considered his incredible body of professional performance and outreach work. Since 2011, Jerry has worked for the company Classics for Kids helping to develop new ways of telling stories through classical music; he has helped develop new models of storytelling with students in San Diego State University's music education department; he has

worked with Young Audiences of San Diego as a Board Member with a focus on developing teaching artists; and he's been a county ambassador at the San Diego County Fair, where he recently began employing Grossmont College and SDSU students to work with him as entertainers and fair ambassadors. As a performer, Jerry has been the head clown in charge of San Diego Pantomime Theatre and has provided workshops, lectures and performances all over the county. Jerry's solo and ensemble work in the art of mime is spectacular and we are lucky to have his specific skill set in our department. Finally, Jerry has worked in collaboration with artists and teachers to develop a program which uses theatre skills to support the Common Core model of learning.

Geno Carr is a very well know actor in San Diego. Geno has been seen on almost every professional stage in our city from the La Jolla Playhouse to Lamb's Players Theatre and beyond. Geno has also been actively involved in Semester at Sea working with Desmond Tutu in educating students as they traverse the Atlantic Ocean. Recently, Geno did his career and our department a great honor by being cast in the Broadway-bound production of *Come From Away*, developed locally at the La Jolla Playhouse.

Acting instructor Stephen Schmitz works in San Diego theatre primarily as an Actor and Director. His experience in town is directly reflected by his success in the classroom. Stephen also brings a great experience to our students in terms of our efforts to offer a training program that asks our students to explore all facets of the theatre. Stephen's main source of employment is at The Old Globe Theatre in Balboa Park as their Lighting Shop Coordinator. His work as both a performer/director and a theatrical technician assists in showing our students that regular work on both sides of the stage is not only an option, but also an excellent way to have a job in theatre be your back up plan to working in the theatre!

Acting and Musical Theatre instructor Allison Spratt Pearce is, perhaps, one of the most recognizable actors on our faculty. Allison's face has been plastered all over San Diego in advertisements for La Jolla Playhouse, San Diego Musical Theatre, Cygnet Theatre and others. Allison is an award-winning actor with a history of working on Broadway, regionally and locally. Having been seen in commercials and television, Allison is also a Screen Actor's Guild member and also a proud member of the MTCA, an organization with the purpose of coaching young performers and preparing them for auditions to some of the most prestigious music theatre programs in the country. She has hosted workshops regionally and locally for MTCA at San Diego State University.

Long time Acting and Directing Professor Jeannette Thomas has been instrumental in the development of our Summer Arts Conservatory. A writer, as well, our department turns to Jeannette to produce the scripts for the musicals we produce in the summer months. To date she has adapted *Cinderella*, *Around the World in 80 Days* and *Treasure Island* for performance here at Grossmont College. Aside from her work adapting scripts for us, Jeannette is also an accomplished Director, and serves as the Educational Consultant for The Music & Theatre Company.

Robert Lutfy, instructor/director for our bi-lingual production of *Blood*



*Wedding* serves as the Associate Artistic Director for Cygnet Theatre Company in Old Town. His work at Cygnet involves directing and developing new work.

Staff members Manny Lopez, Alexis Popko, Joan Mathison, Esther Skandunas and Michael McKeon are all very active on campus and in the community.

On campus, Alexis Popko has the responsibility of coordinating many of our student success events such as the Theatre Arts House Party and has assisted in the Grant Writing process. She has worked tirelessly to increase our audience sizes and our season ticket sales have increased almost 300 percent since her arrival to the Theatre Arts Department in 2011. Alexis is regularly involved in Week of Welcome, Grossmont College Graduation and has been integral in the development of the Culinary Arts dinner and a show collaboration.

Manny Lopez, our lighting and sound specialist is adept at working with Altman, Strand and ETC lighting and sound equipment. He is also the lighting and sound technician for Gateway Community Theatre and directs the annual city-wide variety show in Missoula, Montana.

Michael McKeon, our scene shop technician is a very accomplished scenic and properties designer in San Diego. A well-loved member of the local theatre community, Michael's work can be seen on most stages in the area. He has designed for Innermission Productions, Cygnet Theatre Company, Intrepid Theatre Company, North Coast Repertory Theatre and multiple others. Michael was on staff at Lamb's Players Theatre for almost a decade.

Costume Shop Technician, Joan Mathison has worked as a costumer in San Diego and beyond for many years. During the review period, she has worked as a freelance artist at multiple area theatres, worked on *Night and Dreams* at Disney Music Hall in Los Angeles, judged the costume submissions for High School and Community College Students at the San Diego County Fair, and is a current member of the Escondido Municipal Art Gallery, whose focus is on arts education classes for the community.

Former Costume Shop Technician, Esther Skandunas, is working for a company she began working for on a part time basis while she was employed in the Theatre Arts Department. The company, Sideshow Collectibles, employs her as a costume fabricator for their entire line of miniature collectible fantasy action figurines, from shows and films such as *The Walking Dead* and *Star Wars* franchises. Esther's work in this industry, outside of the college environment was a boon for our students. Many of our students come to the costume design and fabrication study through their experiences with Cosplay, and Esther's experience in the field was helpful in maintaining student interest in the design and fabrication of other styles of clothing.

During the review period, we've also been lucky enough to employ theatre artists such as Jeannie Galioto, Alaina Bokovikova, Jeanne Reith, David Huber, Martin Katz and Susan DeLeon. Each of these people brought with them a wealth of professional knowledge and experience to expertly share with our students.

**7.2 Are you overall faculty professional development needs being met?**  
Yes  No

**If no, please describe what needs are not being met.**

In terms of the professional development that occurs on campus during Professional Development Week at the beginning of each semester, the answer is both “yes” and “no”. The division and department meetings are both very helpful in providing an understanding of what is going at the college level and locally at the departmental level. This is especially true for our adjuncts who are not required to be a part of the daily inner workings of the department and how it relates to the college as a whole. While we encourage that understanding, our department finds that each adjunct instructor gets enough from the beginning of the semester and regular updates from full time faculty throughout. Often, we find that the development opportunities on campus simply are not relevant to the needs of our faculty. Specifically, courses on the Canvas roll-over were geared toward instructors who will be taking their courses online. Most of our classes are laboratory based and cannot be taught in the online model. Workshops that focus on the relationships between full time instructors and part time instructors also do not fit the needs of our faculty, simply because we allow and ask that our adjunct faculty be a part of our overarching discussions on the goings on of our department. We do not experience those issues. We have a freedom of collaboration that is at the core of our work in the Theatre Arts Department. We feel that having at least one speaker during the Development Week related to working in the arts would be of great benefit to us and the other art departments within the division. We also feel that other departments outside of our division might benefit from that presentation.

**7.3 Reviewing your results data in the above table, what activities provided the most value?**

All of the events are very valuable to the faculty/staff and students. Having our faculty/staff participate in professional activities in the community provides a public face to our instructors and credibility to our program. The on-campus activities such as committee work provide value by engaging our instructors in the inner workings of the institution so that we can better inform our students of the events and governance that directly affects them and their experience here at Grossmont College.

Off campus work provides an incredible amount of value to our students for many reasons. First, it keeps all faculty fresh and up to date about the goings on in the theatre community. These are experiences we get to not only invite our students to witness, but also to bring back into the classroom as we continue to develop our students into working artists. Second, the work we do in town really does give the college a real and authentic public face. It means a lot to this department that the name of our college is so well advertised in one of the most robust theatre communities in the nation. This is not only a point of pride, but an

incredible point of engagement that works directly toward the retention of our students. The Theatre Arts Department faculty/staff attends professional conferences to assist in learning new technology and products/materials to assist in the performance of their jobs and the instruction of students. Some examples are USITT, ETC/Strand Lighting Seminars, ATHE and Musical Theatre Conferences.

**7.4 If your department has Advisory Committee activity, please include those results in the “results” column for table 2.**

SDETA is the Advisory Committee that the Theatre Arts Department is involved with. This provides us with a greater opportunity to engage with high school drama instructors so they can better prepare their students for the transition to college. The Grossmont College Theatre Arts Department also provides high school drama students with valuable training in the areas of technical theatre and performance.

# SECTION 8 – FISCAL & HUMAN RESOURCES

PLEASE SEE ADDED TABLE FOR CORRECT SPRING 2016 NUMBERS

Theatre Arts							
	<i>FA09*</i>	<i>FA10*</i>	<i>FA11</i>	<i>FA12</i>	<i>FA13</i>	<i>FA14</i>	<i>FA15</i>
Earned Enroll	457	401	376	327	424	361	363
Max Enroll	468	405	340	310	374	340	323
<b>% Fill</b>	<b>97.65</b>	<b>99.01</b>	<b>110.59</b>	<b>105.48</b>	<b>113.37</b>	<b>106.18</b>	<b>112.38</b>
Earned WSCH	1906.00	1696.00	1545.29	1329.87	1784.66	1545.79	1536.36
Total FTEF	5.73	5.23	4.95	4.46	5.36	4.95	5.08
<b>Earned WSCH/FTEF</b>	<b>332.93</b>	<b>324.28</b>	<b>312.37</b>	<b>297.91</b>	<b>332.71</b>	<b>312.47</b>	<b>302.25</b>
	<i>SP10*</i>	<i>SP11</i>	<i>SP12</i>	<i>SP13</i>	<i>SP14</i>	<i>SP15</i>	<i>SP16</i>
Earned Enroll	437	425	362	403	450	401	401
Max Enroll	468	380	326	344	385	373	373
<b>% Fill</b>	<b>93.38</b>	<b>111.84</b>	<b>111.04</b>	<b>117.15</b>	<b>116.88</b>	<b>107.51</b>	<b>107.51</b>
Earned WSCH	1987.00	1686.26	1579.71	1686.50	1667.66	1642.09	1642.09
Total FTEF	6.43	5.73	4.75	5.25	5.73	5.65	5.65
<b>Earned WSCH/FTEF</b>	<b>309.02</b>	<b>294.29</b>	<b>332.78</b>	<b>321.42</b>	<b>291.04</b>	<b>290.79</b>	<b>290.79</b>
	<i>SU09*</i>	<i>SU10*</i>	<i>SU11</i>	<i>SU12</i>	<i>SU13</i>	<i>SU14</i>	<i>SU15</i>
Earned Enroll	38	16	--	--	--	39	52
Max Enroll	45	20	--	--	--	0	0
<b>% Fill</b>	<b>84.44</b>	<b>80.00</b>					
Earned WSCH	155.00	80.00	--	--	--	0.00	0.00
Total FTEF	0.48	0.28	--	--	--	0.80	0.80
<b>Earned WSCH/FTEF</b>	<b>320.91</b>	<b>282.69</b>				<b>0.00</b>	<b>0.00</b>
*From WSCH Analysis--All other years from EMA							

	<b>SP10*</b>	<b>SP11</b>	<b>SP12</b>	<b>SP13</b>	<b>SP14</b>	<b>SP15</b>	<b>SP16</b>
Earned Enroll	437	425	362	403	450	401	405
Max Enroll	468	380	326	344	385	373	348
<b>% Fill</b>	<b>93.38</b>	<b>111.84</b>	<b>111.04</b>	<b>117.15</b>	<b>116.88</b>	<b>107.51</b>	<b>116.38</b>
Earned WSCH	1987.00	1686.26	1579.71	1686.50	1667.66	1642.09	1696.03
Total FTEF	6.43	5.73	4.75	5.25	5.73	5.65	5.65
<b>Earned WSCH/FTEF</b>	<b>309.02</b>	<b>294.29</b>	<b>332.78</b>	<b>321.42</b>	<b>291.04</b>	<b>290.79</b>	<b>300.34</b>

**8.1: Please refer to the %Fill and FTES sections of Table 1 & 2 in the appendix to answer the questions in this section.**

**8.1.1 Describe any patterns in enrollment and section trends for the courses in the program since the last program review. Include fulltime equivalent students (FTES), enrollments at census and % Fill.**

From our previous program review document:

	04-05	05-06	06-07	07-08	08-09	09-10
# of FT faculty	Fa 3 Sp 3	Fa 3 Sp 3	Fa 3 Sp 3	Fa 3 Sp 3	Fa 3 Sp 3	Fa 3 Sp 3
# of PT faculty					Fa 7 Sp 7	Fa 8 Sp 7
Total Full Time FTEF	2.651	2.959	2.8435	2.652	3.0075	3.0145
Total Part Time FTEF	3.1335	2.8835	2.806	2.5395	2.6395	2.8575
Total FTEF	F 6.351 S 6.146 Average 6.2485	F 6.351 S 6.129 Average 6.24	F 6.130 S 6.147 Average 6.1385	F 5.846 S 6.146 Average 5.996	Fa 5.847 S 6.052 Average 5.9495	Fa 5.725 Sp 6.430 Average 6.0775
Total WSCH Earned WSCH/FTEF	F 1682 =264.84 S 1485 =241.62	1597 =251.46 1315 =210.73	F 1400 =228.38 S 1294 =210.51	F 1378 =235.72 S 1297 =216.31	F 1676 =286.64 S 1754 =294.81	F 1906 =332.93 S 1857 =309.02

Our enrollments within the Theatre Arts Department have increased over the last 6 years. The Earned WSCH/FTEF ratio is consistently near 300 and occasionally over 300. We have also seen an increase in our spring enrollments. It was always the case that our fall semesters had greater numbers than our spring semesters, until recently. At this time, there is no predictability as to which semester will have a greater number of students.

Our fill rates are excellent. Actually, they are kind of awesome. ☺ We could brag but that would only set us up for failure the next time around, and then we would have to lay in a bath tub full of fermented kimchi and get kicked in the head with an iron boot.

And now for something important...

The summer data appears to be compromised for the following reasons.

Our summer classes occupy an odd spot in our curriculum. We have been offering summer courses for a summer production for only three years and we are still working the bugs out. The reason for the 0 cap classes is so that students must receive an add code to enroll. There are a couple reasons for this. First, the Rehearsal and Performance classes (THTR 112, 113, 114, 122, 123, 124) are capped at 0 to keep students that have not auditioned from being able to enroll in the show. That is how it works during the school year and that is what we do during the summer, also.

For the Theatre Production Practicum Classes (THTR 102, 103, 104), although these are capped at 10 during the school year, the Theatre Arts Department places a 0 cap on the summer courses. This is done so that when a student asks for an add code, we can get all the required information to pursue a tuition waver. As previously mentioned, if a student is part of the summer theatre production, as either a cast member or crewmember, they do not pay tuition. It is important that the student not pay for the class first because trying to set up a refund is nigh impossible.

We must be doing something right. Perhaps it was the previous 15 years of recruiting, hosting Drama and Tech Fest, and doing a tour to local high schools every spring for the last 15 years. We are the fifteen year, over night sensation...

### **8.1.2 Include in your commentary the number of sections offered of different courses and section capacity.**

Courses within the Theatre Arts Department have variable capacity. Most performance classes (THTR 115, 119, 130, 131, 132, 230, 234, 235) have a maximum of 20 because of issues related to the physical space required for the classroom activities and the time required to perform or present, a scene or song. The technical classes (THTR 134, 140, 143, 155, 156, 157, 254) have smaller capacities (10 – 13) because of the limited number of student workstations and available tools. The production classes (THTR 102, 103, 104) have capacities of 10 because of safety concerns with the myriad tools and the need for constant instructor supervision. The rehearsal and performance classes (THTR 111, 112, 113, 122, 123, 124) have capacities that vary according to the number of characters required by the script and the number of crew members required for the production. The lecture classes (THTR 101, 110, 143, 144) have capacities that are associated with room maximums and contract agreements with regard to enrollment (i.e. THTR 110 Introduction to Theatre ONLINE).

### **8.1.3 Describe how the department has changed course offerings in response to changes in enrollments, if applicable, and the results of these changes.**

During the economic downturn of 2008, course and section offerings took a hit department, and campus, wide. What did not change was the opportunity for students to be involved in the Theatre Arts Department. Steve Baker, who was Dean at that time, said, unequivocally, that departments may be cutting sections but departments will NOT cut the number of performances that are offered. Even though we lost sections, we always had a method to get students involved, to keep students active and interested, and to continue our outreach to our community. It would be naïve to think that this small directive from a forward thinking Dean did not have an impact on our enrollment numbers years later. We have a visible, viable program and we choose to move forward instead of relying on history or depending on the status quo.

