



PROGRAM REVIEW

Theatre Arts

April 13, 2009

Anna Budd

Mike Walsh

CAÑADA COLLEGE
 BI-ANNUAL STATE OF THE DEPARTMENT
 DATA COLLECTION DOCUMENT
 DRAFT SPRING 2009

1) Department Name: Theatre Arts

2) Curricular Offerings

a. New, deleted, “banked” and “unbanked” in the past two years (check all that apply)

Course Prefix	Course Number	Course Title	NEW	Delete	Bank	Unbank
DRAM	102	History of Theatre II			√	
DRAM	220	Acting for the Camera			√	
DRAM	208, 209, 210, 211	Acting Practicum I, II, III, IV.			√	
DRAM	150	Script Analysis	√			
DRAM	160	Latin American Theatre	√			
DRAM	212	Stage Voice	√			
DRAM	221	Stage Movement	√			
DRAM	305	Technical Production	√			

a. All current offerings except those previously identified in section A
 (check all that apply; attach a separate table as necessary)

Course Prefix	Course Number	Course Title	Date of last revision	SLO Cycle completed *
DRAM	101	History of Theatre	4/08	yes
DRAM	140	Intro to Theatre	4/08	yes
DRAM	200	Theory & Practice of Acting	4/08	yes
DRAM	201, 202, 203	Advanced Acting	4/08	yes
DRAM	233	Tues Theatre Co.	4/08	yes
DRAM	300	Play Rehearsal / Performance	4/08	yes
DRAM	305	Technical Production	4/08	yes

b. Recommended areas of curricular need based on current offerings (check all that apply; attach a separate table as necessary)

None- as you can see, I’ve just created five new courses. Until my department grows, that’s more than sufficient.

2) Enrollment Data

At a minimum include WSCH , FTE, FTES, LOAD, Retention and Success for the last two years. You may include more data if it is relevant and available. Enrollment data may be found at: [WSCH FTE FTES & LOAD](#) , [Retention and Success](#) , [Student Demographics](#), [Student Enrollment Profile](#), and [Support Services Usage](#)

a. Enrollment Data:

Dept	Metric	Fall 2004	Fall 2005	Fall 2006	Fall 2007	Fall 2008		2004-08	2005-08	2006-08	2007-08
DRAM	WSCH	352	221	135	211	265		-25%	20%	96%	26%
	FTES	11.7	7.4	4.5	7.0	8.8		-25%	20%	96%	25%
	FTE	0.9	0.7	0.6	0.7	1.0		3%	32%	60%	32%
	Load	377	302	225	288	276		-27%	-9%	23%	-4%

Dept	Metric	Fall 2004	Fall 2005	Fall 2006	Fall 2007	Fall 2008	Dept	Metric	Fall 2004	Fall 2005	Fall 2006
DRAM	Unique Headcount	73	67	43	41	45	DRAM	Unique Headcount	73	67	43
	Success Rate	74%	77%	79%	77%	74%		Success Rate	74%	77%	79%
	Retention Rate	79%	91%	89%	87%	83%		Retention Rate	79%	91%	89%
Dept	Metric	Fall 2004	Fall 2005	Fall 2006	Fall 2007	Fall 2008	Dept	Metric	Fall 2004	Fall 2005	Fall 2006

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b. Certificate, degree, and transfer status (If applicable and available) Report data on certificate, degree, and transfer status for the past 2 years with the most recent on the right.

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Year	2007	2008
Certificates		
Degrees	1	
Transfer		

c. Please comment on any trends that you see in the programs WSCH, FTES, LOAD, success and retention rates. Include factors that affect the rates and how college services are used to provide multiple avenues for student success. Include an indication of the other goals that your students have in taking your courses and how they may be meeting multiple educational goals i.e., job out, promotion, retraining etc.

The steady decline in WSCH, FTES, and FTE from the period of Fall 2004 to Fall 2006 represents a diminishing of the department’s resources and institutional support during that period, in which the department was reduced to one part-time instructor. The steady increase in WSCH, FTES, and FTE reflects a revitalization of the program and an increase in resources, institutional support, and energy since I was hired to lead the program.

