

# All Fields Report

## Program Overview

<b>Program</b>	THEATRE ARTS Theatre Arts
<b>Does this program have a CTE component?</b>	Yes
<b>Academic Year</b>	2014/2015
<b>Review Period</b>	6 Year
<b>Service Areas</b>	

## Program Description and Goals

*This section addresses the big picture. Prompts should help you describe your program and goals and the relationship to the institutional mission, vision and goals, and how the program is funded.*

### **1. Describe the program and/or service area under review and how the program supports the mission of Santa Monica College.**

The Theatre Arts Department comprises courses currently taught in Instructional as well as Career Technical Education (CTE) categories.

We offer the following Degrees and Certificates:

- AA Theatre
- AA-T Theatre Arts
- AS- Technical Theatre
- Certificate of Achievement- Technical Theatre

Our Instructional areas include courses in Acting Techniques- Theory and Practice, Theatre Production, Introduction to Theatre and Theatre History. They lead to the completion of an Associate of Arts degree and also prepare students for transfer to four-year institutions. We recently created a transfer degree (AA-T Theatre Arts) for students planning to transfer into CSUs.

In the fall of 2013, we introduced a CTE Program in Technical Theatre. Areas of study include Introduction to Theatre, Theatre History, Stagecraft, Stage Lighting, Stage Costuming, Stage Sound (introduced in Spring 2014), Stage Make-Up and Technical Theatre Production. In Fall 2015 we will be introducing a new course: Scenic Painting Techniques. Other courses including Stage management and Theatre management are also planned for future offerings. The CTE program offers a 19-unit Certificate of Achievement, leads to an Associate of Science degree, transfer to four-year institutions and/or employment in various areas in Technical Theatre.

Our Acting courses consist of scene study in Modern Realism and Historical Styles ranging from Greek to Post-Modern. We also offer multiple levels of courses in Voice Development for the Stage, Stage Movement, and an Advanced Audition Workshop.

Annually we produce for the public 4 Main Stage productions, 2 Studio Stage productions, a Summer production as part of Theatre for the Younger Audience, 2 Musical Theatre Workshop Presentations, 2 Historical Styles Workshop Presentations, an annual Presentation of 10-minute plays from the Directing class, and during the winter intersession, an Audition Workshop Presentation. Several of our productions are original plays and musicals. Some original productions since the last program review in 2009 are: *Frankenstein*, *Alice's Looking Glass Wonder*, *Hamlet/Oedipus*, *The Good Woman of Szechwan (new translation)*, *Hyperbole*, *Cesar and Ruben*, *Heart Mountain*, *A Child's Version of A Midsummer Night's Dream*, *Richard II+I*, and *Locals Only!*.

For the first time at Santa Monica College, as part of the I<sup>3</sup> (Institutional Imagination Initiative) strategic initiative, the Theatre Arts Department led a multi-departmental collaboration. Eleven departments worked together harmoniously to create a successful multi-media musical production, *Locals Only!* using their respective expertise and technology.

The Theatre Arts Department participates in the annual Kennedy Center/ American College Theater Festival by entering its productions to compete regionally and nation-wide against productions from other colleges and universities. Several students are nominated and participate in the Irene Ryan Acting Scholarship Competition each year. Our Technical Theatre students compete in different Technical categories like Stage Management, Set Design, Make-Up Design, Lighting Design and Costume Design. We have had great success with our productions being selected for the festival multiple times and performed at the festival. Our Acting and Technical Theatre students continue to win or advance in various categories.

The Theatre Arts Department includes 4 Full-Time faculty, 15 adjunct faculty, 4 Technical Theatre Staff members and 1 Administrative Assistant. Despite our small numbers, department members are involved in various college committees and the CTE advisory committee. Department members continue to develop contacts with the industry and build expertise in their field. Faculty members engage in forging relations with 4-year colleges to help facilitate transfer of our students into those institutions.

We are committed to supporting the mission of Santa Monica College. Faculty and staff members strive to provide a safe and inclusive learning environment and encourage intellectual and creative exploration to support student goals. Our students are exposed to a rich diversity of cultures through the course materials presented as well as through group interactions in class and in our productions. They understand their place in a global and diverse society and gain empathy for different cultures by performing character roles in acting scenes and productions, building the sets, lights, costumes, props, designing make-up or working as crew for a production. They learn teamwork, responsibility and understand their critical contribution to society.

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**2. Identify the overarching goal(s) or charge/responsibilities of the program or service area. If appropriate, include ensuring/monitoring compliance with state, federal or other mandates.**

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We have identified the overarching goals of the Theatre Arts Department, which are closely aligned with SMC's mission. They are as follows:

1. To produce qualified and skilled students who are confident to pursue careers or interests in any of the following professions: Actor, Director, Stage Manager, Set/ Light/ Sound/ Costume/ Make-Up Designer, Stage Technician, Reviewer as well as be educated audience members. This is achieved by offering quality courses and excellent training in many aspects of Theatre.
2. To facilitate in the successful and smooth transfer of students to four-year colleges and other prestigious institutions. This is done at two levels:
  - For the transfer student, we offer classes that introduce an appreciation of theatre and instill in the student a deep respect for the processes that are involved in creating a theatrical production.
  - For the vocational student who wishes to pursue a career in theatre, we offer quality training in the skills and craft of theatre as well as support services that prepare the student well for competitive auditions to get accepted in prestigious theatre programs.
3. To provide community service by producing high-quality professional-level productions that can be enjoyed by students, the college and the community at large. In addition, introduce the theatre experience to children in order to instill a life-long appreciation for live performance through our summer productions for younger audiences. Also, offer whenever possible, master classes and lectures free to the students and the community, exploring various aspects of theatre.

**3. If applicable, describe how the Institutional Learning Outcomes (ILOs), Supporting Goals, and/or Strategic Initiatives of the institution are integrated into the goals of the program or service area.**

The Theatre Arts Department is committed to supporting the Institutional Learning Outcomes at Santa Monica College. In keeping with this commitment, we have created our own Department/ Program Outcomes which align with the ILOs.