The Theatre Arts Department has relied on the introduction of acting to students that were interested to be the main driving force behind our enrollment numbers. This was the bread and butter, and it drove the program for decades. In the 1990's, there were often 5 sections of Acting 1 (THTR 130) offered in a semester. This is no longer the case. Along with the popularity of our acting classes, the popularity of technical theatre classes has blossomed in the last six years. This is especially obvious in the area of costuming. From 2000 to 2010, Beth Duggan and Craig Everett would team teach the Practicum classes (THTR 102, 103 104) and split the LED for the course. Over the last two years, the total section enrollment has essentially doubled and an additional section of Practicum is now being offered. Perhaps it is the popularity of Comic-con and students want to learn to sew. One thing that has been happening is that students are doing the word of mouth thing for us. Often, students will bring their friends along after a semester or two with us. Mostly the Theatre Arts Department thinks it is that 15-year recruitment thing we have been doing. We could brag but then the kimchi/iron boot thing comes into play...

In the spring of 2016, Craig Everett became a certified online instructor and has since moved one section of Introduction to the Theatre (THTR 110) online. In the spring of 2017, an intersession section of THTR 110 was offered. This has increased the number of THTR 110 sections offered in the spring semester from 2 to 3, with an online intersession section, a 16-week fact-to-face section, and a second 8-week online section. As of this writing, the second 8-week course is at 120% of capacity. Be careful what you wish for.

**8.2: Please refer to the Earned WSCH/FTEF sections of Table 1 & 2 in the appendix to answer the questions in this section.**

**8.2.1 Describe and explain any patterns in Earned WSCH, FTEF and Earned WSCH/FTEF since the last program review**

Since our department is not huge, we have a pretty good idea of what is going on. So, you will have to bear with us as we explain things without any cool graphs or pie charts to look at.

When Hank Jordan retired, our acting program staggered along for a few semesters but then the numbers began to shrink. The full-time acting and directing faculty position was not filled for five years and we are now playing catch up. Traditionally, there were always four sections of Acting I (THTR 130) but this has been collapsed to three over the last couple years. The Acting I class is the foundation for our performance curriculum and the base is weaker without the fourth section. At least that is what we thought.

Somehow, Acting II (THTR 131), Acting III (THTR 230), Directing (THTR 207 & 208), Musical Theatre (THTR 234 & 235), Voice and Movement (THTR 115) and Mime (THTR 119) all continue to fill. These all require Acting I as a pre- or co-requisite. What is at work is the following:

- Once we get them we keep them, and if they show up, we get them involved.
- We rarely say no to a student that shows interest in our classes.
- The same can be said for the technical side of the program.

To help the Theatre Arts Department maintain (and potentially increase) our present WSCH and FTES numbers, an expedited process for filling vacant faculty positions would be a godsend. We see this not only with full-time positions, but also with our adjuncts. The Musical Theatre classes (THTR 234 and 235) are a case in point. Every time that we lose an instructor, the numbers dip for a semester or two until the word-of-mouth gets out about the new instructor. This is a tough cycle to be a part of.

THTR 234

Fall 2012 13/20

Fall 2013 22/20

THTR 235

Spring 2013 15/20

Susan Jordan-Deleon left after the fall of 2013 and was replaced by Brian Rickel in the fall of 2014.

Spring 2014 17/20



Brian Rickel was reassigned to other classes after the spring of 2013 and was replaced by Molly Stilliens in the fall of 2014.

Fall 2014 17/20 Spring 2015 19/20

Fall 2015 19/20 Spring 2016 21/20

Molly Stilliens left after the spring of 2016 and was replaced by Alison Spratt-Pierce in the fall of 2016.

Fall 2016 15/20 Spring 2017 21/20

So how is it that we have increased our WSCH and FTES numbers without a full complement of faculty? A couple of things come to mind.

We are efficient. We know what will fill and we know when to offer it. Our growth is controlled. When we are told to add sections by the powers that be, Beth Duggan (our fearless department chair) consults with the ENTIRE department about where to add, and if we can't figure out how to add, Beth says no to the people above her pay grade. If we can add, we do, but if we can't, we don't. That is how we keep our numbers up. We are also, now, pretty much limit up on available space for classes. We don't really have anywhere to put any new sections.

We also try to keep our adjunct faculty over a 50% load for benefits. This may sound odd but we take care of our own. Our adjunct faculty are hand-picked and we do everything possible to make their tenure with us as enjoyable as possible. We do not slot in an adjunct faculty member for one semester and then let them go. The WORST thing that Beth (or Craig when he was chair) has ever had to do is tell an adjunct faculty member that their class is cancelled, or worse yet, that a full-time faculty member needs the class for load. We don't like doing it, so we don't put ourselves in a position to have to do it.

The Theatre Arts Department has altered the basic lecture classes we offer to be more transferable to SDSU. All Theatre, Television and Film majors who wish to transfer to SDSU must take Introduction to Theatre (THTR 110) and Fundamentals of Narrative Theory (THTR 101). We offer multiple sections of each course and they are large capacity classes. To accommodate THTR 101, the two Theatre History classes (THTR 120 and 121) were removed from the catalog. We are a Theatre department that does not teach Theatre history. The fill rates were low and it just didn't transfer.

Finally, as we have said any number of times, the continual recruitment that we have done for the last 15 years is really beginning to bear fruit. Along with the transferability of our courses, the hands-on nature of our classes, the outstanding faculty and staff, and THE HIGH QUALITY of our productions, our classes are full and our WSCH and FTES numbers are pretty respectable for having so many small classes.

**8.2.2 For courses/sections with low Earned WSCH/FTEF explain their importance in the program and measures taken/plans to take to improve efficiency. Where section sizes are limited by fixed resources and/or external constraints, please explain.**

All but two of the courses within the Theatre Arts Department have class capacities at or below 20 students. Only Narrative Theory (THTR 101) and Introduction to the Theatre (THTR 110) have lecture class capacities (35 for THTR 101, 50-70 for THTR 110).

To be blunt and brutally honest, this section of Program Review is requesting an explanation for, essentially, the entire Theatre Arts Department.

To understand our small class sizes is to understand the nature of art, in general. Artists need personalized instruction and a space to create their art. Learning to play a piano, to paint a picture, to do a turn-out in ballet, or to perform the words of Shakespeare, are not things that occur in a large lecture hall. These are the small details of a life that give us solace as we age, and that we will remember until we are no more. They need to be practiced, modified, critiqued and repeated until perfect with an instructor, a colleague if you will, who has endured a similar process. The first steps are fragile and nurturing must occur in a safe and forgiving environment. When one is successful at these tasks, they create confidence within the individual and put the smile of accomplishment on the students' faces. Art is the world opened up to you; it is a way of communicating unknowingly complex ideas without explanation; it is the understanding of things greater than yourself; it is emotion physicalized for our eyes, ears and our souls. Art is the complexity of quantum veiled by the elegance of a rose.

Theatre is art. It is all art. It is oratory, music, writing, sculpture, painting, dance, photography, and architecture. It is all of these at once, and it becomes more than any one of these alone. Art is not required in a society, but art makes a society viable. We remember the Egyptians more for their architecture than their accounting.

Artists are born and then perfected. The Theatre Arts Department at Grossmont College is part of that process; an important and affordable part of that process. Our classes are (and will remain) small because fifteen students learning to cut a pattern for a dress takes a lot of table space and an instructor to confirm that their math is correct. Twenty students performing monologues take a lot of time and space to rehearse without drowning each other out. Thirteen students applying stage makeup for the first time takes a mirror, a lot of lights and an instructor who can individually correct everyone's brush technique. Ten students learning to weld takes a cordoned off area, an instructor standing close to the student, and a wire feed unit. Eight students learning how to sword fight takes a huge area and constant monitoring. Fifteen students learning a musical requires an accompanist, a choreographer, a director, and a full stage. **ONE** student learning how to direct a play takes six actors, an empty room, some furniture and props, and enough imagination to fill the Grand Canyon.

The equipment that can be safely accommodated in a facility physically

limits the Theatre Arts Department. Larger rooms would mean additional faculty and staff to oversee the students who are operating the equipment. A sewing machine takes up a given area, as does a table saw. Scenery is normally produced in another room before being placed on stage, since the painting of that scenery would make a mess of the theatre. Our theatre (The Stagehouse Theatre, room 21-247) doubles as a classroom for lecture and performance classes, so when a set is installed classroom activity is affected. Every student needs a makeup mirror, both for class and for a show, and every acting class needs some rehearsal furniture and a room that can be re-arranged.

Our classes may be small, but our intention and our results are mighty.

**8.3. For money that you get from the college and/or from Perkins funds as part of your budget, is this amount adequate? What is this money used for in order to operate your department? If it is not adequate, please explain how additional funds would be used to improve student learning.**

Yes. We put on shows.

Just kidding! What we really meant to say is there is no amount of money that will ever be enough. It is possible to believe that ANY program would say that funding is adequate? Who would say that? Just the other day we requisitioned three boxes of manila folders because we only needed one and since we only get 1/3 of what we ask for...

The college awards the Theatre Arts Department \$13,380 a year. This number has remained unchanged for the last five years. This amount of money goes to pay professional experts, licensing rights and royalties for plays and musicals, repairs of equipment, postage for departmental mailings, advertising, and a host of other expenses.

Case in point is the cost of a musical. 25 years ago, when our budget was \$16,000 per year, the rights to perform a musical were around \$50 per performance. Our last licensed musical, *Lucky Stiff*, had performance fees that totaled \$1600. That breaks down to \$200 per performance. Our budget has, clearly, not kept pace with the increase in royalties.

What could really use some help is the aging equipment within the Stagehouse Theatre. The last year has seen a new audio console (\$35,000) and a new light board (\$8,000), thanks to the powers that be. What is failing all too often is the heating and air conditioning in the 200 complex. If pennies started falling from the sky, the first way to help our students would be with an improved facility and new furniture. After that, it would be really great to improve the lighting equipment that makes the air conditioner have to work overtime, the heater (which we actually had to use this year), better lighting in the scene shop, a performance instruction classroom with wood floors, and a costume shop that does not look like a dungeon.

**8. 4 If your program has received any financial support or subsidy outside of the college budget process (grants, awards, donations), explain where these funds are from, how they are used, and any other relevant information such as whether they are on-going or one-time.**

The Theatre Arts Department has two different ongoing methods (outside of the Supply Budget from the college) of keeping funding to an acceptable level: the Drama Trust Fund and the Theatre Arts Foundation Trust Fund. Both of these accounts are funded in different manners. The Drama Trust fund receives money from ticket sales and the Theatre Arts Trust Fund receives most of its money from donations and fundraising.

At the district level, the Drama Trust has been in existence since the beginnings of the Theatre Arts Department. This fund is used to cover the costs of producing a show, and the occasional high cost permanent item. Along with purchasing materials and supplies for the productions within the department (lumber, paint, fabric, light bulbs, gel, microphones, ticket stock, etc.), this fund has also purchased a \$20,000 dimmer rack, dress forms and mannequins, computers and printers, and wireless headsets. The \$13,000 that the school gives the department as a supply budget is woefully short for producing five main stage, two tour and four additional productions every year. The average cost of any main stage production is around \$5,000. This does not include musicals. Musical performances routinely cost upward of \$7,500 to produce because of increased costs of scripts, musicians (accompanists), costumes, and scenery.

One of the chief problems with this fund, indeed with all funds, is the small purchase limit for credit charges on the account. At this time, the limit is \$500. This may seem to be a large sum of money to some. To us, it is not. A trip to Home Depot to buy pine boards, plywood and paint costs well over \$500. A replacement lighting fixture always costs more than \$500. What now happens is that the purchasing of materials for a show is done over several weeks. Some supplies are purchased one week and different supplies are purchased later. This takes staff and faculty off campus with greater frequency and they are then away from their work areas more often. There are other campus entities with card limits over \$500, why the Theatre Arts Department is not accorded this same treatment is confusing, and a little insulting.

The Theatre Arts Trust Fund, which is administered by the Grossmont College Foundation, is the source of funding for our scholarships and student awards, tuition waivers, rental vehicles, accompanists and most high cost pieces of equipment. Until recently, it was not used to finance productions but because of the convoluted nature of the college districts financial reporting schedule and fiscal calendar, this fund has recently been used for our summer productions. The summer productions straddle the normal fiscal calendar in that they begin in May/June and finish in August, which is part of the next fiscal year.

This fund has a chief source with the efforts of Beth Duggan. Several years ago, whilst in the downturn of an economy and the corresponding overloading of classes at the community college level, Beth and Craig had several frank discussions regarding enrollment. Even though our numbers were

good, we both knew that the up and down trend would happen again. Instead of waiting for enrollments to bottom out before coming up with a plan, the Theatre Arts Department went on an aggressive campaign of making our numbers less of a roller coaster and more of a gentle ramp up. It was decided that a summer production would occur, and that show would combine college, high school and professional theatre workers all at once. Craig wanted a musical for young audiences that would be the first steps toward programming for a new building. Beth wanted to make the summer tuition free. Like we have said before, the Theatre Arts Department looks long view.

The skepticism with which the Theatre Arts Department greeted Beth's idea was tangible. No one thought it could be done. Beth, with the help of Alexis Popko, went about securing donors, inviting them to dinner at Beth's home, auctioning off shoes and guitars, finding matching funds, giving backstage tours, having former students give testimonials, making calls, smiling through the worst possible meetings, and everything else you all could imagine.

It took years. Once we were able to even start a summer show (and trust us when we say that Hank Jordan and David Weeks were none too keen on this) things grew exponentially. After ONE year, we started doing musicals. Since we couldn't afford a script, we began writing our own to keep the costs down. After TWO years, we were able to offer every student a tuition waiver. We are now trying to get the music department actively involved in the summer show because we are looking at how we tie ourselves to the division and college, and how to program a new building.

Even though we have done all of this on our own, with little guidance or help from anyone or anything else, it does not mean that we want to continue on this path. The Theatre Arts Department is offering a greater number of courses in the summer and is doing everything possible to help with campus FTES numbers. A college campus that is empty and unused for two months out of the year should be as bothersome to us as it is to the taxpayers that have to pay the air conditioning bill. This program is not without its problems (The Performing Arts Center will be a construction zone RIGHT NEXT TO the Stagehouse Theatre for the next 2 years. We don't know where to put the orchestra. Dealing with tuition waivers is difficult, at best. Getting the AC on during August is problematic. Coordinating the vacation calendars of 4 staff members is difficult. Craig Everett, with his new intersession class, has not had more than a week off for the last two years. etc.), but EVERYONE is committed, and we are all willing to take one to the chest.

The greatest problem we are facing is the eminent departure of Beth Duggan. It is fair to say that we are concerned.

Human Resources

	<b>FA09</b>	<b>FA10</b>	<b>FA11</b>	<b>FA12</b>	<b>FA13</b>	<b>FA14</b>	<b>FA15</b>
FT Faculty Count	3	3	2	2	2	2	2
PT Faculty Count	8	7	7	6	8	10	6
Full-Time FTEF	3.03	2.73	1.78	1.67	1.71	0.40	1.67
X-Pay FTEF	0.21	0.50	0.28	0.00	0.50	0.48	0.50
Part-Time FTEF	2.48	2.00	2.88	2.80	3.15	4.06	2.91
Total FTEF	5.73	5.23	4.95	4.46	5.36	4.95	5.08
FT Percent	<b>56.66%</b>	<b>61.80%</b>	<b>41.76%</b>	<b>37.32%</b>	<b>41.26%</b>	<b>17.85%</b>	<b>42.69%</b>
Permanent RT	0.35	0.35	0.47	0.47	0.47	0.47	0.54
Temporary RT							0.15
Other		0.26				1.0 : S	

NOTE: Please refer to the table provided by the Program Review Data Liaison to answer the questions in sections 8.5 and 8.6.