3) Faculty and Staff hiring requests: if a position has been requested then attach the justification. If the position will be requested please provide a brief description of the justification.

a. Full time faculty

b. Adjunct Faculty:

My enrollment for my combined acting classes (DRAM 200, 201, 202, 203) for the Spring of 09 is 34 students. This is a very large enrollment for an acting class, in which stage time, one-on-one coaching, and individualized feedback is recognized in the industry (both at the academic and professional levels) as the most effective means of supporting an actor’s creative development. Therefore the larger the acting class, the less progress student actors will make.

Students are very aware of this, and it is difficult to keep morale up in a situation where student engagement is lower than it could be in a smaller class. My concern is that we may actually see enrollments decrease as students become decreasingly tolerant of watching others perform while waiting for their turn.

If my enrollments in the acting classes reach or exceed 40 students in the Fall of 09, I propose that we split the class in two: 20/20, giving the second class to the same adjunct that will be teaching Intro to Theatre through EPA Phoenix (see item B5).

M. Walsh F/T Tech

c. Staff

If we are to increase the number and complexity of our production offerings, we will need to hire at least a part-time theatre production technician to assist with the construction and rigging of scenery and with the execution of lighting for those productions.

4) Professional development needs:

I may need to take a dance and / or a singing course to update my skills in preparation for my Stage Movement and Stage Voice courses.

5) Equipment Requests

Flex Theatre

Seating

The seating is generally uncomfortable and does not provide adequate flexibility for a “Flexible” theatre space, since the two seating units are not really be arranged in any useful artistic configuration beyond the single sided “proscenium” set-up. To correct this, we would should purchase Wenger 3’ X8” Risers in a variety of heights with padded armchairs. This would allow for much greater flexibility in seating configuration and therefore a more complete educational experience for our students.

Lighting

The lighting is fairly complete; however the addition of intelligent lighting equipment such as fixtures and scrollers would give us the opportunity to bring our instruction in lighting into the current century.

The lighting control boards in both theatres are over ten years old, and should be replaced with more current technology.

Sound

We plan to introduce digital sound equipment into the flex theatre which will be only minimally expensive at this point. We have begun this process through the instructional equipment process.

Cost?

6) Facilities Requests: (Either new or maintenance issues)

Main Theatre

Orchestra Pit

The moveable orchestra pit in the Main theatre was eliminated in the recent theatre “modernization”.

The permanent covering of the pit area should be replaced with moveable stage covering so that we can use the orchestra pit again.

Follow Spot area

The Windows overlooking the theatre have been welded shut as a result of budget shortfalls in the recent renovations. This should be corrected so that we can again operate a follow spot in the main theatre.

The lack of a follow spot position and a functional Orchestra pit seriously limit the types of productions that we can offer impeding our student's professional development.

For our department to stay current, to train students in the technology that is actually being used in the industry, we need to continually upgrade our facilities and equipment. Theatre is an industry which is constantly evolving and changing, and the only way to train our students for a professional career in theatre is to stay current with new technology.

7) **Additional Request:**

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Since the production program by its nature costs a certain amount of money to carry out, it would be useful to have a supply budget (fund 1, 4510) to fund this activity. Currently, we must transfer money from the foundation and the trust account to fund the production costs. This happens only after a considerable amount of paperwork by Mike, Joan and Anna which takes time that could well be spent on more useful endeavors. Even if we are still funded only by the money we earn in various ways, it would be more efficient if we could start each year with a certain amount of money in the 4510 account for Theatre arts.