Theatre Arts Department Learning Outcomes

Upon completion of courses in this department the student will develop the following abilities:

1. Hone performance, design, analytical or technical skills leading to performance in the capacity of at least one of the following: Actor, Director, Stage Manager, Set/ Light/ Sound/ Costume/ Make-Up Designer, Stage Technician, Reviewer, Educated Audience Member

As assessed by:

One or more of the following depending on area of study:

- Performance in a theatre arts production or in-class scenes.
- Serving in a technical capacity for a theatre arts production.
- Evaluating performances and submitting papers.

2. Evaluate and appreciate a theatrical performance by recognizing the inherent components that go into creating theatre, including the research involved, the collaboration among designers and directors, the rehearsal process and the technical skills involved in making a play come to life.

As assessed by:

- Attendance of theatre arts productions and submitting a written paper according to guidelines set by instructor.
- Performance in a theatre arts production or in-class scenes.
- Serving in a technical capacity for a theatre arts production.

3. Compete for work (in any of the capacities mentioned in outcome #1) in the professional world, as our student theatre environment is highly representative of what occurs in professional theatre. Students will also develop the skills to compete for a place in an institution of higher learning in the relevant field of study.

As assessed by:

- Feedback from former students successful in the theatre or related industry.
- Transfer to prestigious institutions of higher learning in their chosen field.
- Testimonials from students and institutions.

### Institutional Learning Outcomes

Santa Monica College students will:

1. Acquire the self-confidence and self-discipline to pursue their intellectual curiosities with integrity in both their personal and professional lives.
2. Obtain the knowledge and skills necessary to access, evaluate, and interpret ideas, images, and information critically in order to communicate effectively, reach conclusions, and solve problems.
3. Respect the inter-relatedness of the global human environment, engage with diverse peoples, acknowledge the significance of their daily actions relative to broader issues and events.

4. Assume responsibility for their impact on the earth by living a sustainable and ethical lifestyle.

5. Demonstrate a level of engagement in the subject matter that enables and motivates the integration of acquired knowledge and skills beyond the classroom.

All three Theatre Arts Department Learning Outcomes support/ map to ILO #1, 2, 3, 4 and 5 because:

1. Students pursuing various aspects of theatre gain self-confidence, either in performance, technical or analytical fields to pursue their intellectual curiosities with integrity in both their personal and professional lives.

2. Students are able to obtain the knowledge, interpret and analyze ideas, images and information. That is clearly visible in the public or in-class performances and technical work produced. This is visible to an audience, as well as in the papers and test assignments; all of which communicate effectively, reach conclusions, and solve problems.

3. Theatre explores all aspects of humanity and has done so throughout the ages. Through theatre, students gain insight into the historical, cultural, social and contemporary lives of humans spanning globally and throughout the millennia.

4. Our department supports ILO#4. Faculty in courses use electronic media in communication with students as well as in distributing handouts. These efforts help with sustainability. Also, the department is rigorous in implementing recycling, becoming paperless whenever possible. We also practice reusing materials for production sets, props, lights and costumes. For example, the wood for platforms and flats for one production are used multiple times for different shows. Costumes from one show are altered and have a new life in a different show. As a whole, the department encourages and practices a sustainable and strict code of ethical conduct adhered to by faculty, staff and students.

5. Students in Theatre spend long hours honing their craft and skills. They go above and beyond the requirements of their courses by volunteering on projects for SMC, other departments or for the community at large.

**4. If your program receives operating funding from any source other than District funds identify the funding source. If applicable, note the start and end dates of the funding (generally a grant), the percentage of the program budget supported by non-District funding, and list any staff positions funded wholly or in part by non-District funds. Do not include awards for non-operational items such as equipment (ex. VTEA) or value added activities (ex Margin of Excellence).**

The Theatre Arts Department does not receive operating funding in the form of grants other than Perkins and allied funds for the CTE program and general District operating costs. We do maintain an Auxiliary account funded by ticket sales from productions, which pays for most production costs other than faculty and staff salaries. The Auxiliary account generally pays for sets, costumes, make up materials and front-of-house and box office operations.

## Populations Served

*In this section you will provide information that describes who your program or service area serves. When comparing data from different periods, use a consistent time frame (ex. Compare one fall term to another fall term)*

### Saved Information For Populations Served

#### Area/Discipline Information Pertains To

*All Disciplines (answered once)*

**1. Describe your students in terms of ethnicity, race, gender, age, residency status, citizenship, educational goal, enrollment status, and full/part-time status. Note any changes in student or enrollment data since the last six-year program review and the possible reasons for the changes.**

Our students are comprised of recent high school graduates, high school advanced placement students, students working towards transfer to universities, students looking for technical training who then enter directly into the workforce, students with degrees returning to further hone their skills, and students who enroll in our classes for enrichment, sometimes after having already completed their degrees, both in theatre and in other related fields. Students often take ongoing theatre courses from us while simultaneously studying at a 4-year institution.

#### STUDENT PROFILE:

##### GENDER

Out of approximately 800 students during Fall 2013, 50.4% were female and 49.6% were male. This is relatively close to the college-wide average of 52.3% female and 47.7% male. We have more male students than we did in 2008. Our total enrollments from 2009-2013 have fluctuated between 760 and 817 students.

The data here looks specifically at the 2013 Fall population and compares it to the college-wide average

##### AGE

In terms of age, our largest population of students are in groups under 19 and between 20 and 24 years old. Together they comprise 81.7% of our students. 40% of our students are 19 or younger, compared to the college average of 30.5%. 41% are between the ages of 20 to 24, similar to the college average of 41.7%. We have smaller percentages of students in older groups. (8.1% of students are between 25 and 29, 4.8% are between 30 and 39, 2.9% are over 40 and 2.9% are beyond 50 years of age. We have a slightly smaller percentage of older students compared to the college-wide average. Our percentage of younger students has increased compared to the 2008 numbers (74.5% for our two youngest groups) in our previous program review.