**8.5.1 If any trends or changes are apparent in the past six years, please explain the reasons for them. Describe the roles and responsibilities of full-time versus part-time faculty in your department.**

The most obvious trend or change over the last six years was the retirement of Hank Jordan as a full-time instructor and the lack of a replacement for him. When Hank retired in the spring of 2011 his tenured position was not filled until 2016.

Immediately upon his retirement our FT Percent dipped into the low 40's. It has remained there since. When Beth Duggan took a well-deserved sabbatical in the fall of 2014, the FT Percent did something like...

If n=the number of full-time faculty, then

$$\lim_{n \rightarrow 0} \left( \frac{FTEF}{WSCH} \right) \sim 0$$

When Beth took a sabbatical, the FT Percent dropped below 20. How this works regarding the Faculty Obligation Number is above our pay grade.

It seems that, at this time, any full-time faculty member in the Theatre Arts Department is responsible for approximately 15 – 20% of the available section offerings.

At present, an overarching, over simplified view of our adjunct/full-time teaching loads would be as follows. Full-time faculty teach lecture classes and production classes, adjunct faculty teach performance classes, and both adjunct

and full-time direct our productions.

Beth Duggan at one time used to teach Theatre Production & Practicum (THTR 102, 103, and 104) but her duties as chair (and the Theatre Arts Department mantra of keeping overtime to a minimum) has required us to hire an adjunct faculty member (Julia Collins) to teach the costume portions of Practicum. Craig Everett continues to teach the Scenic and Lighting portions of Practicum, but this makes him unavailable to teach other lecture/lab classes. None of the three full-time, tenured faculty members are interested in teaching a load at or near 130%. Anything above 110% LED is pretty much not going to happen. This leads to some interesting issues:

Makeup II (THTR 137) has not been offered in six years. In the last six years, Lighting and Sound (THTR 157) has been offered three times. Scenic Design (THTR 156) has been offered twice. Costume Patternmaking (THTR 148) has been offered two times since 2008. Stagecrafts (THTR 155) has gone from an every semester course to a fall only offering. Craig Everett, who was hired as a Technical Theatre instructor, now teaches five sections per year of Intro (THTR 110). Beth Duggan at one time taught costume history classes (THTR 143 or 144) every semester but that is now a once a year only class, also.

Overtime just isn't something the Theatre Arts Department pursues. We spend ten weekends per semester at school already (in support of productions, doing outreach, presenting fund raising plays, etc., you know doing the things that give the audience a show and then tilling the soil for future theatre students). So, any more time required of us is not going to happen. Sorry if this sounds awkward, but we are a long view looking faculty and we are teaching Brian Rickel (the new full-time faculty member) how to do the same thing. Theatre is not a marathon, it is triathlon followed by 12 rounds of wrestling and then a rowing competition. It isn't really about who wins, it is about finishing.

Our full-time faculty often direct, and directing one production in a semester carries an LED of 50%. This is completely appropriate because of the 18 hours a week that a director is rehearsing a show. If there are no full-time faculty to direct (Craig Everett does not, and cannot, direct) then this LED will be assigned to adjunct faculty. When that occurs, the adjunct faculty member is then unable to teach any other classes because of LED restrictions on part-time faculty. Our basic 3-unit performance classes carry an LED of 28.3%. So begins the domino effect of filling classes with unknown faculty, which then leads to a downturn in student numbers and WSCH.

Adjunct faculty are offered the same courses and the same sections over and over. It is an ownership thing. Certain classes are the sphere of certain instructors. Alison Pearce teaches Musical Theatre (THTR 234 and 235). Brian Rickel taught it twice but he was filling in for an adjunct faculty member that we hadn't yet hired. Jeannette Thomas teaches Directing (THTR 207). The Acting I classes (THTR 130) are normally taught by adjunct faculty, as is Acting III (THTR 230). Acting for the Camera (THTR 132) has NEVER been taught by a full-time faculty member.

If we had to sum up, the adjunct faculty teach performance classes and they get to call them their own. The full-time faculty do too much administrative

work and get to write program review.

**8. 5.2 Are the current levels of staffing of faculty adequate? Discuss part-time vs. full-time ratios and issues surrounding the availability of part-time instructors as well as duties and responsibilities of full-time faculty members that influence their loads (such as reassigned time and use of overload).**

This question is the third rail of program review.

If we are dealing with attracting a greater number of students to Grossmont College and growing a program, then the present number of full-time faculty is inadequate.

Adjunct faculty within our discipline outnumber full-time faculty by a ratio of about 3 (or 4) to 1, and they are always looking for a show. When an actor receives an Actors Equity contract (the union for professional Stage Actors), the performer will make, in 4 weeks, what they are paid for here over the course of 16 weeks. We have lost any number of acting instructors to a professional gig. The Theatre Arts Department doesn't mind. We have great classes taught by working professionals. But we pay the price.

Does the Theatre Arts Department believe that a full-time Musical Theatre instructor would grow our program? **ABSOLUTELY!** It is contained in our TracDat Activity Proposals. Then why aren't we pressing for it all the time, and crying about it when we don't get it? Because we first had to fill Hank Jordan's vacated position before we asked for a new position and that took a lot out of us. What occurred to fill the Acting/Directing full-time faculty position could be best described as a grinding process after you have been filleted. The same thing is going to happen twice in the next ten years as Beth Duggan and Craig Everett retire. The Theatre Arts Department must fill vacated, existing, full-time positions before we try and fill a non-existent, new position.

The Theatre Arts Department is exhausted and we look at the campus as a collective, not just a department. This may be a mistake on our part, but it is how we operate. We ask what would bring more students to Grossmont College, not just to our classes.

Students don't come here because Grossmont College has the best Intermediate Algebra and College Composition classes, nor do they come here because of the Counseling department. They come here because of the small things. Nursing is full, and it helps fill the Bio, Anatomy, and Chemistry classes. Imagine trying out for a state champion volleyball team. How cool is that? You can learn to play piano and you can sing in a Gospel choir. You can make jewelry and use a foundry. You can take Fencing and Golf (because in the corporate world you never have to golf), and the AOJ department sure has figured something out (as has the Veterans Center).

We are a community college. We should respond to what our community wants.

We know that our community wants live entertainment. San Diego loves theatre, especially musical theatre. Just ask the Globe, or the La Jolla



Playhouse, or CYT, or Cygnet Theatre, or San Diego Junior Theatre, or San Diego Musical Theatre, or Young Actors Theatre. Ever wonder why Grossmont College is getting a new performing arts facility?

Upon closer introspection, one of the things that works against the Theatre Arts Department is our success and our work ethic. We do not make excuses. We get it done, on time, and failure is not an option. It is what we teach. It is what we practice. If something is going to fail, we fix that first. Things get put on hold to support our students, our classes and the campus outreach. Filling out paperwork and going to meetings is nowhere near as important as our students' learning process and our audience's experience. The students of Grossmont College, the faculty and staff here, the administration throughout the college and the district have no idea how insanely busy we are making sure our classes and our productions are stellar and appear effortless.

The Theatre Arts Department will be moving a curriculum proposal forward for a History of Musical Theatre course. On the surface, this proposal has nothing to do with creating a faculty position. It has to do with preparing our students to enter SDSU with their lower division credits finished.

Any good Musical Theatre instructor can teach acting classes. It is inherent within the idea of theatre performance. The theatre triple threat: you act, sing and dance. The best Musical Theatre instructors have an understanding of the importance of dance, an ability to choreograph musical numbers, and a method of teaching students to sing. Classes like these already exist throughout the Division of Communication and Fine Arts.

With the addition of a History of Musical Theatre course and a new building coming soon, there is a pre-made class load for an additional full-time faculty position that will help with the programming of that new facility. It is out there waiting, like a Padres World Series victory. Only our plan could actually happen.

**8.6.1 If staffing levels are not adequate, give a justification of your request for increased Full Time faculty based on how this position would contribute to basic department function and/or the success, retention and engagement of students in the program.**

Let's start with outreach. This is part of the Grossmont College Mission statement. The Theatre Arts Department may be the single most visible element of outreach that the college has. The department is ensconced within a division that is highly visible. The campus is presently addressing the visibility of that division by creating a new Performing Arts Center. This building will house dance, music, speech, theatre and an art gallery. The size of the new facility will make it useful for large cast, fully orchestrated musicals.

So what does our audience think of musical theatre? Here is a breakdown of the attendance for musicals within the Theatre Arts Department over the last few years. Keep in mind that, by and large, our comedies and dramas normally draw around 75% capacity of the Stagehouse Theatre. The musicals are a different story.

### Semester Productions

Show Title	Run Dates	Number of performances per run	Percentage of Audience fill rate.
The 25 <sup>th</sup> annual Putnam County Spelling Bee	March 2012	8 performances	88.0%
You're A Good Man Charlie Brown	March 2014	8 performances	91.8%
Lucky Stiff	October 2015	8 performances	92.4%

### Summer Conservatory Productions (high school outreach program)

Show Title	Run Dates	Number of performances per run	Percentage of Audience fill rate.
Cinderella	July 2015	10 performances	99.12%
80 Days	July 2016	10 performances	81.0%

As was previously mentioned, the Musical Theatre classes have a large variance in the number of students whenever the instructor of the course is changed. Here again is the previous data that shows what happens when we change instructors with the Musical Theatre classes.

THTR 234

Fall 2012 13/20

Fall 2013 22/20

THTR 235

Spring 2013 15/20

Susan Jordan-Deleon left after the fall of 2013 and was replaced by Brian Rickel in the spring of 2014.

Spring 2014 17/20

Brian Rickel was reassigned to other classes after the spring of 2014 and was replaced by Molly Stilliens in the fall of 2014.

Fall 2014 17/20

Fall 2015 19/20

Spring 2015 19/20

Spring 2016 21/20

Molly Stilliens left after the spring of 2016 and was replaced by Alison Spratt-Pearce in the fall of 2016.

Fall 2016 15/20

Spring 2017 21/20

Although the numbers of students in this class seem small, and the changes are smaller (a loss of 5 students from one semester to the next hardly registers in a campus-wide scale) it is the lack of consistency that is the real

issue. Remember, these students also take not only Musical Theatre classes, but they also enroll in Philosophy, Math and Geology classes.

To further illustrate this ongoing problem, in 2007 (before the economic meltdown), an adjunct faculty member named Lisa Drummond had her last semester as the instructor of the Musical Theatre classes. She had been teaching those classes for 6 years and students came from everywhere to take her classes and study with her. She had inherited a program from the previous instructor (Carolyn Keith) and had made it her own. Here's the point:

Although the classes she taught were capped at 20, Lisa routinely had 35 students audition for the class. The Theatre Arts Department was on the cusp of proposing another class for students who did not get into the Musical Theatre class. It would have been a class to improve their skills as a singer and performer at a more rudimentary level. Think of it in terms of Math 090...maybe Musical Theatre 090.

When Lisa departed, the program went through many different instructors, some lasted for several semesters, others were here for only one or two semesters. But the cycle had started. Teach for a few semesters and move onto something that pays better. As a department, we started a cycle of "watch the numbers grow, watch the numbers shrink, watch Beth Duggan beg the Dean to keep the class." This cyclical practice can proved to be tedious and is an area in which we would like to find some stability.

If we had been able to keep Lisa Drummond, who knows where the numbers for Musical Theatre would be now; instead of staying, she went and got a better paying gig in the Bay Area. It is ultimately important to note: we have a State approved major that has no full-time faculty member to administer it.

### **8.6.2 How do these positions contribute to basic department function and/or the success of students in the program?**

We would like to be as clear as possible, here: Theatre Arts Department students are successful. One might think that our classes are easy but that is not the case. We believe that student success is tied closely to engagement. EVERY member of the staff and faculty within our department is actively engaged in the support of our students. What we need is another faculty member that will become the champion for an existing program of study, and then allow us to serve more students.

Section 5 of Program Review has an explanation of our student success, but in a nutshell the Theatre Arts Department has a somewhat higher average of success than the CFA division, and is about 7-10% above the college average.

Any department at this college district must be involved in the education of students, or the direct support of those students. It is why Grossmont College exists. So, getting an easy one out of the way, this position would contribute to the function of the department by teaching classes. But that could be said for every instructor.

The Theatre Arts Department is a rather odd entity. The WSCH/FTEF number has been explained and it is a number that drives a large number of

decisions. That, however, does not tell a complete picture.

The Mission Statements of the district and college contain, appropriately, words and ideas regarding community education, lifelong learning, social development within our region, the pursuit of personal goals, the intellectual, spiritual and emotional development of the individual and the opportunity to pursue one’s dreams.

While, perhaps lofty, the Theatre Arts Department takes these words to heart and we act upon them.

A new instructor will continue the tradition of success that the Theatre Arts Department has had over the last decade. We know this because we are great at vetting potential staff and faculty. We interview a large number of candidates, and we are very selective in regard to who gets hired. If someone is not quite working up to the standards of our department, we change their behavior. If they are unable to rise to the standards of our department, they are let go.

We will hire the right person.

At present, the three full-time faculty within the Theatre Arts Department are all over load. Here is the present breakdown of their teaching loads and the associated LED. When Beth Duggan directs a play once a year, there is a 50% LED class load that she has to teach so normally she will not teach Costume History and Costume Design and Construction (THTR 134) during that semester. We essentially cancel certain classes to teach others.

Costume Instructor (Beth Duggan)		Technical Director (Craig Everett)	
Chair	42%	THTR 110 (FtoF)	20%
THTR 134	28.3%	THTR 110 (Online)	20%
Makeup	21.2%	Lighting or Scenic Design or Stagecrafts	28.3%
Costume History	20%	Practicum	30%
Total	101.5%	Reassign	15%
		Total	113.3%

Performance and Direction (Brian Rickel)	
THTR 101	20%
THTR 101	20%
Acting 1	28.3%
Rehearsal/Performance	30%
Theatre Workshop Lab	20%
Total	118.3%

WHEN another full-time faculty member is hired in the Theatre Arts Department, here is a possible (and likely) breakdown of classes. Also, the “floating LED” of directing a show would land on the Musical Theatre instructor once a year.

Costume Instructor (Beth Duggan)		Technical Director (Craig Everett)	
Chair	42%	THTR 110 (FtoF)	20%
THTR 134	28.3%	Stagecrafts	28.3%
Makeup	21.2%	Lighting or Scenic Design	28.3%
Costume History	20%	Practicum	30%
Total	101.5%	Reassign	15%
		Total	121.6%

Performance and Direction (Brian Rickel)		Musical Theatre Instructor (TBD)	
THTR 101	20%	History of Musical Theatre	20%
THTR 101	20%	THTR 110 (Online)	20%
Acting 1	28.3%	Musical Theatre	28.3%
Rehearsal/Performance	30%	Acting 1	28.3%
<b>SPLIT</b> Theatre Workshop Lab	10%	<b>SPLIT</b> Theatre Workshop Lab	10%
Total	108.3%	Total	108.3%

Beth could teach Costume History more predictably. Craig could teach technical theatre courses more predictably. Brian would get back to a more normal load.

The LED is there. The position is not.

So besides growing a degree and ending the see-saw of enrollment within the Musical Theatre Program and teaching students and contributing to student success and reinforcing the College and District's Mission Statements and serving the needs of the East County and being the right person for the job and getting the Theatre Arts Department LED more predictable and in line with reason, what else will this new instructor do?

This person will administer a State approved degree program which presently has no full-time faculty member attached to it.

This person will direct and choreograph musicals. As previously mentioned, there is a new building coming. Grossmont College and the Theatre Arts Department will become an even greater presence in the lives of East County residents, because Grossmont College will become a more visible symbol of the commitment to community outreach and service.

This person will interface with local high schools and universities and strengthen the path from high school to college to university to lifelong learner.

This person will develop and implement new curriculum that reflects the needs and desires of our students, our college, and our community.

This person will become an active and engaged faculty member and be part of the decision-making process of the campus and the department.