THEATRE ARTS
CAÑADA COLLEGE
COMPREHENSIVE PROGRAM REVIEW EXECUTIVE SUMMARY
(2 page maximum)

Short Summary of Findings

Type your summary here:

History

It is important to consider the history of the Theatre Arts Department when evaluating its growth. The Department downsized from one full time professor from 2001 – 2005 to **one** adjunct professor from 2005-2007. The current full time instructor was hired in the Fall of 2007. The impact of this downsizing can clearly be seen in the unique headcount from 2004 to the Fall of 2007, as can the upswing since the restoration of the full time position:

Dept	Metric	Fall 2004	Fall 2005	Fall 2006	Fall 2007	Fall 2008	Spring 2009
DRAM	Unique Headcount	73	67	43	41	45	66

Enrollments

The Theatre Arts Department is Growing. Since the Fall of 07, The two “flagship” courses of the Theatre Arts Department, Acting and Intro, show a steady increase in enrollment, with a dip in the Fall of 2008. Enrollments for this semester, Spring 09, are solid, and show significant improvement over enrollments for those same classes in the Fall of 2007. A similar but obviously more gradual trend can be seen with the Play Production Lab (the Rehearsal and Performance course is a special case, as I can only enroll a number of students equal to the number of roles available).

Three Strengths of the Program

1. It is growing in its size, both in the number of students and in the attendance of its productions – there is an overall feeling that “the word is out.”
2. Since the fall of 2007 the Theatre Arts professor and the Technical Director have increased the production values and the overall professionalism of the Department’s two annual shows, as well as of its Student One Act Festival.

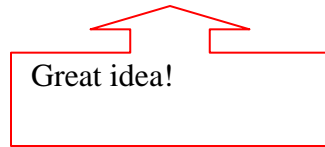
Great progress!

3. The Theatre Arts Department has begun to form partnerships with other departments and organizations, such as the Fashion Department and the Redwood Symphony.

Three Suggestions for Improvement

1. Increase the number of professional associations with theatre companies, both in the South Bay and San Francisco – offer students more internship opportunities, and bring in guest lecturers.

2. Continue to find ways to connect Theatre Arts with the work of other Departments (Fashion, English, Music, Art), and also continue to find ways to connect Theatre Arts classes with each other (i.e. the acting class performing scenes from the plays being read by the Introduction to Theatre class).
3. Broaden and strengthen outreach into the community (high school, adult schools, local businesses and arts organizations), growing both enrollments, audience base, and potential collaborative partnerships.



CAÑADA COLLEGE
COMPREHENSIVE PROGRAM REVIEW SELF-STUDY DOCUMENT

In preparing this Program Review, keep the college mission in mind as a reminder that Program Review is to ensure that all programs are aligned with the institutional mission.

Cañada College's Mission: It is the mission of Cañada College to ensure that students from diverse backgrounds achieve their educational goals by providing quality instruction in transfer and general education courses, professional/technical programs, basic skills and activities that foster students' personal development and academic success. Cañada College accepts responsibility for serving the community's diverse needs for lifelong enrichment and highly values close teacher to student teaching and learning relationships, support services and a co-curricular environment that contributes to personal growth and success for students.

PROGRAM NAME: Theatre Arts

PART A: Overview of Program

1. If the program has completed a previous self-study, evaluate the progress made toward previous goals.

The Theatre Arts program completed a self-study in 1993, in which the following goals were set:

- 1) *Establish a half-time Performing Arts Business Manager / Coordinator.*
 - a. *This goal has not been met. I proposed a similar position via the President's Innovation Fund, and although I was told that although we do not have the resources to create this position at this time, I was offered financial support to develop a brochure.*
- 2) *Market the Main Theatre for more use by outside groups.*
 - a. *This goal has been met –the theatre is booked solid up to a year in advance.*
- 3) *Increase awareness and appreciation of the Drama program on campus.*
 - a. *This is an ongoing effort.*
- 4) *Institute a monthly showcase productions*
 - a. *We do not have the resources for this project at this time.*
- 5) *Restore the production schedule to six productions a year.*
 - a. *We do not have the resources for this project at this time.*
- 6) *Install signs indication location of Flex Theatre, Main Theatre, and Parking.*
 - a. *This has been done.*
- 7) *Ensure that academic counselors are provided with accurate information re: Theatre Arts courses.*
 - a. *This has been done.*

2. State the goals and focus of this program and explain how the program contributes to the mission, comprehensive academic offerings, and priorities of the College and District.