## ETHNICITY

Our largest ethnic group is Hispanic, followed closely by White. These numbers align closely with the college-wide average. We have more Black students than Asian students, and this seems to be the reverse of the college-wide average. Compared to the previous 6-year review period, our Hispanic student population has nearly doubled and our White population has decreased. This might be due to the college-wide effort to increase the number of hispanic students coming to SMC.

## RESIDENCY:

Nearly 80% of our students are California residents and about 6% are Out-of State students. This is aligned with the college-wide average. Our foreign student population of 14.5% is slightly higher than the college-wide average of 11.2%. Our foreign student population has grown 4.4% since 2008.

## ENROLLMENT STATUS:

Our first-time student population is significantly higher than the college average and our returning student population is somewhat lower than the college-wide average. Transfer, continuing student and Special Admit (K-12) populations are consistent with the college-wide average. However there is a big drop of Special Admit (K-12) students from 2008 to the present.

## EDUCATIONAL GOAL:

79% of our students claim Transfer as their education goal. 6.5% seek Associate Degrees, 4.1% claim a Career Objective, 3.4% are 4-year students and 2.9% seek Educational Development as their goal. According to the data report, we have a very small number of students seeking certificates between Fall 2009 and 2013, but that data is misleading, because we did not offer any certificates during that period. Our new Certificate of Achievement in Technical Theatre just got approval in December 2014. So we estimate we will have several certificate completers in the near future. Our transfer goal numbers (79%) are slightly higher than the college-wide average of 74%. Most other numbers are slightly lower or consistent with the college-wide average.

## EDUCATION STATUS:

90.8% of our students are high school graduates compared to 85% college-wide. Our bachelor's degree population of 5.5% is lower than the college-wide 9.8%. All other categories run slightly lower than the college-wide average.

## PART/FULL TIME STATUS:

In this category, our numbers differ widely from the college-wide average. We have 55.8% full-time students compared to 35.7% college-wide. Our students with part-time status are 44.3% compared to 64.3% college-wide.

In examining this data, it seems that the Theatre Arts Department serves a diverse population, generally in keeping with the college-wide population. The biggest change from the last program review is that we have a larger percentage of Hispanic students. This is in keeping with the college trend. However, we have a larger student population in the 19 and under category than the college trend. Also, a category missing in this study is "Disabled Students." We have several disabled students, and it would be important to get data on this group and compare it to the college-wide average. It would help us understand and serve that population better.

Please see attachment: "Theatre Arts Data Report for Program Review 2015."

## 2. Compare your student population with the college demographic. Are your students different from the college population?

Please refer to response for question #1.

## 3. What percentage of students in your program place in basic skills and, if applicable, how does this impact your program goals and/or curriculum.

18.3% of our students place in Basic Skills, close to the college average of 19.2%. We have not noticed a significant rise in those numbers since 2009. Data before that was unavailable. There is no significant impact on our program goals and curriculum. We have noticed that some international students in our Acting courses need help with English. A suggestion would be to create a course that combines Acting and ESL to help international students take that course during their first semester with us.

### Program Evaluation

*In this section programs/units are to identify how, using what tools, and when program evaluation takes place. Evaluation must include outcomes assessment as well as any other measures used by the program. Please use Section D to address program responses to the findings described in this section.*

**Programs/units with multiple disciplines or functions may choose to answer the following questions for each area. If this is your preferred method of responding, begin by selecting a discipline/function from the drop down, answer the set of questions and click "Save", your answers will be added to the bottom of page. Do this for each discipline/function. If you would like to answer the questions once, choose "Answer Once" from the drop down.**

**How would you like to answer these questions?**

### Saved Information For Program Evaluation

#### Area/Discipline Information Pertains To

All Disciplines (answered once)

**1. List the specific SLOs your program or discipline has chosen to focus on this year for discussion of program improvement.**

*SLOs are specific, measurable statements of 'what a student should know, be able to do, or value when they complete a course'. An SLO focuses on specific knowledge, attitudes, or behaviors that students will demonstrate or possess as a*



***result of instruction.***

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While all SLOs are assessed on a regular basis by faculty in classrooms and also via departmental discussions, two types of SLOs were chosen for evaluation and discussion. They can be summarized by learning outcomes identified by the department as common to all or most courses:

**Department (Program) Learning Outcome A:**

Evaluate and appreciate a theatrical performance by recognizing the inherent components that go into creating theatre, including the research involved, the collaboration among designers and directors, the rehearsal process and the technical skills involved in making a play come to life.

SLOs from eleven courses were selected for this discussion. The list of chosen SLOs can be found in **Appendix A**.

**Department (Program) Learning Outcome B:**

Hone performance, design, analytical or technical skills leading to performance in the capacity of at least one of the following: Actor, Director, Stage Manager, Set/ Light/ Sound/ Costume/ Make-Up Designer, Stage Technician, Reviewer, Educated Audience Member.

SLOs from five courses in Technical Theatre were selected for this discussion. The list of chosen SLOs can be found in **Appendix B**.

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**2. Describe how the program assesses SLOs and uses the results for program improvement including:**

- **how outcomes are assessed and how often**
  - **how and when the program or discipline reviews the results and engages program/discipline faculty in the process**
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SLOs for courses with multiple sections were created together at department meetings by several faculty teaching those courses, some as early as 2004 (e.g.; Th Art 41) and updated periodically. SLOs for courses with single sections were created by faculty teaching the course in consultation with the department chair. Students are informed of the expected course outcomes through the syllabus and by faculty explaining the syllabus on the first class day of every semester.