This person will allow the existing full-time faculty within the Theatre Arts Department to return to teaching the courses for which they were hired. Ideally,

we could actually start rotating the Chair position again!

This person will help lessen the devastating effect that retirement and sabbatical leave has on the Theatre Arts Department. There will be a greater continuity of program when there are more than three full-time faculty members in the department.

And finally, this person will change the way that we do theatre. Don't misunderstand that last statement – we are really good at what we do, but everyone in the Theatre Arts Department knows that we are capable of better. We just don't know how to do it. We need another voice to inspire us, to make us laugh and cry, to push us out of our comfort zone, to exasperate us, to debate with us, to choose shows with us, to agree with us, to challenge us, and to chart a future with us.

**8.7 In the table on the next page, list the positions (by title rather than by individual name) of Classified staff, work study and student workers who are directly responsible to the program and indicate the FTE/hours, where funding comes from for these positions. You can add or delete rows to the table as needed. If you have questions on how to complete this table, please contact the Program Review Data Research Liaison.**

Position	Funding	FTE/Hours					
		YR 1	YR 2	YR 3	YR 4	YR 5	YR 6
Stagecrafts Technician	GCCCD	FT	FT	FT	FT	FT	FT
Theatre Production Design Technician	GCCCD	FT	FT	FT	FT	FT	FT
Costume Lab Technician	GCCCD + THTR Unrestricted General Funds Budget	FT	FT	FT	FT	FT	FT
Theatre Operations Facilitator	GCCCD	FT	FT	FT	FT	FT	FT
Accompanist	THTR Unrestricted General Funds	170 hours	40 hours	144 hours	40 hours	40 hours	163 hours
TA	VP	30 hours	30 hours	30 hours	30 hours	30 hours	40 hours
House Manager	THTR Unrestricted General Funds	120 hours	120 hours	120 hours	120 hours	120 hours	120 hours
BOT Internship	non-paid				30 hours		30 hours

**Full-time Classified Staff Positions:**

**Stagecraft Technician** – Under the direction of an assigned supervisor, perform a variety of technical and specialized duties related to the preparation, repair, operation and maintenance of Theatre Arts Department productions.

**Typical job duties include:**

Operate and maintain a variety of equipment and machines including saw, lathe, grinder, sander, router, drill press and other hand power tools. Provide technical

supervision and assistance in the construction and preparation of scenery and props for stage productions. Oversee and participate in the construction of scenery and props for stage productions including set up and break down.

**Theatre Production Design Technician** – Under the direction of an assigned supervisor, perform a variety of technical and specialized duties related to the preparation, repair, operation and maintenance of Theatre Arts Department productions.

**Typical job duties include:**

Operate a variety of equipment including lighting and sound systems, technical theatre applications of computers and various scene shop tools. Design lighting and sound for a variety of productions. Set up lighting and sound equipment for various productions; oversee and participate in the production of scenery properties. Assist in the preparation of departmental season and budget, provide information and recommendations concerning theatre facility operation and upkeep; offer input regarding long-term Department of Theatre objectives. Maintain routine records related to theatre facility equipment, theatre lighting and sound supplies, and lighting and sound expenditures. Knowledge of Methods, equipment and materials used in the design and coordination of lighting, sound and related technical elements of theatre productions. Proper set up, integration and function of technical elements of theatre productions. Current lighting and sound technologies, including automated lighting fixtures and computer-based audio systems.

**Costume Lab Technician** – Under the direction of an assigned supervisor, perform a variety of technical and specialized duties related to the preparation, repair, operation and maintenance of Theatre Arts Department productions.

**Typical job duties include:**

Responsible for costume rentals for Theatre Arts classes and projects, campus functions, outside theatrical organizations and individual special rentals. Assist costume construction students in use of machines and in developing basic sewing skills necessary to complete assigned class, production and/or individual projects; provide assistance to students according to instructions by instructor/designer. Assist designers on productions which may include research, patterning, cutting, stitching, fitting, purchasing of all supplies, supervision of lab and rentals. Assist with/complete strike, laundering/dry cleaning, and restocking/returning costumes, etc., used in productions. Knowledge of Theatre History, Theatrical Costume Design, research methods, pattern drafting, cutting, stitching, fitting, costume construction, make-up techniques and costume accessories.

**Theatre Operations Facilitator** – Under the direction of an assigned supervisor, perform a variety of specialized duties, such as public relations, publicity, accounting and bookkeeping functions to facilitate Theatre Arts Department operations.



## Hourly Employees

**Accompanist** – Professional Expert/Nance hired to accompany on the piano the Musical Theatre classes (THTR 234A,B and THTR 235 A,B) as well as Musical Direct the Theatre Arts Department musicals – *25<sup>th</sup> Annual Putnam County Spelling Bee, You're a Good Man Charlie Brown and Lucky Stiff.*

**TA** – Hired (according to AFT contract) to assist Craig Everett reading critiques for his large GE class THTR 110.

**House Manager** – Hired to operate the front of house during Theatre Arts Department performances. Includes seating guests and booking and managing ushers.

**BOT Internship** – Hired to sell and print tickets, operate Vendini (specialized ticketing software) for Theatre Arts Department productions.

During the review cycle our Stagecraft Technician David Weeks retired and Costume Shop Technician Esther Skandunas left Grossmont College for a new job. We were fortunate to have the ability to replace both positions with emergency hires. In the future, it is critical that if any of the Theatre Arts Department full-time Classified Staff members leave the department that the position is filled immediately. These positions are critical to student support, engagement and retention. All of the CSEA staff members work directly training, mentoring and teaching the students in our lab classes.

Also, the Stagecraft Technician, Theatre Production Design Technician and Costume Shop Technician all work in areas that have safety concerns, working with power tools and climbing ladders. Losing any one of these critical departmental members would mean that we would be unable to produce our theatrical productions or support our degree related and transferable classes.

**8.8 Are current staffing levels adequate in non-faculty positions? If not, give a justification of your request for increased resources in these areas based on how these positions contribute to basic department function and/or student learning and the success of students in the program.**

Staffing levels are presently adequate. But...

With a new facility coming within the next few years, there is a real elephant in the room that has not been addressed. There needs to be someone responsible for monitoring and assisting any entity that uses the new Performing Arts Center.

The Theatre Arts Department is unable to support any other performing entities outside of our department. We are presently doing ten shows a year and

all of our staff and faculty are overwhelmed with our productions.

Contrary to popular belief, performing arts buildings do not come with lighting and sound operators, or stage hands, or scenery, or costume technicians, or wireless microphones, or ushers, or orchestra chairs, or box office staff, or a podium, or a projection screen, or janitorial staff.

A technician for the new facility is probably in order.

Also, this is another one of those evil-Theatre-overlord-puppet master things, but there are presently three different departments within the CFA Division that employ an accompanist. Dance, Music, and Theatre all use individual departmental funds to pay a piano accompanist.

Could one person serve all three departments? That is like saying that the coming Performing Arts Center is perfect for every department that is going to use it. There is probably a happy medium somewhere out there for a keyboard player. How that shakes out will require the cooperation of a lot of people. We will keep you posted.

***Wow, we actually reached the end of section 8. God, that was tiring.***

# SECTION 9 – SUMMARY AND RECOMMENDATIONS

## 9.1 Summarize program strengths in terms of:

### Outreach

Outreach is something our department spends an extraordinary amount of time and energy on. With regular outreach commitments built into our programming between the two touring productions we produce, we are able to reach out to area High Schools, Middle Schools and Elementary Schools each year.

In addition to this regularly scheduled, class-based outreach, we also engage further with area High School students through our relationship with SDTEA twice a year for Dramafest and Techfest. With one taking place in the Fall semester and one in the Spring semester, this is an opportunity for our faculty and staff to invite high school theatre students onto our campus and engage them in a day filled with workshops, practical application exercises, and some friendly competition, while introducing these students to our program and collegiate theatre as a whole.

Full time instructor, Brian Rickel, also uses the Spring semester to make individual meetings with as many area high schools as he can. During these hour-long sessions, he discusses our program, the collegiate environment, our Summer Arts Conservatory and any other questions the students have that they may not be getting answers to. We have found that this kind of individual attention makes strong connections with both the students and their instructors, creating a long-term relationship that benefits our department, the college and the high school.

Our community outreach comes from the work that we produce on stage and from the work our faculty and staff do in the San Diego theatre community. We choose our seasons based on what we think will appropriately reach the community of El Cajon and East County at large. Because of this community outreach, we've been able to increase our season ticket sales three-fold during the review period of the past six years. The work our faculty and staff do in the local theatre community is also an incredible way for us to reach out beyond East County, but still well within our field of study. While not required, we encourage all of our faculty and staff to include their work at Grossmont College in their program bios when they perform or work locally, regionally or nationally. The sheer number of audience members the name "Grossmont College Theatre Arts Department" reaches because of this is staggering. Our department's name is seen in programs in the professional theatres all over San Diego. It is our goal to be widely recognized as the college that is training the next generation of students for this community to watch and enjoy.

## **Engagement**

We engage our students by involving them in productions, both backstage and onstage, so that students get to practice what they learn in our classes. The majority of our classes are small and provide students with one-on-one instruction, which is tailored specifically to the students' needs giving them encouragement and keeping them engaged. We also provide students with life skills: collaboration, critical thinking, reading, writing, math, public speaking, and confidence. When students are engaged and excited about a program or course they are taking they tell their friends; this is a common occurrence in the Theatre Arts Department.

Engaging our students beyond the department in the professional world is also very important to our department and our students. We attempt to keep our students engaged in the professional world of theatre by encouraging them to see productions outside of the department. Our students are lucky to be living and learning in one of the most active theatre communities in America. They get to be directly plugged in and engaged in the goings on of a true working theatre community, that sees the results of its work end up in the commercial theatre of Broadway and other important cities like Seattle. When our students are engaged in our department, they engage in the larger community.

We also engage our students in their work in the department by seeking employment outside of the department. Not only do they regularly experience the theatre as practitioners and audience members ON campus, but many of them are already working in some of the major theatres in San Diego. By engaging them in this manner, we find that they tend to be successful in our program and in the field once they complete an AA or transfer on to University.

## **Retention**

Everything discussed in the above sections on outreach and engagement leads directly to retention. We have found that when we reach out and begin early relationships with students and then keep them focused and engaged in the ways discussed above, retention is a natural thing. We retain students because we keep them interested and engaged. We provide students with a clear well rounded education that provides them with transfer options and practical work experience skills.

## **9.2 Summarize program weaknesses in terms of:**

### **Outreach**

Because of the sheer amount of outreach that we already do, we have found that our outreach is only truly limited by time and resources. As a department that produces four mainstage productions, two fundraisers, two outreach tours, and two special events annually, time is at a premium for all of us. While we cannot create more time in a day, we can engage our adjuncts in doing some of the outreach that involves going to and from high schools to celebrate our program and engage new students. The main weakness in that idea is money. As outreach is not directly attached to a class, we cannot pay our

adjuncts for this work. This is an over-all weakness in our outreach.

If there was an additional full time faculty member in the area of Musical Theatre, this instructor would also do outreach specific to that area. If there ever becomes a way to pay an adjunct through classroom budgets, or other state funds targeted specifically for outreach, we could do two or three times more than we already do. Having only one full time instructor to make appointments with the volume of high schools in the area means that we must be limited in how much outreach happens beyond the major events we already have planned into our semester. Please let us know if anyone finds the outreach pot of gold. We'd be happy to partake in spending some of it!

### **Engagement**

Our weaknesses in engagement stem from not having enough roles or crew positions in a single semester to accommodate all of our students. Though we have added an event in the spring semester called "The Salon", meant to increase the number of our students who get to perform each year, it is still not always enough. While we try to pick plays with large casts and technical needs, sometimes we find work we like to produce that will engage our audiences that have a limited amount of characters or technical needs. Aside from this, we feel that, as a department, we do a fairly good job of engaging our students and our audiences.

### **Retention**

The retention discussion is a complicated one. We can only know our weaknesses in retention if we sit down with a student who was NOT retained and ask them. As this is an almost insurmountable task, we are left at guessing. Often, we can look to our lack of space and time and say, "Yes...we are not retaining because we did not have the space/time to offer classes that our students need to complete their degrees". At times, we can assume that students simply choose another path or decide that college is not for them. Weaknesses in retention almost seem like something that is not totally quantifiable.

If we had to pick an area that weakens our retention it would be two-fold: a lack of continuity with instruction in performance and a lack of available space

As has been demonstrated, every time that an instructor is changed within the Musical Theatre emphasis, our class fill rates in that area go south for a semester or two and keep the major from expanding.

Facilities in which to offer classes so that we do not have to continually shuffle our limited space around and not be able to offer a full complement of our program each semester. We'd hate to think that we lost a student to another program because we could not offer them a needed class for two semesters, causing them to not want to wait and subsequently, leave.

### **9.3 Describe any concerns that may affect the program before the next review cycle such as retirements, decreases/increases in full or part time instructors, addition of new programs, funding issues etc.**

Before the next review cycle Beth Duggan will retire and decrease the full-time faculty to two. Leaving a three-legged stool missing a leg! And nobody likes a loose stool☹. There will be no one to teach the costuming/makeup classes, direct one show a year, design costumes for half the productions, and do publicity for the department. Brian Rickel has already agreed to be Chair of the Department after he receives tenure; however, that means the department will also have to go in search of additional acting adjunct faculty. Hiring adjunct faculty for the Theatre Arts Department is not as easy as it might seem. They must be working professionals, which means that their professional jobs will impact the times that they can teach and may cause them to miss some classes. It also means that we could lose the instructor to Broadway or other high profile opportunities.

We are a department of a certain age (most all full-time faculty and staff are over 50). All full-time faculty and staff have specialized jobs and cannot be covered by the remaining individuals. Upon retirement of any full-time faculty or staff member, an immediate replacement must be found to keep the department functioning.

We are also requesting a new position for a full-time Musical Theatre Instructor. Our Musical Theatre Program is growing and we are beginning to develop new curriculum for the Musical Theatre Degree package, as well as rewrite the degree package itself.

We are also requesting a new staff member to operate/manage the new performing arts facility, as this will be outside the scope of the Theatre Arts Department staff. The new facility will require the set-up of stages, acoustics, design and control of lighting and sound. Though this is in the areas of expertise of our staff members, it cannot be included within the already packed 40-week schedule required to complete the ten Theatre Arts annual productions.

During the next few years we will have to replacement a lot of aging equipment. The majority of our equipment was purchased 20+ years ago with the renovation of the Stagehouse Theatre (21-247). This equipment is beginning to breakdown and is no longer repairable (parts are no longer being made). Over the past year, we replaced the sound and light consoles and large format printer. Other items on the short list for replacement are: wireless headsets, chop saw, jigsaw, washer, dryer, industrial irons, black scrim for the Stagehouse Theatre, black drapes for room 241/242, sixteen stools for the costume shop, LED lighting fixtures and conversion kits (for energy conservation).