The goals of the Theatre Arts Department at Cañada College are:

- 1) To develop in our students the level of discipline, respect, and professionalism required to do great work in the theatre.
- 2) To train the next generation of theatre-makers in the various theatrical disciplines (acting, directing, design, playwriting, stage management, etc), with an emphasis on individual discovery, exploration, and problem-solving.
- 3) To inspire our students to discover and develop their unique voice, vision, and talents.
- 4) To inspire the next generation to attend and support live theatre.
- 5) To examine theatre, both historical and contemporary, in the context of the society from which it springs, gaining insight into the complex psychological and sociological dynamics of the individual, the community, the society, and the state.
- 6) To elevate the level of empathy and understanding in our community and to intensify our collective sense of inter-connectedness through the theatre arts.

Theatre Art Department’s Goals in relation to Canada College’s Mission Statement:

The College Mission Statement states that the college is to provide “activities that foster students’ personal development and academic success.” The Theatre Arts Department’s goal of supporting each student’s unique voice, vision, and talent reinforces that goal. Furthermore, The Theatre Arts Department at Cañada College is the only theatre arts department in the district.

Theatre Art Department’s Goals in relation to Canada College’s General Education Student Learning Outcomes:

- 1) Apply basic knowledge of the arts, math and sciences to solve everyday problems and comprehend the ideas of others.

The practice and discipline of making theatre involves a great deal of problem-solving; the act of making theatre *requires* that one understand the ideas of others, while the act of attending theatre *inspires* it.

- i. To train the next generation of theatre-makers in the various theatrical disciplines (acting, directing, design, playwriting, stage management, etc), **with an emphasis on individual discovery, exploration, and problem-solving.**
 - ii. To elevate the level of **empathy and understanding** in our community and to intensify **our collective sense of inter-connectedness** through the theatre arts.
- 2) Use communication skills and technology to interact with others and express ideas in a diverse society.
 - a. The making of theatre demands an intense amount of clear and fluid communication, often bringing together a diverse ensemble that must then work together for a common goal.
- 3) Find, evaluate, document, and use ideas derived from a variety of information sources.
 - a. Theatre is an excellent source of ideas, controversies, and perspectives gathered and explored through the centuries.
 - i. To examine theatre, both historical and contemporary, in the context of the society from which it springs, **gaining insight** into the complex psychological and sociological dynamics of the individual, the community, the society, and the state.
- 4) Use critical and constructive thinking for solving problems and making informed decisions on ethical issues / Cultivate a set of values for personal and civic life as a responsible participant in a global community.
 - a. Because theatre both demands and inspires powerful empathy and understanding, and because theatre very often explores ethically challenging situations, it can lead to an elevated self-awareness in those critical moments of decision-making.

3. If the student population has changed, state how the program is addressing these changes. Document the demographic trends.

Unique		73	67	43	41	45					
DRAM	African-										
DRAM	American	6	6	2	2	1	8%	9%	5%	5%	2%
DRAM	Asian or Pacific										
DRAM	Islander	4	9	5	1	1	5%	13%	12%	2%	2%
DRAM	Caucasian	30	23	24	21	28	41%	34%	56%	51%	62%
DRAM	Hispanic	26	22	7	12	8	36%	33%	16%	29%	18%
DRAM	Native-										
DRAM	American	1			1		1%	0%	0%	2%	0%
DRAM	Other										
DRAM	Ethnicity	6	7	5	4	7	8%	10%	12%	10%	16%

The Theatre Arts Department needs to attract more Hispanic and African American students. One strategy under consideration would be to produce work that may require more diverse casting, such as a play from the prolific Golden Age of Spain from playwrights such as Lope de Vega or Pedro Calderón de la Barca.