SLOs are assessed by the faculty on a regular basis. Assessment discussions occur at department meetings and

also between the chair and individual faculty on a continual basis. Outcomes are assessed by various methods every semester. They are as follows:

1. Students are required to attend three or more Theatre Arts productions and submit written papers according to guidelines set by the instructor and agreed upon by the department. The specific details may differ for each course but all are designed to measure analytical skills and critical thinking abilities of students. Class discussions are conducted on the productions which allow for aesthetic engagement and better understanding of the subject matter. Further discussions among faculty reveal strengths and areas needing improvement. This is a common tool across all courses.
2. In acting and performance skill-building courses, students are expected to perform for an in-class audience. In-class performances are in the form of short scenes, monologues or other performance projects several times per semester. Their performances are measured and learning evaluated based on specific criteria given to the students by the instructor. These criteria have been pre-set by the department, especially for courses with multiple sections, (such as Th Art 41, which offers between 7-9 sections each semester and is taught by several faculty). The criteria set specific minimum standards that the student must achieve and are measurable for each student and every performance. Students are expected to submit specific paperwork for each performance. This paperwork is pre-designed by the department (but might vary slightly among courses and sections of courses) in order to identify and evaluate specific elements that go into a performance that meets or exceeds acceptable levels. Core competencies assessed are self-discipline, team work, analytical skills, self confidence, content knowledge, problem solving and communication skills. This assessment tool is common for all courses with an in-class performance component.
3. Production courses function more like capstone courses where students who have displayed proficiency and mastery in their subject matter are given opportunities to share and prove their abilities in a public and professional setting. Performances of students are discussed among faculty to identify strengths in skills mastered and weaknesses perceived in the training. This information plays a key role in strengthening syllabi, modifying curriculum, recognizing the need for new courses, planning the production season and casting decisions.
4. Technical students in class have regular creative and analytical assignments throughout the semester. Students who serve in a technical capacity for a Theatre Arts production are expected to demonstrate skills in order to perform their specific functions. Students who are skilled and successful are recommended for paid entry-level positions as opportunities arise.
5. Other assessment tools include tests, quizzes, written exams, papers, research projects and lab assignments.

Our SLOs are entered into ISIS and faculty input assessment results through their faculty portals.

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**3. If your program or discipline issues a degree or certificate list each degree or certificate and the core competencies students are expected to achieve on completion.**

*Core competencies focus on the body of knowledge, attitudes, and behaviors a student will have acquired upon completion of a program or certificate and are assessed by either a capstone course or success rates on SLOs for core courses.*

The Theatre Arts Department issues the following Degrees and Certificates:

1. AA- Theatre
2. AA-T Theatre Arts
3. AS- Technical Theatre
4. Certificate of Achievement- Technical Theatre

The Program Level outcomes for the AA and AA-T Degree are as follows:

After completion of the AA or Aa-T degree program, the student will be able to:

1. Evaluate and appreciate a theatrical performance by recognizing the inherent components that go into creating theatre, including the research involved, the collaboration among designers and directors, the rehearsal process and the technical skills involved in making a play come to life.
2. Hone performance, design, analytical or technical skills leading to performance in the capacity of at least one of the following: Actor, Director, Stage Manager, Set/ Light/ Sound/ Costume/ Make-Up Designer, Stage Technician, Reviewer, Educated Audience Member.

The Program Level outcomes for the AS Degree and Certificate of Achievement in Technical Theatre are as follows:

After completion of the AS Degree or Certificate of Achievement in Technical Theatre, the student will be able to:

1. Evaluate and appreciate a theatrical performance by recognizing the inherent components that go into creating theatre, including the research involved, the collaboration among designers and directors, the rehearsal process and the technical skills involved in making a play come to life.
2. Hone design and technical skills leading to performance in the capacity of at least one of the following: Stage Manager, Set/ Light/ Sound/ Costume/ Make-Up Designer, Stage Technician.

For the Department, the core competencies, as linked through the individual course SLOs or capstone course, that students are expected to achieve upon completion of the award/s include:

1. Self-Discipline (ILO #1)
2. Team Work and Interpersonal Skills (ILO #1)
3. Self-Confidence (ILO #1)
4. Content knowledge (ILO #2)
5. Skills (ILO #2)
6. Technology Literacy (ILO #2)

7. Aesthetic Engagement (ILO #2)
8. Critical thinking (ILO #2)
9. Employs a comparative and/or global perspective (ILO #3)
10. Understanding of human impact on the environment (ILO #4)
11. Valuing academic task beyond the task itself (ILO #5)
12. Interest (ILO #5)

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**4. What other evaluation measures does your program or discipline use to inform planning? (For example, student surveys, enrollment trends, student success, retention, degrees/certificates awarded, job placement, transfer rates, TIMS report, tutor usage etc.) Note trends and differences in performance by group (ethnicity, gender, age) or enrollment type (day/evening, on-ground/on-line).**

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The Theatre Arts Department defines program effectiveness primarily through evaluation of the following elements, which inform program planning:

1, Student success and retention rates: The Theatre Arts department success rate is fairly consistent and above the college average. In Fall 2013 our success rate was 77.8%. The college-wide average was 68.1%. The Theatre Arts department retention rate is fairly consistent and close to the college average. In Fall 2013 it was 83.6% while the college average was 83.3%.

When success and retention rates fall for a particular course, we look for causes. Recently in a discussion about varying success and retention rates, courses with low retention and success rates were identified. A discussion with specific faculty teaching those courses revealed that the course materials in those classes were too difficult for students. Adjustments have been made in those courses to prepare students more thoroughly in those areas.

In 2013, successful course completion rates of groups including age, gender, ethnicities and by time of day were 70.9% to 100%. Those rates were higher than the college-wide average of 68.1%. The only exception was in Ethnicities: Success rate of black students was 66.0%, just slightly lower than the college-wide average. A discussion with department faculty revealed that low attendance might be a factor contributing to lower grades. Often, Black students travel from long distances to come to SMC and depend on public transportation. Also, there might be economic necessity and family obligations that get in the way of academic success.

2. Transfers and Job placements: Our students transfer rate is consistent with the college-wide average. Anecdotally we are informed of student successes at their transfer institutions and in job-placements.. Successful performance students are working currently as leading performers on Broadway, regional theatres and for organizations like Disney. Technical Theatre students are achieving success in regional theatre companies as well as in other entertainment venues, production and distribution companies.