An on-going request is the replacement monies to our working budget that were dedicated to the Costume Technician's position in 2001

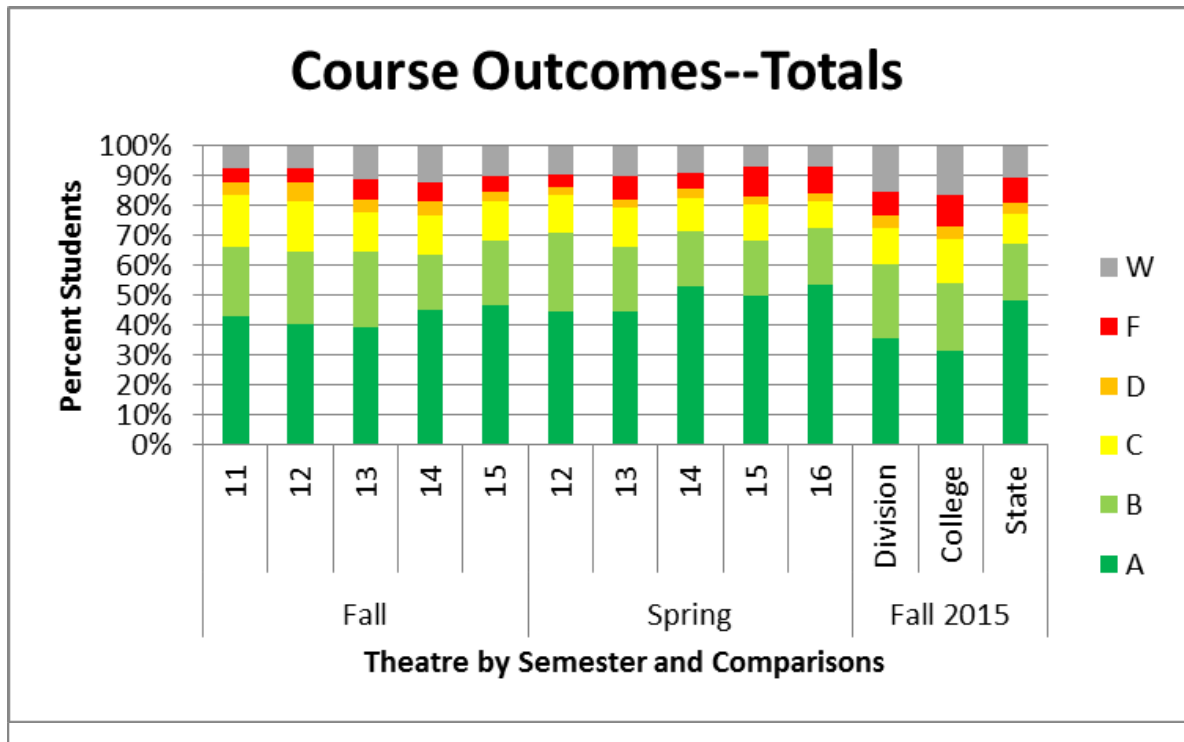
**9.4 Make a rank ordered list of program recommendations for the next six-year cycle based on the College's new Strategic Plan, which includes outreach, engagement, and retention.**

1. Replace any and all faculty and staff that retire or leave the Theatre Arts Department with working professional artists, immediately.
2. Replace outdated, failing old equipment and make much needed repairs to the Stagehouse Theatre (21-247) with District Funds.
3. Pursue new tenure track faculty position with an emphasis in Musical Theatre Performance.
4. Pursue new Facility Technician Position for Performing Arts Center.
5. Renovate the north side of the existing 21 building and have District Funding repair HVAC in Stagehouse Theatre.
6. Increase the purchase limits for Theatre Arts Foundation and Drama Trust Fund credit cards.
7. Continue our outstanding outreach and recruitment practices.
8. Continue to produce professional quality theatre while keeping an eye bent toward seasons of diversity and inclusion.
9. Continue our focus on retention and inclusion by offering individual attention to our students as needed, working in a "Students come first" model.

# APPENDICES

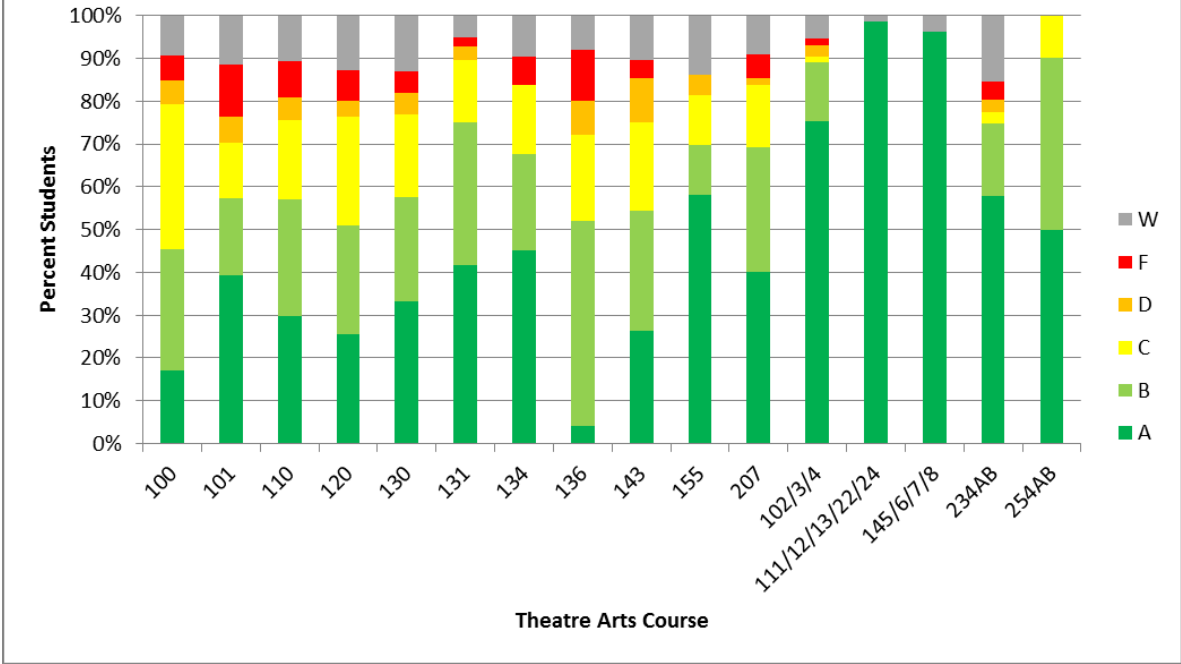
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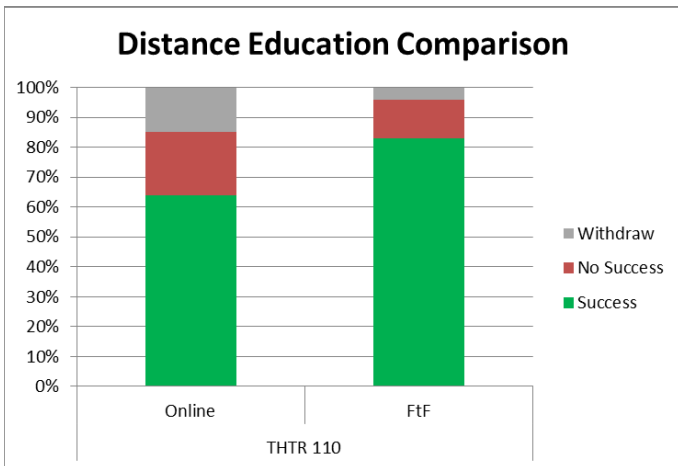
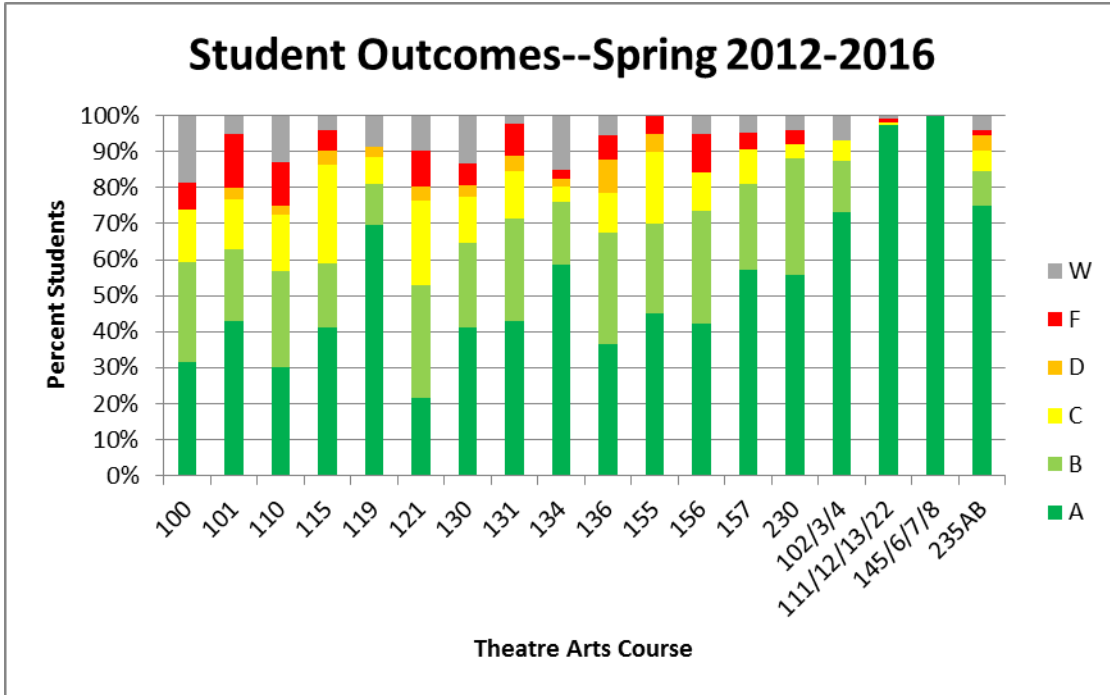
## 1. Grade Distribution Summary





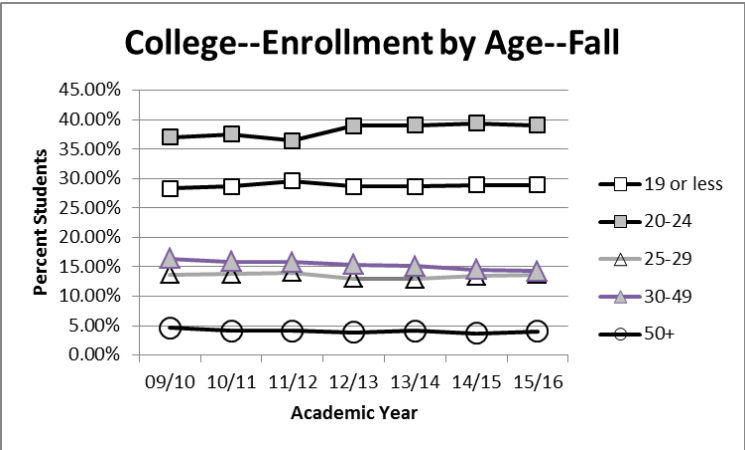
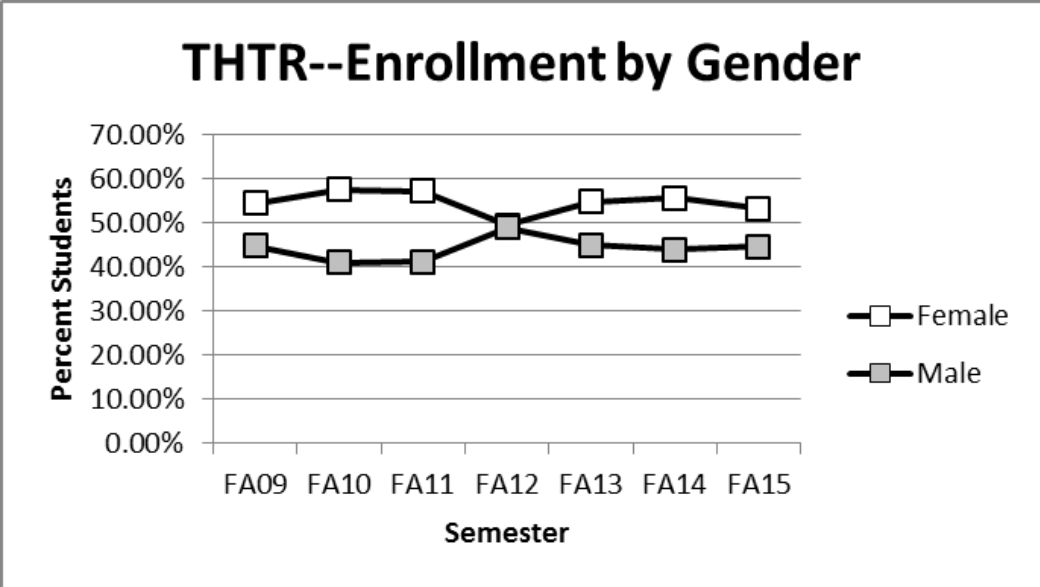
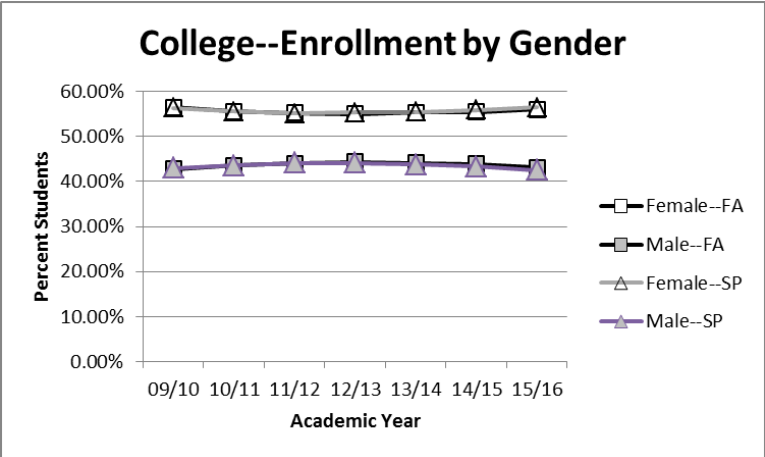
### Student Outcomes--Fall 2011-2015

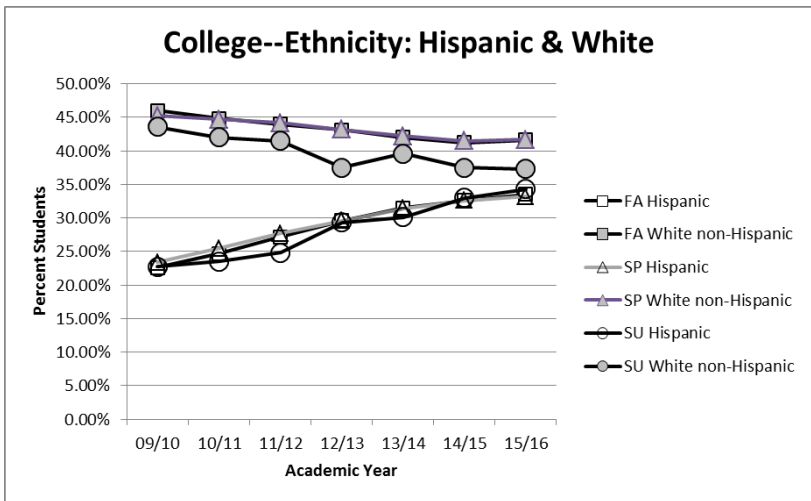
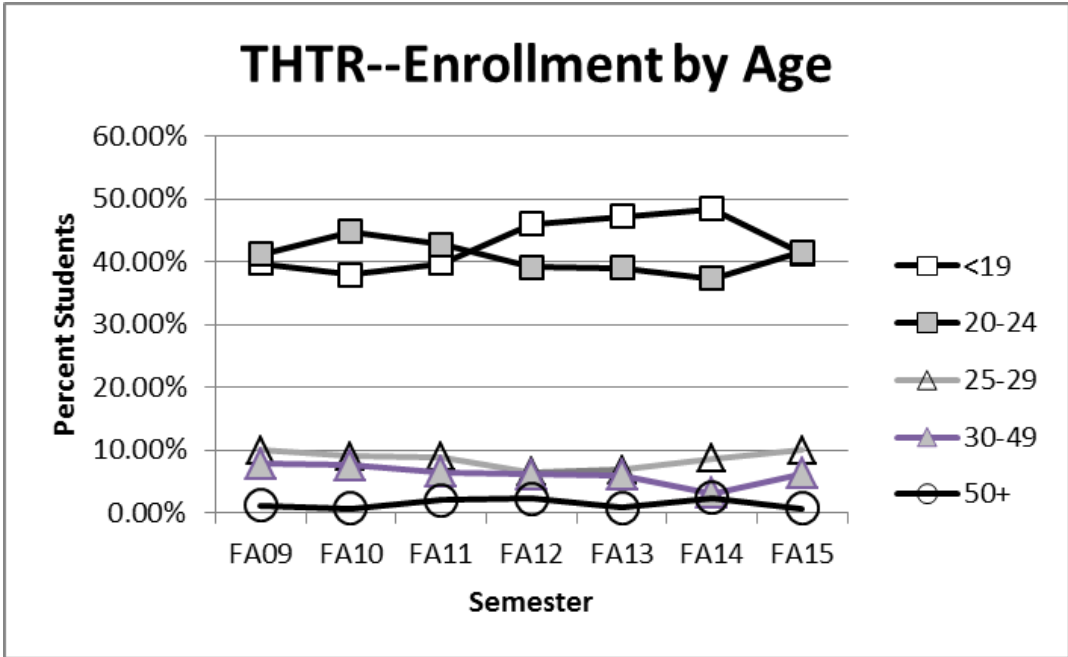