WSCH, FTES, FTE & Load

Dept	Metric	Fall 2004	Fall 2005	Fall 2006	Fall 2007	Fall 2008	2004-08	2005-08
DRAM	WSCH	361	329	141	217	304	-16%	-8%
	FTES	12.0	11.0	4.7	7.2	10.1	-16%	-8%
	FTE	0.9	1.1	0.6	0.7	1.2	25%	3%
	Load	387	290	235	296	262	-32%	-10%

Retention And Success

Dept	Metric	Fall 2004	Fall 2005	Fall 2006	Fall 2007	Fall 2008	Spring 2009
DRAM	Unique Headcount	73	67	43	41	45	66
	Success Rate	74%	77%	79%	77%	74%	
	Retention Rate	79%	91%	89%	87%	83%	

Course Enrollment

Fall 2007		Spring 2008		Fall 2008		Spring 2009	
DRAM 140 (Intro)	16	DRAM 140 (Intro)	20	DRAM 140 (Intro)	10	DRAM 140 (Intro)	26
DRAM 200 – 203 (Acting)	20	DRAM 200 – 203 (Acting)	28	DRAM 200 – 203 (Acting)	16	DRAM 200 – 203 (Acting)	32
		DRAM 233 (Play Production Lab)	11	DRAM 101 (History of Theatre)	12	DRAM 233 (Play Production Lab)	13
DRAM 300 (Rehearsal and Performance)	9	DRAM 300 (Rehearsal and Performance)	17	DRAM 300 (Rehearsal and Performance)	10	DRAM 300 (Rehearsal and Performance)	11
		DRAM 680 (as Stage Movement)	10				

Great increase

The two “flagship” courses of the Theatre Arts Department, Acting and Intro, show a steady increase in enrollment, with a dip in the Fall of 2008. Enrollments for this semester, Spring 09, are solid, and show significant improvement over enrollments for those same classes in the Fall of 2007. A similar but obviously more gradual trend can be seen with the Play Production Lab. The Rehearsal and Performance course is a special case, as I can only enroll a number of students equal to the number of roles available.

Gender

DRAM	Unique Headcount	73	67	43	41	45		
DRAM	Female	29	39	24	25	20	40%	58%
DRAM	Male	44	27	18	16	24	60%	40%
DRAM	Gender NA						0%	1%

Age

DRAM	Unique Headcount	73	67	43	41	45	
DRAM	Less than 20 yrs old	25	31	19	20	21	34%
DRAM	Between 20 & 29 yrs old	39	25	21	16	18	53%
DRAM	Between 30 and 49 yrs old	5	9	2	4	2	7%
DRAM	50 Years old & older	4	2	1	1	4	5%

Education Level

DRAM	Unique Headcount	73	67	43	41	45
DRAM	No High School Degree	1	5	2	1	2
DRAM	Concurrent Enrollment					
DRAM	High School Degree or Equiv	55	52	35	35	34
DRAM	Foreign Secondary Degree	1	2	1		
DRAM	Post Secondary Degree	6	2	1	2	6

4. If the program utilizes advisory boards and/or professional organizations, describe their roles.

The Theatre Arts Department works with Theatreworks to offer the annual Summer Acting Intensive. The Theatre Arts Department is currently in the process of creating an internship opportunity with Dragon Theatre in Palo Alto.

PART B: Curriculum

1. Describe how the courses offered in the program meet the needs of the students and the relevant discipline(s). (This may be answered through narrative or quantitative evaluation).

The Theatre Arts Department’s GE courses (Intro to Theatre, History of Theatre) are broad enough to give my students a strong base of understanding for how theatre generally works, both creatively and logistically, as well as how it started, where it’s been, and current developments. My selectives allow students to specialize in either acting/directing/playwrighting, or in design/management/ business of theatre.

2. State how the program has remained current in the discipline(s).

The current Theatre Arts professor was hired just two years ago to revitalize and invigorate the program. Two of the Theatre Arts Department’s four productions are of plays that have been written in the last twenty years. The current Theatre Arts professor continues to develop her own work (playwrighting, solo performance), to attend regional theatre arts conferences and meetings, and to maintain relationships with her colleagues in the field.

3. All course outlines in this program should be reviewed and, if appropriate, revised every six years. If this has not occurred, please list the courses and present a plan for completing the process.

The Theatre Arts Department completed this process in the Spring of 2008.

- If external accreditation or certification is required, please state the certifying agency and status of the program.
- Describe how your program is articulated with similar departments within SMCCCD, the Sequoia High School District and/or other four year institutions. (Include articulation agreements, common course numbering etc.)