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**5. If applicable, discuss achievement rates on state licensure exams.**

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N/A

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**6. Career Technical Education (CTE) programs are required to have active industry advisory boards which meet at least once a year. (Attach minutes from each meeting since the last program review report). List advisory board membership, how often it meets, and indicate involvement with the program.**

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The Theatre Arts Department maintains an advisory board committee for its CTE program in Technical Theatre. The committee meets once a year. Advisory board members include professionals working in the industry as light, sound, costume, make-up and video-projection designers, technical directors, managing directors, producers, production managers as well as professionals in the sound, video and lighting equipment manufacturing and distribution industry. The role of the advisory board is to provide input on course offerings, degree requirements, curricula, industry trends, and job skills. Recommendations from the advisory boards inform program planning, changes, and improvements.

Several trends and issues were revealed and discussions held at our initial Advisory Board meeting and subsequent meetings. A survey with pertinent industry related questions was sent out prior to our first meeting and meaningful discussions ensued regarding the state of the industry, our program offerings and potential for growth and improvement. Discussions with individual board members throughout the year have confirmed several trends and raised some issues. Below is a compilation of recommendations by the advisory board:

SPECIALIZATION: Creating Specialized Pathways and Department Certificates of Completion:

In general, while it was felt that we are offering a very strong curriculum for a Level 1 Technical Theatre Certificate, many board members recommended creating a second tier (Level 2 Certificate) which would focus on specialized areas. Technical Theatre is a Multi- Discipline Program with specialization in areas including Stage Lighting, Theatrical Sound, Stage Costuming, Stage Make-Up, Video Projection, Scenic Design, Technical Direction, Stage Management, Production Management, Prop Building, Set Construction and many others. Each area of specialization would lead to employment ranging from entry-level positions to Designer and other leading positions earning top dollars in the industry. Education levels could range from Department Certificates and AA/ AS Degrees, to terminal degrees (MFA, Ph. d). Potential for employment at every level of proficiency and education was possible.

ADVANCED EQUIPMENT

There is an ongoing need to keep up with advancing technology, particularly in Sound, Intelligent Lighting, Video Projection and automated systems. This will enhance student learning and keep them competitive in the job market.

COLLABORATION and INTERNSHIPS

Collaborating with other departments was a recommendation. There was interest in establishing future relationships with industry to develop mentorships, internships and entry-level positions for our students.

### MASTER CLASSES AND PANELS

Creating discipline- specific Master Classes was another recommendation. Some ideas were to bring in industry professionals to work with students, particularly in areas of Video Projection technology, intelligent lighting, networking and automated systems. Another suggestion was to bring in a design panel for Q & A with the students.

### MENTORSHIPS within the department

A suggestion by the board was the idea of shadowing and mentoring advanced students towards the end of their second year.

### COMMUNICATION SKILLS

Students also need to develop appropriate computer skills, communication skills and proper etiquette on the job.

### RECRUITMENT of students into the program:

A suggestion was to organize an "Open House" annually. El Camino College is doing one this year in the Fine Arts Division.

### ENTRY-LEVEL POSITIONS:

There were recommendations given for completers to seek technical employment not only in theatre, but also on Cruise Ships, Theme Parks and other entertainment venues.

### INVOLVEMENT IN TRADE ORGANIZATIONS like USITT

Attached:

List of Advisory Board and Committee members

Advisory Board Meeting Minutes

Survey Questionnaire with Responses

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**7. Describe any program response to advisory board recommendations. Give specific examples.**

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In response to advisory board recommendations, we have identified areas of improvement and growth:

### SPECIALIZATION

We are planning to offer new courses and advanced level courses in some areas of Technical Theatre. Even though we are a new CTE program, the Technical Theatre courses have been taught for decades by experienced faculty and are constantly updated to keep up with new technology. Our faculty members are experts in their fields and feel strongly that we are ready to offer more courses and create Specialized Department Certificates. Currently we have created a new course Th Art 21- Scenic Painting Techniques to be offered in Fall 2015, and are in the process of writing curriculum for a few new courses including Stage Management, Theatre Management, Masks and Puppetry . Eventually we will be able to offer specialized Certificates in different areas of Technical Theatre.

### ADVANCED EQUIPMENT

There is an expectation of higher production values and technology in our productions, partly due to recognition and awards received by the department at inter-collegiate events, and international name recognition of SMC as a stellar institution. That creates a need for advanced training and better technological equipment that can prepare students to succeed and achieve their best in the job market.

This is the biggest area of growth. We were fortunate last year to receive lighting, video projection, sound and other equipment from Perkins and have requested additional equipment in Intelligent Lighting, Video Projection and Sound. While our equipment in some areas is still below industry standard, we are updating and increasing our inventory, thereby improving our technology each year.

COLLABORATION with other departments that benefits our students.

Last year we collaborated on the multi-departmental collaborative project, *Locals Only!*. There might be a potential new collaboration with our Stage Costuming Course and the Fashion Program in creating a Certificate.

### INTERNSHIPS

There are several industry partners willing to create internships with us. We are exploring this area of growth for our students.

### MASTER CLASSES AND PANELS

Last year we offered the following Master classes and Panels in the field of Technical Theatre: A Designer Panel was arranged with designers of productions discussing aspects of their design work including the choices they made and how those fit into the whole. A Puppetry and Devised Work Master Class with the group "Box Tale Soup" was offered to our students through the Education and Community Program of the Broad Stage. A Video Projection Demonstration/Workshop was offered by projection designer Jason Thompson showcasing the integration of art, media and video

projection for live theatre. Subject to obtaining funding, we hope to offer more panels and master classes this year to our students and to the community at large.

MENTORSHIPS within the department.

On a case-by-case and informal basis, we arrange for selected students, based on merit, to get advanced training through faculty and staff mentorships and supervised design projects. We have been doing that for for several years. We would like to formalize that arrangement so we can offer this opportunity to more students.

RECRUITMENT of students into the program

We are considering organizing an "Open House" annually. Also participate in Summer Jams and explore Dual Enrollment and Concurrent Enrollment options

INVOLVEMENT IN TRADE ORGANIZATIONS like USITT

We need to purchase an annual department/program membership into this organization.

COMMUNICATION SKILLS

We are exploring this area, and do not have any information at the moment.