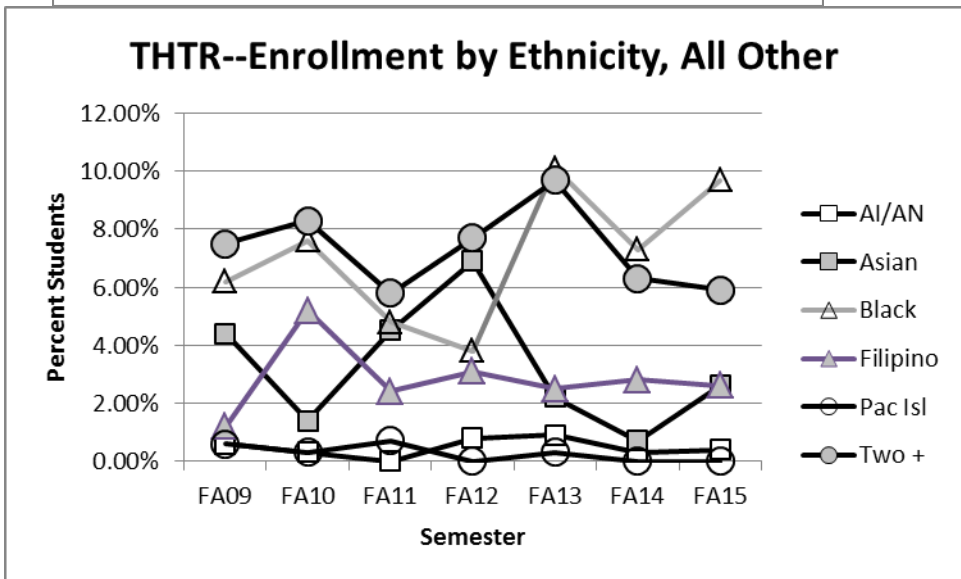
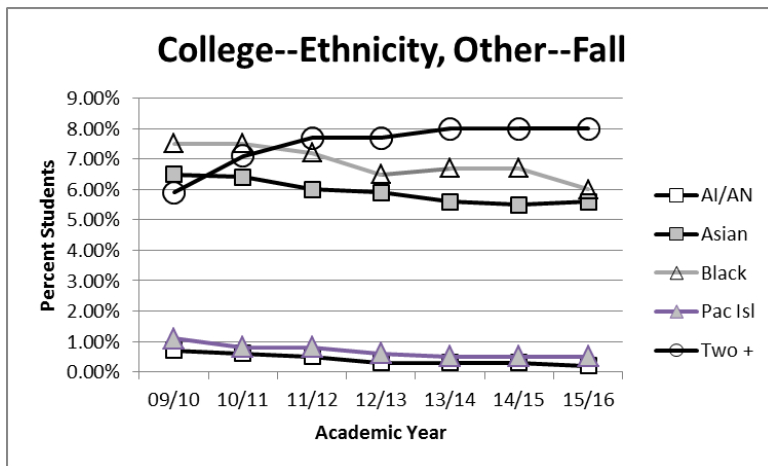
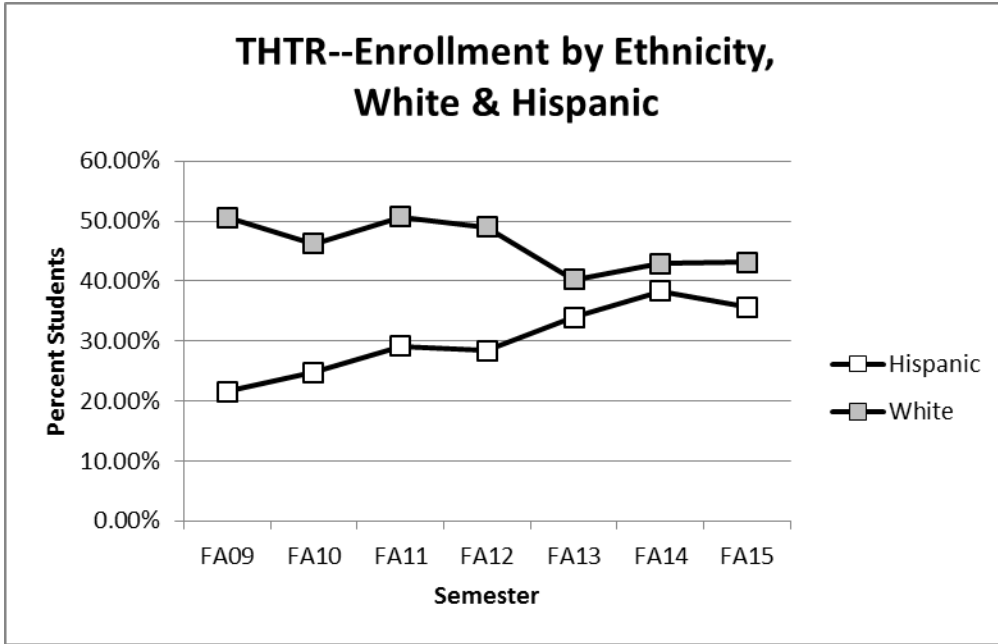


Online	SP16	1 section
FtF	SP16	1 section

## 2. Enrollment Data







### **3. Student Success Data**

College 5-YR Averages: Success 69% and Retention 84%

College Targets: Success 75% and Retention 85%

#### 4. Checklist Documentation (SLO, Instructional Operations, Articulation Officer, Library)

**From:** Joan Ahrens <[Joan.Ahrens@gcccd.edu](mailto:Joan.Ahrens@gcccd.edu)>  
**Date:** Wednesday, April 26, 2017 at 4:55 PM  
**To:** "Beth.Duggan" <[beth.duggan@gcccd.edu](mailto:beth.duggan@gcccd.edu)>  
**Cc:** Jennifer Carmean <[Jennifer.Carmean@gcccd.edu](mailto:Jennifer.Carmean@gcccd.edu)>  
**Subject:** RE: SLOs for program review

Hi Beth,

I went through Trac Dat looking for assessment results for each of the SLOs that you indicated your department would assess based on the attached six year plan (Fall 2009 – Spring 2015). I also looked for results for SLOs scheduled for the current six year plan as well, but I did not attach that document. I'm especially looking for results posted after Fall 2013, when data began being entered on Trac Dat. Results were not posted for the boxes that have been highlighted a tangerine color. For example, Theater 101-SLO #2 did not have results posted, and this SLO was scheduled for assessment in Spring 2014. In total, I found approximately 23 SLOs that should have assessment results posted in Trac Dat based on your six-year plan. There were 4 results that were recorded but were postponed for a later date than what was shown on your six year plan. These are identified with a red "x". I tried to be careful not to include courses that you are not offering.

I know you've had trouble using Trac Dat to post your results, so perhaps we need to meet again? One other option that I want to run by Jennifer is for you to upload your results in the document repository (perhaps as a Word doc) until we figure out what is going on and can enter your data in the appropriate area. This would be a temporary fix because we need to be able to run reports, and if the data is not officially entered, we can't do that. Let me know your thoughts. I wish I had better news. Thanks, Joan

**From:** Joan Ahrens <[Joan.Ahrens@gcccd.edu](mailto:Joan.Ahrens@gcccd.edu)>  
**Date:** Tuesday, April 25, 2017 at 2:53 PM  
**To:** "Beth.Duggan" <[beth.duggan@gcccd.edu](mailto:beth.duggan@gcccd.edu)>  
**Subject:** RE: SLOs for program review

Hi Beth,

We have had some problems getting consistent info from Trac Dat. I should be able to have something to you by tomorrow. Forgive me for the delay! Thanks, Joan

**From:** Beth Duggan  
**Sent:** Tuesday, April 25, 2017 11:47 AM  
**To:** Joan Ahrens <[Joan.Ahrens@gcccd.edu](mailto:Joan.Ahrens@gcccd.edu)>  
**Subject:** Re: SLOs for program review

Hi Joan,

Just following up to see if you have had a chance to look at our SLO reporting. We need to send our Program Review document to duplicating by the end of the week.

Many thanks,  
Beth

**From:** Joan Ahrens <[Joan.Ahrens@gcccd.edu](mailto:Joan.Ahrens@gcccd.edu)>  
**Date:** Thursday, April 13, 2017 at 10:46 AM  
**To:** "Beth.Duggan" <[beth.duggan@gcccd.edu](mailto:beth.duggan@gcccd.edu)>  
**Subject:** RE: SLOs for program review

Hi Beth,

I will take a look and get back to you asap! Thank you for your hard work on this,  
Joan

**From:** Beth Duggan  
**Sent:** Thursday, April 13, 2017 10:22 AM  
**To:** Joan Ahrens <[Joan.Ahrens@gcccd.edu](mailto:Joan.Ahrens@gcccd.edu)>; Jennifer Carmean <[Jennifer.Carmean@gcccd.edu](mailto:Jennifer.Carmean@gcccd.edu)>  
**Subject:** SLOs for program review

Hi Joan and Jennifer,

After figuring out what was going on with my SLO reporting – I have done a bunch of up dating.

Would you please let me know if the department is now more or less current in its SLO reporting from 2011-2016 for our program review document.

Again thanks for your help,  
Beth



COURSE #	SLO	Spring 2009	Fall 2009	Spring 2010	Fall 2010	Spring 2011	Fall 2011	Spring 2012	Fall 2012	Spring 2013	Fall 2013	Spring 2014	Fall 2014	Spring 2015	Fall 2015	Spring 2016	Fall 2016
THTR 101	1 Identify and apply the fundamental narrative theories of Vladimir Propp, Tzvetan Todorov, and Joseph Campbell.														x		
	2 Evaluate different character types and their influence on different modes and mediums of storytelling.											x					
THTR 102 A-D	1 Demonstrate safe work habits in the costumes construction area.								X								
	2 Design, construct, set-up or manage a technical component of costuming for a production.		ASP												x		
	3 Demonstrate the ability to work collaboratively with costume shop personnel, actors, directors, and other technical and design staff.											x					
THTR 103 A-D	1 Demonstrate safe work habits in the scenic construction area.								X								
	2 Design, construct, set-up or manage a technical component of set construction for a production.		ASP												x		
	3 Demonstrate the ability to work collaboratively with scene shop personnel, actors, directors, and other technical and design staff.											x					
THTR 104 A-D	1 Demonstrate safe work habits in the lighting/sound area.								X								
	2 Design, construct, set-up or manage a technical component of lighting/sound for a production.		ASP												x		
	3 Demonstrate the ability to work collaboratively with lighting/sound personnel, actors, directors, and other technical and design staff.											x					
THTR 110	1 Examine the origins of the drama and different historical theatrical movements.				X												x
	2 Analyze, observe, and evaluate current live theatrical productions.		X													x	
	3 Appraise the roles of various production personnel evolved in executing live theatre.											X					
THTR 111 A-D	1 Examine and portray a character using prescribed acting processes.		ASP												x	x	
	2 Demonstrate the ability to work collaboratively with actors, directors, and other technical and design staff.					X											
	3 Prepare, revise and perform a memorized role for a specific production.										X						
THTR 112 A-D	1 Create a prompt book.		ASP												x	x	
	2 Demonstrate the ability to work collaboratively with actors, directors, and other technical and design staff.					X											
	3 Prepare, revise and manage specific operations within a theatrical production.										X						
THTR 113 A-D	1 Formulate a method for successfully completing assigned technical tasks (lighting, sets, sound, costumes).											X				x	
	2 Demonstrate the ability to work collaboratively with actors, directors, and other technical and design staff.						X										
	3 Prepare, revise and manage specific operations within a theatrical production.		ASP												x		
	NOT SCHEDULED: WILL BE EVALUATED NEXT TIME IT IS OFFERED																

THTR 115	1	Demonstrate knowledge of period "style mannerism" in body movement.							x	X						
	2	Analyze voice and movement components to a live theatrical production and prepare a written critique.						X			x					
THTR 119 A-B	1	Construct an approach for stage mime through non-verbal communication skills; focusing on movement, control, and believability of character	X									x				
		NOT SCHEDULED: WILL BE EVALUATED NEXT TIME IT IS OFFERED														
THTR 122 A-D	1	Examine and portray a character using prescribed acting processes.	ASP										x			
	2	Demonstrate the ability to work collaboratively with actors, directors, and other technical and design staff.				X										
	3	Prepare, revise and perform a memorized role for a specific production.								X						
		NOT SCHEDULED: WILL BE EVALUATED NEXT TIME IT IS OFFERED														
THTR 123 A-D	1	Demonstrate safe work habits in the construction areas (lights, sound, scenery, costumes) of the theatre.				X										
	2	Demonstrate the ability to work collaboratively with actors, directors, and other technical and design staff.								X						
	3	Design, construct, set-up or manage a technical component of lighting, sound, scenery, or costuming for a production	ASP										x			
		NOT SCHEDULED: WILL BE EVALUATED NEXT TIME IT IS OFFERED														
THTR 124 A-D	1	Formulate a method for successfully completing assigned technical tasks (lighting, sets, sound, costumes).								X						x
	2	Demonstrate the ability to work collaboratively with actors, directors, and other technical and design staff.				X										
	3	Prepare, revise and manage specific operations within a theatrical production	ASP											x		
THTR 130	1	Competency in basic theatre vocabulary by demonstrating proficiency in terminology associated with the theatre.			X											
	2	Prepare and perform scenes.	ASP									x				x
	3	Analyze and discuss specific components to a live theatrical production according to critique guidelines.								X						
THTR 131	1	Analyze and examine textual material for language and character content.						X								
	2	Analyze specific components to a live theatrical production and prepare a written critique.		X										x		
THTR 132	1	a. Competency in vocabulary for camera acting terms.											x			
	2	b. Prepare and perform scenes in front of a camera.														x
THTR 134 A-B	1	Analyze a script for the development of a costume design.						X					x			
	2	Differentiate terminology used in theatrical costume construction.	ASP													
	3	Demonstrate safe and proper use of equipment in a costume shop								X						
THTR 136	1	Upon successful completion of this course, students will have the skills to:														
	2	Design characters with makeup and application techniques of crème based makeup.							X							x
	3	Distinguish makeup terminology used in the professional makeup industry		X												

THTR 189	1	Develop and utilize a historical and technical vocabulary relating to multimedia in its present context.																	
	2	Perform tasks relevant to functioning within the current technological environment provided by industries involved in multimedia.																	
		NOT SCHEDULED: WILL BE EVALUATED NEXT TIME IT IS OFFERED																	
THTR 199	1	Students will be able to identify, examine, and assess a component of the discipline in a study of individualized content																	
THTR 200	1	Analyze dance and movement from technical and design perspectives to aid an appropriate supervisor in the selection of appropriate music, scenic elements and lighting.																	
	2	Demonstrate the ability to work collaboratively with dancers, designers, and choreographers.																	
	3	Prepare, revise and manage specific operations within a dance production																	
		NOT SCHEDULED: WILL BE EVALUATED NEXT TIME IT IS OFFERED																	
THTR 207-208	1	Prepare: preproduction casting plan and rehearsal schedule.																	
	2	Coordinate: technical aspects of production (set, props, costumes, lights, and sound).																	
	3	Analyze/interpret a one-act play or scene from a complete play according to beats, moments, characters and block actors into scenes.																	
	4	Evaluate other produced theatrical productions from a directorial view																	
			ASP																
THTR 230	1	Differentiate character behavior, cause and effect, and the moment - to -moment process.																	
	2	Analyze specific components to a live theatrical production and prepare a written critique.																	
THTR 234 A-B	1	Demonstrate techniques in solo musical theatre presentations.																	
	2	Differentiate and identify various styles of musical composition within the canon of Musical Theatre.																	
	3	Competency in musical theatre vocabulary by demonstrating proficiency in terminology associated with musical theatre																	
THTR 235 A-B	1	Demonstrate techniques in duet and ensemble musical theatre presentations.																	
	2	Critique acting and singing performances in the context of a musical theatre production.																	
	3	Demonstrate the ability to logically and believably move from spoken text to song.																	
		NOT SCHEDULED: WILL BE EVALUATED NEXT TIME IT IS OFFERED																	
THTR 241	1	Illustrate correct behavior and appropriate dress for professional theatrical experience.																	
	2	Apply previous course work and learned procedures from the Theatre Arts Department to real world job experiences.																	
	3	Demonstrate the appropriate tool usage and the ability to work safely in the theatrical environment.																	