The Theatre Arts Department is in the process of working with Jenny Castello to hire a part-time faculty member to teach an Introduction to Theatre course at East Palo Alto Phoenix High School in Fall 09. The plan is to start with that course offering, then work with that high school to offer a Theatre Arts course every semester, and then to take it even one step further and reach out to other high schools in the area, promoting our classes here at Canada and perhaps developing more middle college classes.

Non @ this time nor could we gener

Students take gen. college classes. No special college cohort classes

Articulation Agreements with Other Colleges & Universities:

College or University	College or University Course	Transferable Cañada Course
San Francisco State	TH A 130 Acting Workshop I	DRAM 200 Theory and Practice of Acting
CSU Chico	THEA 160 Foundations of Acting	DRAM 200 Theory and Practice of Acting
Humboldt State	TFD 105 Acting	DRAM 200 Theory and Practice of Acting
San Jose State	TA 10 Theatre Appreciation	DRAM 140 Introduction to Theater
	TA 17 Intermediate Acting	DRAM 201 Advanced Acting I

A goal for Theatre Arts is to make as many of the courses as possible fulfill the requirements for degree applicable, transferable, and CSU GE /IGETC, in order to attract more students who are not Theatre Arts majors, but who want to take a Drama course to fulfill these requirements.

6. Discuss plans for future curricular development and/or program modification.

In the Spring of 2008 the Theatre Arts Department submitted COR for several new courses. My work in the future will be in continuing to bring students from one class to work with students in another (for instance, students in acting class performing scenes from plays my Into to Theatre students are reading).

Great idea Coop Ed mode I was great

This semester the Theatre Arts Department is working with the Redwood Symphony in our co-production of Every Good Boy Deserves Favor.

The Theatre Arts Department is working with Ronda and Judy in the Fashion Design Department to link our two programs together: Fashion Design students would build and organize costumes for Theatre Arts productions, and I will include specific Fashion Design courses in my AA selectives.

The Theatre Arts Department will be looking into making similar arrangement with the Dance Department.

PART C: Student Outcomes

- Please attach all Bi-Annual State of the Department reports from the past six years.

2. Update any analysis to include a summary of all years. Attach student learning outcomes here.

PART D: Faculty and Staff

1. List current faculty and staff members in the program, areas of expertise, and how positions contribute to the program success.

Michael Walsh, Theatre Designer/ Technical Director.

- Teach all areas of technical theatre including scenery, lighting, sound and rigging.
- Design and build scenery for all Theatre arts Department productions.
- Design and implement lighting for the Theatre Arts Department productions.
- Supervise, manage and maintain all of the theatre facilities and the scene shop.
- Recruit, train and supervise student and short term workers for who work for the Theatre arts Department and other theatre productions and events on campus.

Anna Budd: Professor, Playwright, Director, Actor, Fight Choreographer.

- Teach all Theatre Arts Courses related to acting, directing, playwrighting, producing, movement, voice. theory, and history.
- Prepare students for their professional careers in theatre arts both in the classroom and through one-on-one career counseling.
- Produce two main shows plus the Student One Act Festival annually – production duties include casting, promotion, rehearsal, and box office.
- Promote and support the department's classes, productions, and activities, raising awareness of and appreciation for the Theatre Arts Department, both on campus and off.
- Reach out to other professional organizations in the area to create internship and job opportunities.

2. List major professional development activities completed by faculty and staff in this program in the last six years and state what development is needed or proposed by faculty in this program.

Anna Budd works in professional theatre outside the college as a director, actor, and playwright with companies such as Three Wise Monkeys, Dragon Theatre, and the Playwrights Center of San Francisco. She attends professional workshops and conferences through Theatre Bay Area and its affiliates, and attends theatre regularly. She is a member of Theatre Bay Area, the Dramatists Guild, and Theatre Communications Group.

Mike Walsh works in professional theatre outside the college on an on-going basis primarily as a scenic and lighting designer with companies such as San Jose Stage company, Teatro Vision and Center Repertory company. He attends professional workshops and sees a variety theatre to keep up with new innovations in the technical theatre world. He is a member of Theatre Bay Area, Theatre Communications Group and United Scenic Artists Local 829.