**Objectives (Looking Back)**

As part of the planning process, programs are expected to establish annual objectives that support the program's goals. Please document the status of the program/function's previous year's objectives. Add comments if you feel further explanation is needed.

**1. 1. To establish a new CTE Program and AS Degree in Technical Theatre**

Completed  
Comments:

**Looking Back**

*In this section, please document what you did last year as a result of what you described in Section C.*

**1. Describe any accomplishments, achievements, activities, initiatives undertaken, and any other positives the program wishes to note and document.**

NEW CTE PROGRAM IN TECHNICAL THEATRE



One of our main accomplishments was to create a new CTE program in Technical Theatre. This involved going through the application and viability process with LOWDL (now LAORC), setting up an Advisory Board of industry professionals, doing an employer survey and creating a new course in Stage Sound. This process involved substantial coordination among department members and industry professionals for nearly two years. As a result, our students completing the training will be recognized with a Certificate of Achievement and /or an Associate of Science degree. Successful students will have access to entry-level positions through our industry partners. The department will have access to Perkins funds for much-needed equipment upgrades in order to train our students with current technology.

#### AWARDS AT THE KENNEDY CENTER/ AMERICAN COLLEGE THEATRE FESTIVAL

As mentioned earlier, the Theatre Arts Department participates in the annual Kennedy Center/ American College Theater Festival by entering its productions to compete regionally and nationwide against productions from other colleges and universities. For three years in a row, a production from the department has been selected to perform at the regional festival. Additionally scenes from our productions are often invited to showcase at the festival. The following productions and scenes were selected most recently:

1. King Hedley-Invitational Scene-performed at Los Angeles Theater Center, Los Angeles, CA in 2011.
2. Cesar and Ruben- Full Production- performed at Weber State University, Ogden, Utah in 2012.
3. Heart Mountain- Full Production- performed at Los Angeles Theater Center, Los Angeles, CA in 2013.
4. The Old Lady Shows Her Medals- Full Production- performed at Los Angeles Theater Center, Los Angeles, CA in 2014.
5. Sweeney Todd- Invitational Scene- performed at Dixie State College, St. George, Utah, 2015.

Each year several top acting students are nominated to participate in the Irene Ryan Acting Scholarship Competition each year. Out of 500-600 student competitors from colleges and universities in our region, we've had several students reach the finals and semifinal levels in the competition. One of our recent graduates, Anthony Cloyd, along with scene partner Celia Rivera won the regional competition and was sent to Washington D.C. to perform at the Kennedy Center in 2012. We had regional finalists in the 2013 competition, including Gilland Jones with scene partner Staffan Edenholm, and Manette Cogan with scene partner Colleen Greenhalgh. Clara Sao and scene partner Mylo Lam were advanced to the semi-finals in 2014. This year we had 3 nominees and their partners reach the semi-finals: Harrison Meloeny with scene partner Nellie Veitenheimer, Brendan Cobia with scene partner Rojan Telo and Akua Parker with scene partner Andrew Waters.

Our Technical Theatre students also compete in different technical categories such as Stage Management, Set Design, Make-Up Design, Lighting Design and Costume Design. Alycia Perez was the regional winner in the Stage Management category in 2012 and was also awarded a one-week training workshop at the Kennedy Center, Washington D.C.

At the KC/ACTF regional festival, students are given the opportunity to "take the next step in their educational or professional goals with this chance to be seen and heard by major universities and theatre companies". Several of our students have auditioned and/or interviewed for Next Step and have received invitations and scholarships to attend summer intensives in Northern California.

### STRATEGIC INITIATIVE: I<sup>3</sup> (Institutional Imagination Initiative)

The I<sup>3</sup> strategic initiative was launched to envisage a future for the SMC community that through responsive engagement and increased connection between and among all segments of the SMC community focuses on fostering, nurturing, and valuing imagination, creativity, and innovation. This initiative includes the exploration of intriguing new pedagogical and structural models and the role of technology to guide the process of preparing students for accelerating change, careers that are yet to exist, and access to educational opportunity. In keeping with the spirit of this initiative, the Theatre Department collaborated with several other departments to create a live multi-media musical event, "Locals Only" which was held in the Main Stage during Fall 2014. Design Technology, Film, Art, CSIS, Business, Music, Dance, Journalism, Cosmetology and Photography collaborated with Theatre Arts in this event. The idea was to merge different media to create entertainment and surrounding events that showcase advances in technological and artistic endeavors. Much of the work was carried out by students under faculty and staff supervision.

### SUPPORTING COLLEGE ACTIVITIES

Our department is called upon several times to provide actors for assessment and other training videos for the Admissions and Enrollment division. Our acting students are the source of actors in student films for the Film Production program. In fact, the award-winning film, "Solidarity" featured two Theatre Arts students in leading roles. Our Musical Theatre students have performed several times for college activities like Opening Day, Retiree Recognition, Public Policy Institute and other on and off campus SMC events.

### SUCCESSFUL ALUMNI

It is great to hear about the success of our alumni. Our acting and musical theatre alumni are being recognized on and off-Broadway, with major companies like Disney, and also achieving success abroad. Some recent notable achievements are as follows:

Jessica Armstrong (aka: Jessica Keenan Wynn) is currently a leading actress in the Broadway production of *Beautiful, the Carole King Story*. She recently finished the leading role in *Heathers* off-Broadway, and before that, a national tour of *Les Miserables*.

Anthony Cloyd performed the leading role of "Simba" in *The Lion King* for Disneyland, Hongkong.

Lauren Elder was seen on Broadway playing "Venus De Milo" in *Side Show*.

Pearl Sun recently understudied for a leading character in *If/Then* starring Idina Menzel on Broadway.

Haven Burton is a Broadway veteran with leading roles in original Broadway productions and National tours in productions including *Rent*, *Legally Blonde*, *Shrek the Musical*, *Kinky Boots*, *Disaster!*, and *Violet*.