		<b>NOT SCHEDULED: WILL BE EVALUATED NEXT TIME IT IS OFFERED</b>																		X
THTR 137	1	Design characters with makeup and application techniques of water based makeup.														X				
	2	Distinguish makeup terminology used in the professional makeup industry.						X												
	3	Experiment with makeup techniques appropriate for theatrical venues, television and film.																		X
		<b>NOT SCHEDULED: WILL BE EVALUATED NEXT TIME IT IS OFFERED</b>																		
THTR 140 A-B	1	Analyze and apply pattern techniques from different historical periods.																		X
	2	Demonstrate the process of constructing and fitting garments on the body	X																	x
	3	Differentiate between patterning methods of stage costumes vs. historical garments.							X											
THTR 143	1	Analyze the fashion silhouettes from ancient Egypt to the Crinoline period.																		X
	2	Identify terminology used in the description of fashion throughout history.						X												
	3	Examine the impact historical fashion has made on modern fashion																		X
THTR 144	1	Analyze the fashion silhouettes and designers from the Victorian period through 2000.																		X
	2	Identify terminology used in the description of fashion from the Victorian period through 2000.	X																	x
	3	Examine the impact historical fashion has made on modern fashion																		X
		<b>NOT SCHEDULED: WILL BE EVALUATED NEXT TIME IT IS OFFERED</b>																		
THTR 145-146-147-148	1	Prepare, revise and perform a memorized role for a specific community outreach tour productions.																		X
	2	Demonstrate the ability to work collaboratively with actors, directors, and other technical and design staff.																		X
THTR 155	1	<b>Upon successful completion of this course, students will have the skills to:</b>																		
	2	Demonstrate the safe use of scenic construction tools used in a Theatre Scene Shop.																		x
	3	Demonstrate mechanically draw, either by hand or by computer, the three defining views (top, front and side) of a small object.																		X
	4	Illustrate the skills in the efficient and timely tying of selected knots that are commonly used in the area of technical theatre																		X
THTR 156	1	Demonstrate the efficient and timely drafting of floor plan, section and elevation drawings																		X
THTR 157	1	Analyze a light plot used in the production of theatre lighting.																		X
	2	Demonstrate the ability to safely, accurately and expeditiously hang and circuit a theatre lighting fixture.																		X
		<b>NEEDS TO BE ARRANGED WITH ALL DEPARTMENTS</b>																		



## Instructional Operations

Beth, here's what I have in our records showing the last time outlines were submitted to the Board.

THTR 101	May 2013
THTR 102 A	May 2013
THTR 102 B	May 2013
THTR 102 C	May 2013
THTR 102 D	May 2013
THTR 103 A	May 2013
THTR 103 B	May 2013
THTR 103 C	May 2013
THTR 103 D	May 2013
THTR 104 A	May 2013
THTR 104 B	May 2013
THTR 104 C	May 2013
THTR 104 D	May 2013
THTR 110	December 2013
THTR 111 A	May 2013
THTR 111 B	May 2013
THTR 111 C	May 2013
THTR 111 D	May 2013
THTR 112 A	May 2013
THTR 112 B	May 2013
THTR 112 C	May 2013
THTR 112 D	May 2013
THTR 113 A	May 2013
THTR 113 B	May 2013
THTR 113 C	May 2013
THTR 113 D	May 2013
THTR 115	April 2009
THTR 119 A	May 2013
THTR 119 B	May 2013
THTR 122 A	May 2016
THTR 122 B	May 2016
THTR 122 C	May 2016
THTR 122 D	May 2016
THTR 123 A	May 2016
THTR 123 B	May 2013
THTR 123 C	May 2013
THTR 123 D	May 2013
THTR 124 A	May 2013

THTR 124 B	May 2013
THTR 124 C	May 2013
THTR 124 D	May 2013
THTR 130	December 2013
THTR 131	May 2016
THTR 132	May 2013
THTR 134 A	May 2016
THTR 134 B	May 2013
THTR 136	December 2013
THTR 137	December 2013
THTR 140 A	May 2013
THTR 140 B	May 2013
THTR 143	December 2013
THTR 144	December 2013
THTR 145	May 2013
THTR 146	May 2013
THTR 147	May 2013
THTR 148	May 2013
THTR 155	December 2013
THTR 156	December 2013
THTR 157	December 2013
THTR 189	April 2009
THTR 207	May 2013
THTR 208	May 2013
THTR 230	December 2013
THTR 234 A	May 2013
THTR 234 B	May 2013
THTR 235 A	May 2013
THTR 235 B	May 2013
THTR 241	December 2013
THTR 242	December 2013
THTR 243	December 2013
THTR 254 A	May 2013
THTR 254 B	May 2013

### **Articulation Officer**

I reviewed our current articulation for Theater Arts and it is in good shape. We have courses articulated across the CSU and UC System.

In terms of improvement we may be able to add some additional articulation with CSU Long Beach. If we have any of the courses below that state “no course articulated,” please let me know and I can request review for equivalency/articulation.



THEA 101	Fundamentals of Script Analysis	(3)		THTR 101	Introduction to Narrative Theory	(3)
THEA 111	Theatre Arts Showcase	(1)		No Course	Articulated	
THEA 114A	Fundamentals of Acting A grade of C or better is required.	(3)		THTR 130	Acting I	(3)
THEA 142	Elementary Stagecraft	(3)		THTR 155	Stagecrafts	(3)
				<b>OR</b>		
				THTR 156	Fundamentals of Scenic Design	(3)
THEA 146	Costume Crafts	(3)		THTR 134A	Fundamentals of Costume Design and Construction I	(3)
THEA 148	Stage Lighting	(3)		THTR 157	Fundamentals of Stage Lighting and Sound	(3)
THEA 201	Writing for the Theatre Arts	(3)		No Course	Articulated	
THEA 221	History of Theatre and Drama to 1660	(3)		No Course	Articulated	
THEA 222	History of Theatre and Drama since 1660	(3)		No Course	Articulated	
THEA 271	Stage Management	(3)		No Course	Articulated	
Lower Division Requirements						
THEA 140	Theatre Arts Activity - Crews	(1)		No Course	Articulated	
THEA 240	Theatre Arts Activity - Crew	(1)		No Course	Articulated	
Electives (Lower Division)						
THEA 112	Beginning Voice and Speech for the Actor	(3)		No Course	Articulated	
THEA 114B	Fundamentals of Acting	(3)		No Course	Articulated	
THEA 144	Stage Makeup	(3)		THTR 136	Theatre Makeup I	(2)
THEA 214	Intermediate Acting	(3)		No Course	Articulated	
THEA 215	Introduction to Audition Techniques	(3)		No Course	Articulated	
THEA 262	Beginning Movement for the Actor	(3)		No Course	Articulated	
THEA 290	Special Topics in Theatre Arts	(3)		No Course	Articulated	

## Library Resources for Theater Arts

### Books

The library Theatre Arts areas, call numbers PN 1530-1989, PN 2000-3307, PR 621-739, and PS 330-352, have 832 print books, 122 electronic books, and 41 print reference books, for a total of 995 books.

Virtually all of the library's plays have been made findable, even those in their many anthologies of plays, which are not titled by separate plays' names. In addition, the library carries a very strong collection of monologues.

Print books are purchased using a complex allocation formula to ensure that departments get their "fair share" of the approximately \$28,000 annual library book budget. The allocation allows for a book budget of \$300 in Theatre Arts this year. As of late March 2017, they had already spent \$321 and will likely spend more by the end of the fiscal year.

There are also two online reference book collections that contain thousands of entries about Theatre Arts. These collections, or databases, are called "Gale Virtual Reference Library" and "Credo".

All electronic materials, whether books or journal articles, can be accessed anytime, anywhere.

### Periodicals

Most of the Theatre Arts journals are in electronic format, within library periodical databases. This allows for keyword and subject searching, and anytime, anywhere access.

A couple of subject-specific databases that the library owns are partially devoted to journal articles in Theatre Arts: Literature Resources Center and Fine Arts and Music Collection. They contain theatrical reviews and actor biographies, among many other drama topics. In addition, the library also subscribes to a number of multidisciplinary databases, including Academic Search Premier and General OneFile, with access to virtually tens of thousands of articles in our subject area.

### DVDs, Media

There are a number of ways to access the library's large media collection. First, the library offers a list of DVDs by subject that are in their collection. They also have access to a much larger collection of county consortium DVDs. Additionally, the library owns a number of streaming video databases that cover all topics, including Theater Arts: Films on Demand, Intelcom, Swank, and Ambrose.

## 5. Follow Up Response to Committee Questions

1.	<p>How many years has Theatre Arts been involved in the DramaFest and TechFest?</p> <p>DramaFest and TechFest were originally developed from a collaboration of teachers in the Grossmont high school district and Beth Duggan. DramaFest was started in 2004 and TechFest in 2006.</p>
1	<p>What is your plan to address the large number of upcoming retirements (six noted, pg. 6).</p> <p>The Theatre Arts Department will utilize all potential processes to replace retiring staff and faculty. Replacing retiring staff technicians will require emergency hiring because of the basic safety concerns in our work areas (Michael McKeon in the Scene Shop, Manny Lopez in the Lighting and Sound Area, Joan Mathison in the Costume Shop). This is because of variable equipment, working conditions and maintenance. Also Alexis Popko’s position is required because of the day-to-day functioning of the Theatre Arts Department and our ability to produce plays and musicals all year long.</p> <p>The replacement of full-time faculty is another matter. The process for this, no matter how urgent or necessary the position may be, is difficult on its’ best day. The addition of a fourth full-time faculty member would alleviate this somewhat (as detailed in 8.6.1 and 8.6.2 for further details) but until that time, we are at the mercy of the Faculty Staffing Committee.</p>
2.2 DEE	<p>How do you “listen to your students” about their interests? Is it a formal survey or more anecdotal? Can you give an example of how you used this information?</p> <p>Our conversations are informal one-on-one meetings with students to discuss, areas of interest, trends in the entertainment industry, class schedules for the upcoming semester, graduation, and transferring.</p> <p>Student’s interest in voice over work and the film industry – we developed Acting for the Camera (THTR 132).</p> <p>Student’s interest in Musical Theatre – we developed The American Musical on Stage and Screen (THTR -205).</p> <p>Student’s interest in video games – Brian incorporated a section on the narrative of video games into Introduction to Narrative Theory (THTR 101).</p> <p>We also discuss course offerings with the students in our classes so we get an indication of how many students need the same course. This is important since many of our more advanced courses (Acting III, Directing, Voice &amp; Movement for the Stage, Scenic Design, Stage Lighting &amp; Sound, Makeup II) are only offered every other year.</p> <p>For example, spring of 2017 we had about 10 students that needed to take Directing (THTR 207) to graduate in the spring of 2018. In spring 2017 we offered THTR 207 – Directing so the course was not slated to offered again until 2018/2019. Due to the demand for the class we offered it this fall – it filled.</p>

<p>3.2 JOAN</p>	<p>Can you provide an example of a “teaching moment” email and/or teaching strategies that have been improved because of conversations about SLOs?</p> <p>Relative to Rehearsal and Performance (THTR 111) SLO #3 and Theatre Workshop Lab (THTR 122) SLO #3, a conversation about healthy and proper creation and rehearsal of a role began when we noticed some of our students who were performing in more than one show in a semester and were also taking at least 2 performance classes began to show signs of vocal and physical exhaustion. The following email came out of that discussion.</p> <p>Email 9/7/17</p> <p>Good morning everyone!</p> <p>I want to check in this morning about a conversation I think it’s important for us to have with our performance students. We are finding that a lot of our students may have 2 or 3 performance classes followed by rehearsal at night and they are experiencing some burn out earlier than usual. I’m hoping that we might start to have some conversations about “marking”. I find that I use that word assuming my students know what it truly means, when they may not. As we move through the semester I think it is important to introduce the concept to them, let them know what it means (both physically and vocally) and also when it’s appropriate and when it’s not. I know that many of survived rigorous graduate and undergraduate programs (I wish someone had worked on this concept with me more back then....) and are aware of burn out the dangers of pushing too hard, especially when many of our students are new to things like vocal training. Please note that I’m not asking that we encourage it all of the time, but rather we keep a collective eye on vocal and physical health and safety when a lot of our students want to give 120 percent to every single one of us all of the time.</p> <p>Let me know if you have any questions and have a great weekend coming up.</p> <p>Brian Rickel</p> <p>For the committee: “Marking” is a safety mechanism for a performer in which they pull back their vocal and physical energy in order to not experience burn out. In an academic setting, this becomes important, especially right before an opening night, or during technical rehearsals. The goal is to maintain the integrity of what is needed while also reserving energy for when they need to be performing full out. Imagine if a football player had three lab classes, all football related (hard physical labor), beginning at 8:00 AM, followed by 2 academic courses, immediately followed by a 3 hour practice that went until 9:30 PM and then repeated that 5 days a week for 16 weeks (this schedule, by the way, is not abnormal for a full time theatre student). A coach may ask them to take it easy here and there so they don’t get injured. We call that “marking”.</p>
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3.3	<p>Again, can you provide specific examples of how you have used SLO results to “raise the educational and intellectual standards” of your students?</p> <p>Acting I (THTR 130) – SLO #3 – Analyze and discuss specific components to a live theatrical production and prepare a written critique.</p> <p>Many students struggle with how to analyze and write critiques. Through discussions with faculty, guidelines have been developed to assist students with the structure of a play critique and their understanding of artistic analysis. Often a student new to the arts does not have the language skills to analyze and discuss a piece of art outside of using terms such as “good”, “bad”, “I liked it” or “It was interesting”. Working within our SLO’s such as the one above, we are offering our students the ability to properly analyze performance in discussion and in their writing by teaching them a language that allows their analysis to go below the surface. By asking them to examine the specifics of what “good” or “bad” performance is, or to define what “interesting” means, we push them to think broadly about art and the world around them, thereby raising their educational and intellectual standards. Most of our instructors encourage students to use the services at the English Writing Center to assist with punctuation and grammar, the students progress through their course work with a marked improvement in their writing skills as well.</p>
3.4	<p>How did SLO #2 improve the students’ learning experience specifically?</p> <p>Theatre Production Practicum (THTR 104) - SLO #2 – Design, construct, set-up or manage a technical component of lighting/sound for a production.</p> <p>With the purchase of the new lighting console and soundboard we provide state of the art teaching tools for our students to work with. The students are provided an opportunity to program the equipment and run the lighting/sound for a show using this new, state of the art equipment. We currently have a student who was recently hired full time by the San Diego Repertory Theatre as their lighting programmer. His experience in using our new lightboard was the catalyst for this incredible opportunity. Because SD Rep uses the exact lightboard that we just purchased, this student had already learned how the board works which led directly to his employment. It is our goal to constantly improve the learning experience for our students. Allowing students access to new technologies has led to gainful employment.</p>
4.2 SCHORSH	<p>What is the nature of the space needed to offer all the classes they would like to, in a given semester (pg. 28). For example, you mention having to rotate several courses due to a lack of classroom space. Are these lecture courses, or do they have a specific need that requires a certain type of classroom?</p> <p>In teaching performance related classes, it is important to have a studio like environment that is simply an open space. This space can traditionally be used for exercise work, ensemble or group work, and should be a place that is easily</p>