3. Describe the departmental orientation process for new full-time and adjunct faculty and staff (please include student workers such as tutors and aides).

The Theatre Arts Department will be training a Box Office Manager for each of my shows – there is a very specific procedure for this that I have developed with Vickie Nunes, it is attached.

PART E: Facilities, Equipment, Materials and Maintenance

1. Discuss the quality and accessibility of the facilities, equipment, equipment maintenance, and materials available to the program. List projected needs.

Flex Theatre

Accessibility is fine.

Drapes are in good condition.

Seating

The seating is generally uncomfortable and does not provide adequate flexibility for a “flexible” theatre space, since the two seating units can not really be arranged in any useful artistic configuration beyond the single sided “proscenium” set-up. To correct this, we would purchase Wenger 3’X8” Risers in a variety of heights with padded armchairs. This would allow for much greater flexibility in seating configuration and therefore a more complete educational experience for our students.

Lighting

The lighting is fairly complete; however the addition of intelligent lighting equipment such as fixtures and scrollers would give us the opportunity to align our instruction in lighting with current industry standards.

The lighting control boards in both theatres are over ten years old, and should be replaced with more current technology at the earliest reasonable opportunity.

Sound

We plan to introduce digital sound equipment into the flex theatre which will be only minimally expensive at this point. We have begun this process through the instructional equipment process.

Replacement of the Sound Board Window in the Flex Theatre

During the recent renovation of the theatre facilities, the sliding glass window above the sound mix board in the flexible theatre booth was replaced with a solid plate glass window which does not open. It is important that this window be changed back to a sliding glass window for two reasons. First, it would greatly facilitate communication between the stage and the booth during technical rehearsals (currently the nonfunctional window essentially sound proofs the booth, unless monitors and talk-back mics are on). Ease of communication with and between students working these two areas during tech. rehearsals is critical. The second reason is that the person operating the soundboard can no longer hear what the sound sounds like in the house. He/she only hears the sound through a monitor – which is not, unfortunately, an accurate representation of how the audience hears it. It is critical to student learning that the student sound designer experience the sound accurately, and in a theatre like the Flex where the mix board can't be moved out into the house, this can only be achieved by having a window that opens.

Main Theatre

Orchestra Pit

The moveable orchestra pit in the Main theatre was eliminated a number of years ago.

The permanent covering of the pit area should be replaced with moveable stage covering so that we can use the orchestra pit again – both as an educational tool for our students (especially our tech students), and in preparation for the eventual restoration of musical theatre into our program.

Follow Spot area

The Windows overlooking the theatre were welded shut a number of years ago.. This should be corrected so that we can again operate a follow spot in the main theatre, again for the purposes of remaining current with industry standards, providing our students with more relevant training, while also providing the Theatre Arts Department greater flexibility in the types of plays it can produce (helpful in its efforts to grow its audience base). Theatre is an industry which is constantly evolving and changing, and the only way to train our students for a professional career in theatre is to stay current with new technology.

2. Describe the use and currency of technology. List projected needs.

See above.

- 3. If applicable, describe the support the program receives from industry. If the support is not adequate, what is necessary to improve that support?**

N/A

PART F: Budget Request

- 1. What faculty positions will be needed in the next six years in order to maintain or build the department?**

At some point (when we're in better economic standing) the Theatre Arts Department will propose splitting the acting class into 20 beginning students (DRAM 200) and 20 intermediate and advanced students (DRAM 201,202,203). Currently the enrollment for the combined acting classes (DRAM 200, 201, 202, 203) for the Spring of 09 is 34 students. This is a very large enrollment for an acting class, in which stage time, one-on-one coaching, and individualized feedback is recognized in the industry (both at the academic and professional levels) as the most effective means of supporting an actor's creative development. It would be to the benefit of the Theatre Arts Department to be able to market smaller class sizes – again, when such a move is economically feasible.