**2. Summarize how the program or service area addressed the recommendations for program strengthening from the executive summary of the previous six-year program review.**

1. One of the recommendations from the committee in 2009 was that our SLOs looked more like outputs than outcomes, and that current Program SLOs appear to be assessed by individual faculty grading standards. We disagree with that observation. Shortly after receiving this executive summary in 2009, we approached the SLO Committee (Institutional Effectiveness Committee) Chair, who looked at our SLOs and determined that our assessment standards were appropriate. Please refer to Section C of this Program Review for our Outcome Assessment Methods.
2. Another recommendation from the committee was to prioritize department goals and set timelines in order to make ambitious projects more manageable. This was in response to about 20 potential courses we had identified as appropriate offerings that would fulfil student needs and would help the department grow. Last year we introduced a new course "Introduction to Stage Sound." This fall we will offer another course, "Scenic Painting Techniques." More courses are planned including "Stage Management" and "Theatre Management." Our priority for the near future is to plan and start discussions and execute a Musical Theatre Program in collaboration with the Music and Dance departments. Most courses in this program are already being offered within the three departments. Some will have to be created. While there is a great market on the West Coast for such a program, the advantage to the college is that there is very little or no equipment required, so capital outlays for the Program are minimal.
3. We were asked to clarify which courses meet transfer requirements and which don't, but build skills and specialization. Here is the transfer information on the department website for an AA degree in Theatre Arts:  
[http://www.smc.edu/StudentServices/TransferServices/AreasofStudy/Documents/Associate\\_Degrees/theatre\\_arts\\_aa.pdf](http://www.smc.edu/StudentServices/TransferServices/AreasofStudy/Documents/Associate_Degrees/theatre_arts_aa.pdf)  
Additionally, we have developed an AS degree in Technical Theatre and created the AA-T degree in Theatre Arts for Transfer.
4. We were asked to consider developing a Technical Theatre certificate. We have successfully developed a new Certificate of Achievement in Technical Theatre.

**3. Describe any changes or activities your program or service area has made that are not addressed in the objectives, identify the factors (e.g., licensure requirements, state or federal requirements, CCCO mandates,**

regulations, etc.) that triggered the changes, and indicate the expected or anticipated outcomes.

Our department over-arching goals have not changed, but our activities have accelerated and more demands are placed on our time and resources, particularly in the area of our CTE Program in Technical Theatre and our upcoming plans for Musical Theatre.

**4. If your program received one time funding of any kind indicate the source, how the funds were spent and the impact on the program (benefits or challenges).**

N/A

**5. Describe departmental efforts to improve the teaching and learning environment.**

Listed below are several efforts made by the department to improve the teaching and learning environment:

In-Class methods

Typically, theatre arts classes are engaging in the sense that students take them to improve themselves. Performance students have to hone their physical, vocal, creative and intellectual skills, which is an investment into themselves. Technical Theatre students are learning real-world skills that will lead to a career in their chosen specialized area. Faculty keep the students engaged via a combination of lecture, discussions, group projects, research projects, audio-visual aids, and creative and performance projects.

Faculty: Real-world experience

Besides teaching, many of our faculty are also working in the field as theatre professionals, and they bring their real-world experience into their teaching.

### Perkins funds and Margin of Excellence grants

The Perkins funds and the Margin of Excellence grants have helped us purchase technology in areas of intelligent lighting, projection technology, sound technology, costume construction equipment and make-up supplies. These aid in improving teaching in many technical theatre classes. More equipment is needed as technology advances rapidly, but already tremendous improvements that have been made due to these grants.

### Master Classes, Panels and Workshops

We offer Master Classes in different aspects of theatre training to engage students and introduce them to new ideas. Last fall, we offered students a "Designer Panel," a "Puppetry and Devised Work Master Class" and a "Video Projection Demonstration and Workshop." In recent years we have also offered master classes/ workshops such as "Michael Chekhov Actor Training Workshop," "The Business of Acting," and "Monologues with Julian Sands." Some of the master classes have been possible through the Chair of Excellence grant received by faculty member Dr. Janie Jones. Other workshops and master classes have been through the Educational and Community programs of the Broad Stage. Additionally, very often students are offered free access to productions and workshops at the Broad Stage. If funding permits, we hope to offer more panels and master classes this year to our students and to the community at large.

### Faculty Technique Forum

For our acting classes we have espoused a uniform philosophy so all sections of the same course share and implement the same objectives and work towards the same outcomes. Informally, faculty discuss teaching techniques with each other. In the fall we would like to organize a Faculty Technique Forum for all acting teachers in theatre arts so that faculty can exchange and discuss teaching methods with each other to improve student learning.

### Technical Crew assignment improvements

We are exploring ways to improve the way we assign and train crews for our productions. There is a new system being discussed among technical faculty and we hope to implement that in the fall.

**6. If there is a tutoring component or other learning support service associated with the program, describe the relationship between the service(s) and the instructional program. If applicable, discuss any data you have compiled regarding student participation and the impact on student success.**

N/A

**7. Describe any grants, VTEA, or other funding received since the last review [in the past year] and how it was used to improve the program.**

Technical Theatre, a CTE program, is multi-disciplinary comprising many areas of study including Stage Lighting, Theatrical Sound, Stage Costuming, Video Projection, Scenic Design, Technical Direction, Stage Management, Production Management, Prop and Mask building, Set Construction and many others. Skills acquired in this program are highly valued in not only Theatre Productions but also other areas of live event production including Theme Parks and Conventions.

Each area of study has its own unique training and technology needs. The equipment and materials for each specialized area give the students access to better technology and a competitive edge as they progress towards transfer degrees or employment.

Through the Perkins Grant, over the past 2 years, we received the following equipment:

Lighting Equipment

2 VL - 2500 arc source iris movers

6 Selador Palettas LED color mixing lights

Moving lights and LED technology are the current industry standard in lighting and the trend of the foreseeable future. Most institutions of learning and performing arts organizations have 16-20 moving lights and a large number of LED color mixing lights. We are slowly building our inventory of moving lights, and eventually hope to have enough to match industry standards.