	<p>converted with a few pieces of furniture in order to effectively accomplish scene study work which is the core of the performance class. In our current building we have one space that exists like this throughout the year, and one that changes throughout the year. Both are used to rotate performance classes. 21-241/242 is a wide-open space where we, ideally, teach most of performance classes. We also have the Stagehouse Theatre (21-247), but twice a semester a set for a play is installed in the space and the effect on acting or voice &amp; movement classes is significant. It is not ideal, but we have managed to make it work for us. Our lecture courses work well in the Stagehouse Theatre because of the seating, but at issue here are our lab/performance-based classes. Imagine a wide-open space such as a dance studio or even something similar to a half size Griffin Gate. This is an ideal type of space for Acting I, II, III, Rehearsal and Permanence, Theatre Workshop Lab, Voice &amp; Movement for the Stage, Fundamentals of Musical Theatre Scene &amp; Song I &amp; II and Performance I &amp; II, Theatre Mime, Acting for the Camera, Techniques of Directing, and Arena Theatre Production.</p> <p>Will the new PAC solve your issue with rehearsal space? If no, why?</p> <p>While the new PAC will not solve ALL of our rehearsal space issues, we do see the potential for it to alleviate some of the concerns. The PAC is a shared space amongst interested ALC Division entities and will be scheduled according to performance requirements of Dance, Music, Communications, and Theatre Arts. In order for us to truly answer this question, we really need to have a productive meeting in which all invested parties sit down with their respective production calendars and have a real heart to heart conversation regarding scheduling needs. Once that happens we can honestly find out just how much of our rehearsal space issues will be alleviated.</p> <p>The Theatre Arts Department will most likely fully utilize the PAC during the summer when no other entities require the use of the facility. However, we would like to utilize the PAC during the day in order to alleviate some of the impact of our regular classroom needs 21-247 and 21-241/242.</p> <p>As for specifics of the scheduling of the space, the Music department performs approximately 10-15 times a semester with different combos and vocal groups, the Dance department will use the PAC for the fall and spring concerts and those are two week time slots with evening rehearsals, and Speech and Debate tournaments could be scheduled in over a Friday, Saturday, Sunday weekend.</p>
4.3	<p>Given that you have five GE/lecture style classes each semester, have you considered hybrid offerings to meet the needs of on-site material while also easing facility pressures via online offering (pg. 36).</p> <p>For our department, the concern is not so much whether or not some of the material can be taught online, rather examining the proven benefit of having a group of artists in a room together discussing design techniques, problem solving techniques, or subjects like historical relevancy of art and how it</p>

	<p>connects to the current world. We have found that in our course of study, as mentioned in the original document, having live discussion is much more effective for artists than trying to navigate discussion boards. That being said, we are currently looking to take Introduction to Narrative Theory (THTR 101) online as it's a class that would fit the model well. We are certainly not averse to considering hybrid options, but would need to seriously consider how to shift a mode of teaching that has been proven to work in our area of the arts for centuries. While not impossible, it would take an immense amount of pedagogical consideration.</p>
<p>6.1 NATE</p>	<p>What courses are most difficult to accommodate ARC students, and why? (57-58)..</p> <p>Because the ARC services so many different types of abilities, this question can be answered in many ways. There are almost as many ways to answer the question, as there are abilities in the students who use the ARC. It should be noted that we have students who use the ARC for everything from a basic need such as a quiet place to take an exam all the way to wheel chair bound students who have little ability to move. Perhaps this might be easiest to break down by separating the answer into three components: Performance, Scenic and Costuming.</p> <p>Performance based courses: Depending on the ability needs of the ARC student, our performance classes can either be successful or unendingly frustrating for the student. For instance, a student who simply needs to a quiet place to take an exam, a student with a mild form of dyslexia, or even a wheel chair bound student with no other ability needs will find themselves to be quite successful in a performance course, and might even find the skills of an actor complimentary to assisting with their specific ability needs. On the other end of the ARC spectrum, a student who is in a wheel chair and has memorization or speech issues may find themselves completely unsuccessful in a performance course simply because they may have the inability to memorize or speak. Our Voice &amp; Movement for the Stage (THTR 115) course is specifically designed to integrate movement and speech. If a student is highly limited in both of those areas and no one else in the class is, the focus of that class becomes one student and how to accommodate them. Please note that there are training programs that produce teaching theatre artists in these very specific types of abilities, but those programs are VERY specialized and tend to be attached to art therapy programs. We do not have someone on faculty trained to manage or teach such specific students. Our students on the Spectrum also present a series of challenges based on where they land on it. A student who has a high functioning diagnosis often finds themselves learning a lot about social behavior and emotional availability in a performance class while a student on the low functioning end of the spectrum will struggle endlessly with performing because they simply don't have the ability to read emotion or work effectively with a scene partner due to their needs. Again, there are teachers specifically trained in working with this type of student. We simply are not equipped to lead that student to success, especially when they may be the only person in the class with those needs.</p> <p>Scenic Courses: The nature of working in a scenic laboratory is similar to working in a wood shop or an auto shop. There are multiple machines related to the construction industry running constantly and these take a manner of focus and</p>

	<p>ability that may be beyond that of a student with certain needs. For instance, a student who has little use of their hands or feet might not be successful in this course for many reasons, the main one being safety. At the same time, a deaf student could easily be successful in a course like this. It truly depends on the ability needs of the ARC student. The shop is a working construction environment. It needs to be as safe as humanly possible. We might even see a student with mental health concerns who find themselves in need of serious medication. Being on any kind of medication while operating machinery is deeply frowned upon and might even be cause for OSHA to not allow that person to work in the academic or professional world. At the end of the day, we are responsible for the students' safety in this environment and some of the students from the ARC, while desperately WANTING to take these courses, offer great danger to themselves and their colleagues.</p> <p>Costuming Courses: The concerns in the costume shop are similar to those in the scenic shop, with varying degrees of safety concerns. In the costume shop, the machinery of the scene shop is replaced by automated sewing machines, scissors and often intricate work in creating patterns for clothing. It may not be wise to have some of the students from ARC using scissors or sharp objects. A person with limited mobility may find it impossible to utilize a sewing machine or any of the other tools used in the creation of a costume.</p> <p>It might be better to close with the courses we offer that are appropriate for almost any student who comes to us from the ARC. These are lecture-based courses such as Introduction to Narrative Theory (THTR 101), Introduction to Theatre) (THTR 110), History Costume for the Stage (THTR 143), and 20<sup>th</sup> Century Fashion (THTR 144). It's important to note that we currently try to work with every student who comes through our classes. Occasionally we find ourselves pleasantly surprised with the outcome of a student from the ARC that we thought would not excel, but by and large, we have a pretty good understanding of what it takes to be successful in our technical courses. We simply don't have the highly specialized faculty or facility to truly accommodate certain needs and abilities.</p>
6.1	<p>What types of 'non-internet- library resources would be helpful in meeting the research needs of your courses (pg. 59).</p> <p>Most academic libraries have very little, if any, theatrical material. Ours is no exception. If we were to only work on material available to our students in our library, we would find ourselves working on theatrical material up to about 1965. It is imperative in our work to examine modern theatrical material being written within the last 20 years, in addition to the classics that have shaped our modern work. If our students want to research plays that may pique their interest for working in class, they are limited to these older plays OR they must go through one of the major theatrical publishing houses and purchase these plays on their own. Not only are these plays slightly expensive (about \$8.00/piece plus shipping), many of our publishing houses still work on antiquated mailing systems and it can easily be 14-21 days before a student</p>



	<p>receives them. While not ideal, many theatre students at the University level have simply made this a function of their lives. Eventually theatre students have personal libraries that they cart around with them or lend out to colleagues which results in the loss of those things they've spent time and money collecting.</p> <p>It would be a boon to the students in every part of our department if our library began to carry even a FEW plays written in the past 20 years. We understand that many departments have book costs that are quite expensive, but for a student to have to spend \$80 to purchase plays that MIGHT work for them seems untenable, at best. If the student does not know the play they are looking for and only a brief synopsis is available, it's almost like buying wine. If the label looks ok, they will buy it. They are left fishing for material that may or may not work. Having library access to some modern writers allows our students to, at least, get a glimpse of a writer they may find interesting. This can provide a road map for them when they seek out plays by that writer (or contemporaries of that writer).</p>
<p>8. BONNIE</p>	<p>The campus is seeking faculty input on how to improve WSCH/FTEF (class efficiencies) campus-wide, in order for the college to grow its offerings/hire additional full-time faculty and balance our budget shortfalls. Understanding that Theatre Arts has small class sizes by design, do you have any suggestions how your department could contribute towards this goal (feel free to be creative with ideas)? Are there opportunities within your department, or even via collaboration within your division, to explore larger class size offerings to help the college meet its efficiency (budget) goals?</p> <p>While it is important for all of our departments to explore how we can improve WSCH/FTEF campus wide, the campus seems to continually ignore one of the major components of our advertising presence. Something that seems to be actively agreed upon from faculty and students campus wide is that our website is in desperate need of updating. In today's world, a website is often the first thing a person seeks out when looking for anything. As we continue to look toward departments to solve our WSCH/FTEF issues, create innovative positions such as an outreach coordinator, and continue to discuss student success strategies, it seems odd that the district continues to ignore the actual face of our campus. The website is unattractive, quite dysfunctional and very outdated. If the website is to be the first point of contact for incoming and potential students, it seems that a complete overhaul would be an immediate and top priority in addition to the work all of the departments are being asked to do.</p> <p>Another component of this discussion, as we are looking to bring more classes online, is the question of whether or not a colleague who resides out of state is allowed to teach one of our courses online. Case in point would Geno Carr. Geno was an instructor of ours who is now in the hit musical Come From Away on Broadway. Geno is a qualified instructor who could teach a number of our online offerings (as we are adding more), but currently resides in New York City. Finding theatre professionals with Master's Degrees, locally, is proving to</p>

	<p>be difficult as a theatre artist does not need one to have a functional career. However, there are many qualified MFA or MA theatre artists in the country looking to supplement their careers by teaching. By allowing them the opportunity to teach an online course, even though they are out of state, would potentially afford us the opportunity to increase WSCH/FTEF by being able to offer more online courses.</p> <p>We are continuing to explore on-line class sections of our G.E. courses including the creation of The American Musical on Stage and Screen (THTR 205), which is presently with the Curriculum Committee. We are also discussing increasing the caps on some of our G.E. face-to-face course. We are continuing to look at our articulations agreements with the universities so we can offer as many courses that transfer as possible. In addition to our on-campus activities we are pursuing additional outreach activities to bring new students on-campus</p>
8.	<p>Committee Suggestions: Pg. 92 paragraph 3 - committee encourages department to reword this paragraph, specifically comments on “Ask Gwen D...etc.), as this is a public document. Recommend removing this language.</p> <p>Thank you. The language has been removed.</p>
	<p>We see that you do a lot of amazing work. Is this workload sustainable with your current staffing?</p> <p>We are committed to the standards that are in place. We will not go backward in regard to the quality of our shows, the number of productions we mount, or the number of students involved in our department. At present, this becomes an issue only when we hire people that are not in step with what we are doing and do not understand our processes. Our design workload is applied as equally as possible to staff and faculty, and it is rare for any director to mount a show more than once a year.</p> <p>We are all committed professionals, and this is our life’s work.</p> <p>But beyond the basic attitude and operation of our department, the Theatre Arts Department would welcome another full time faculty member with open arms. This would make everyone’s life considerably easier. Filling our positions (full-time or adjunct) is difficult at best. Many theatre artists don’t hold Master’s Degrees and are difficult to hire based on minimum qualifications. The adjunct instructors we do get tend to also be working professionals who many not stay long at Grossmont College – as their professional career takes them away from teaching. Because of the constant turnover in faculty we are always in the arduous process of finding and hiring qualified instructors as well as the constant evaluations of new faculty.</p> <p>With a new building coming online before too long, one thing that cannot be over stated is the work that our technicians do. There is no room in their schedules to add additional workload in regards to a new facility.</p> <p>So to directly answer the question, can this level of production be sustained?</p>

	<p>No, because we are always doing more. In order for our students to have the best possible education we must keep up with the trends in the professional industry (technology, general play production, modern materials, publicity trends, fundraising).</p>
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And as much as it pains us to say this, if the college wants greater numbers of students, then the college will need to have greater numbers of instructors and technicians.

**THEATRE ARTS  
PROGRAM REVIEW COMMITTEE  
SUMMARY EVALUATION**

**The Program Review Committee recommends maintaining the Theatre Arts department. Furthermore, the Program Review Committee commends this department for:**

1. Maintaining extensive outreach efforts, including:
  - o 14 consecutive years of the Children's Touring Production.
  - o Annual DramaFest and TechFest for high school outreach; Free Summer Conservatory (since 2013).
  - o Producing eight productions a year (Section 1).
2. Focusing on student engagement. Examples include:
  - o The Department Chair introducing themselves to ALL classes .
  - o Cross-promoting classes within the division by having faculty guest lecture in other courses (Section 2.3).
3. Promoting student equity, including:
  - o Casting males in female roles *Cinderella, Treasure Island*.
  - o Producing an all African-American play *Piano Lesson*.
  - o Performing plays in Spanish and English - ex. *Blood Wedding* - (Section 5).
4. Engaging in creative private fundraising, i.e. Beth's House Parties (Section 7.1).
5. Representing the college extensively within the San Diego theater community (Section 7.3).
6. Maximizing department efficiency. Efforts include:
  - o THTR 101 course successfully articulated for all five THTR major prep agreements with SDSU (Section 2)
  - o Continuous modifications and improvements to course curriculum (adding THTR 101 and 132, removing THTR 100) and constant evaluation of Articulation agreements (Section 2.2)
  - o Actively recruiting students via high school and community outreach efforts (Section 1)
  - o Managing course offerings carefully to maintain fill rates over 100% since Spring 2011 (Section 8)

**The Program Review Committee recommends the following for the Theatre Arts department:**

1. Shift focus on SLOs to make assessments more meaningful for students and faculty. Specific recommendations include:
  - o Prioritize TRAC DAT training for the department to keep SLO assessments up to date.
  - o Focus analysis of SLO assessment results on how well students are learning and what the department can do to improve teaching, course delivery, etc., so that SLO assessments show what students can do or what they know as a result of taking Theatre Arts courses (Sections 2.5, 3.1 and 3.5).
2. Meet with ARC to clarify accommodations, and what limits are acceptable (57-58). Also meet with ARC to discuss training needs for Theatre Arts faculty so they are as equipped as possible to meet these challenges (Section 6.1).
3. Obtain support for facility and equipment needs. Specific recommendations include:
  - o Meet with your Dean to discuss your list of specific equipment/technology needs, with cost estimates (Section 4.3).
  - o Meet with your Dean to discuss your facility needs (Section 9.4 – Recommendations 2 and 4).
4. Meet with your Dean to pursue the successful Technical Internship Program, if resources are available (Section 4.3).
5. Improve awareness of vocational opportunities available with Theatre Arts training. Specific recommendations include:
  - o Meet with Counseling Liaison to discuss how to best communicate the degree and vocational opportunities available with a Theatre Arts degree (Section 6).
  - o Submit a proposal to the Professional Development Committee for Theatre Arts professionals to present during PD week (Section 6.1).

Academic Year	Fall		Spring	
	% Fill	WSCH/FTEF	% Fill	WSCH/FTEF
2015-16	112.4	302.2	116.4	300.3
2014-15	106.2	312.5	107.5	290.8
2013-14	113.4	332.7	116.9	291.0
2012-13	105.5	297.9	117.2	321.4
2011-12	110.6	312.4	111.0	332.8

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College President

Department Chair

Academic Program Review Chair