- 2. What staff positions will be needed in the next six years in order to maintain or build the department?**

If we are to increase the number and complexity of our production offerings, we will need to hire at least a part-time theatre production technician to assist with the construction and rigging of scenery and with the execution of lighting for those productions.

- 3. What equipment will be needed in the next six years in order to maintain or build the department?**

See F1.

- 4. What facilities will be needed in the next six years in order to maintain or build the department?**

See F1.

PART G: Additional Information

- 1. Describe any other pertinent information about the program that these questions did not address?**

Since the production program by its nature costs a certain amount of money to carry out, it would be useful to have a supply budget (fund 1, 4510) to fund this activity. Currently, the Theatre Arts Department transfers money from the foundation and the trust account to fund the production costs. This happens only after a considerable amount of paperwork by Mike, Joan and Anna. Even if we are still funded only by the money we earn in various ways, it would be more efficient if the Theatre Arts Department could start each year with a certain amount of money in the 4510 account for Theatre arts.

CAÑADA COLLEGE EVALUATION OF THE COMPREHENSIVE PROGRAM REVIEW PROCESS

To improve the Program Review process your help and suggestions are instrumental. We ask that all parties responsible for preparation of this review have input into the evaluation. After completion of the Program Review process, please take a few moments to complete and return this evaluation to the chair of the Curriculum Committee.

Program Name:

Estimate the total number of hours to complete your Program Review:

8

Was the time frame for completion of Program Review adequate? If not, explain.

Yes.

Was the instrument clear and understandable? Was it easy to use? If not, explain and offer suggestions for improvement.

No problems, no suggestions.

Were the questions relevant? If not, please explain and offer specific suggestions.

Yes, the questions were relevant.

Did you find the Program Review process to have value? If not, please explain and offer suggestions.

I believe it's a useful process in that it helps to sharpen goals, and to identify areas that are working and not working. I can foresee this process getting a bit tedious / redundant, as I'm fairly sure that every semester my goals will continue to be to recruit more students, diversify the student body, increase outreach to the community, and broaden the Theatre Arts Department's audience base. However, that redundancy may just be an unavoidable, inherent part of this process.

**Was the data you received from administration complete and presented in a clear format?
Would you like additional data?**

No, I thought the data was complete and presented clearly.

Please offer any comments that could improve and/or streamline Program Review!

CAÑADA COLLEGE
Comprehensive Program Review
Comments Sheet

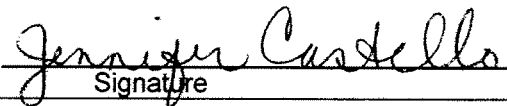
Program Name: Theatre Arts

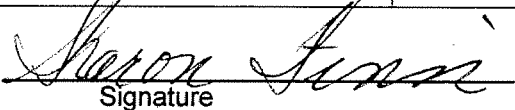
Page	Comment	Commentator
3	Good	Linda Hayes
3	??	Linda Hayes
4	Mike Walsh F/T Tech	Linda Hayes
4	Cost?	Linda Hayes
5	Requested \$?	Linda Hayes
6	Great progress!	Linda Hayes
7	Great idea	Linda Hayes
10	Great increase!	Linda Hayes
12	Students take gen. college classes. No special college cohort classes	Linda Hayes
12	Non at this time nor could we generate enough interest for class	Linda Hayes
12	Great idea Coop Ed model was great	Linda Hayes

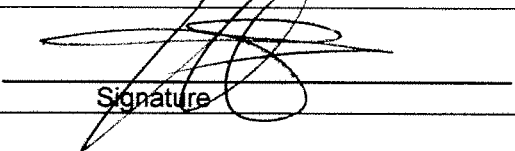
CAÑADA COLLEGE
PROGRAM REVIEW
INSTITUTIONAL RESPONSE SHEET

Program Name: **Theatre Arts**

Thank you for your time and effort in preparing this Program Review. Your Executive Summary, with recommendations, has been sent to the Planning/Budget Committee and the Board of Trustees.

#1. Division Dean	 Signature
Comments:	

#2. Curriculum Committee Chair	 Signature
Comments:	

#3. College Vice President	 Signature
Comments: <i>See Comments Sheet.</i>	