2 follow spots

Lighting Console: ETC4310A1013 ION 1500 CONTROL CONSOLE w/ 1,536 OUTPUTS

The Lighting console replaced the obsolete lighting console in the Main Stage with current industry standard technology. This has benefitted students using this console to learn skills and techniques with immediate application in real-world entertainment lighting vocations.

### Sound Equipment

Studio Stage digital sound mixing console

7 Wireless mics and accessories

The Sound Digital Mixing Console is installed in the smaller Studio stage and is used by students studying Th Art 25 Theatre Sound. This has facilitated better learning in class and provided more students with hands-on training for more students. It will also be used by Th Art 18 students working on Studio Stage productions as Sound Console Operators, giving them an "on the job" experience.

### VectorWorks Software and HP Plotter (HP Designjet 510 24-inch printer, CH336A#B1K1)

This professional systems design software and large format printer is used for applications in set design & construction, lighting and sound design. It enables design, sharing and large-format printing of technical drawings including production set designs, ground plans, working drawings, lighting plots, sound system plots, by faculty, staff, and students in support of production courses and class projects.

### Router Table

This has added industry-standard stagecraft functionality to TAD scene shop, enabling students to develop proficiency creating custom wood molding and trim.

### Video Projector Package

This has replaced an insufficient, near-obsolete projector in Main Stage theatre with a robust, up-to-date model suitable for use in department productions in order for students to develop technical proficiency at integrating moving images into live theatre, hone design skills by bringing projected content from concept to completion, or both.

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**8. Describe faculty engagement in activities, training, or professional development to remain current with industry trends.**

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Our faculty members are active and work professionally in the industry. They work as stage and film actors, directors, coaches, faculty at other colleges and universities, conference presenters, authors, designers and theatre consultants. They are members of professional organizations and have won many prestigious awards.

#### 1. Stage Actors

The Independent Shakespeare Company,

Downtown Repertory Theatre

Pacific Resident Theatre (associate member)

The Actors' Gang (Acting company member)

Morgan Wixson Theater

National touring production of Moliere's "Tartuffe"

Los Angeles Theatre Center

#### 2. Film, Television, Commercial Actors

Olympic series commercials for Liberty Mutual Insurance.

Recurring guest star role as Lois on FX's "American Horror Story: Asylum"

#### 3. Directors

Director and narrator of audio books.

Director, Burbank Youth Summer Theatre Institute.

Director, Morgan-Wixson Theater productions

#### 4. Professional Coaches

Film set acting coach

Coaching on a short film about the South African farmers



Coached on Good People for Santa Barbara's Ensemble Theatre where they learned Bostonian accents.

#### 5. Instructors

California Institute of the Arts

University of California Los Angeles

UCLA Extension

Created and developed Education program for The Actors' Gang, which provides after school acting training for local K-12 students.

Mentor for students from LMU and put them in professional projects.

#### 6. Conference Presenters

Post-conference workshop at the 2015 Lessac Conference in Memphis, TN.

#### 7. Authors

Playwright, Thumbelina (featured on NBC)

Playwright, Alice and the Trials of Wonderland, Radio Ghost Stories, Hyperbole, Frankenstein the Mary Shelly Story

Co- translator, "The Good Woman of Szechwan"

Co-author, a college text with an ESL Professor from University of Alabama- Birmingham which unites the discipline of ESL with Lessac Theatre Training, universally known for being a useful fool for the new language learner.

Author, The Stanislavski System: Growth and Methodology

Writer/Performer/Producer: video sketches for the website Comediva.com.

#### 8. Sound Designer

Disney Cruise Lines' Wonder for the world premiere of Toy Story: The Musical

South Coast Repertory

The Laguna Playhouse

The Colony Theatre

Rubicon Theatre

LA Auto Show

#### 9. Theatre Consultant

Universal Studios

Walt Disney Imagineering

Disney Creative Entertainment

Nickelodeon Recreation

Paramount Parks

#### 10. Professional Memberships

Members of SAG, AEA, ATME, VASTA and the Lessac Institute

Serve on the Governors Board for the Academy of Television Arts and Sciences.

Board member for Dance and Theatre at the Colburn Music School

Board member for Club 100 for the La Music Center , Educational funding source.

Committee member AEA, DGA and SAG.

Member of Women In Film, Who's Who in America, and a Chevalier Du Ordure of Arts and Lettres.

Serve on the AEA (Actors Equity Association) Los Angeles 99-Seat Committee, the AEA Western Region Developing Theatres Committee, and both the National and Los Angeles Local SAG-AFTRA Reinstatement Obligation and Review Committee.

Member of both the National and Los Angeles Local SAG-AFTRA Elections Committee

#### 11. Award Winners

USITT ClearCom Sound Achievement Award

Ovation -Production "Dying City" with Rogue Machine Theater

LA Drama Critics Circle Award -Production "One Night in Miami" with Rogue Machine

Career Achievement Award from LA Drama Critics Circle (Angstrom Award)Theater

LA Weekly Award-Lighting Design "Treefall" with Rogue Machine Theater

Garland Award from Backstage Magazine -Lighting Design "Cousin Bette" with Antaeus

LA Drama Critics Circle Award-Lighting Design "Johnny Got His Gun" with Stages Theater Center

Macy Award for Lighting Design "Secret Garden"

NAACP

Kennedy Center, ACTF National

Kennedy Center, ACTF Regional

Ovation -Best Production "Killer Joe"

LA Weekly Award-Lighting Design "Johnny Got His Gun" with Stages Theater Center

GLAAD award for Outstanding LA Theater "Like a Dog on Lineoluem"

## 12. Community Organizations

Santa Monica Sister City Assn:

Part of delegation which presented a proclamation from the mayor of Santa Monica to the mayor pro-tempore in Cassino in recognition of the 70th anniversary of the bombing of Montecassino and Cassino during WWII.

Santa Monica Breakfast Club: Program chair. This group provides free dental screening to disadvantaged children.

Pacific Palisades Presbyterian Church

Lamplighters

Santa Monica Historical Society

Kiwanis Club of Santa Monica: Past President. Member. Active on division level.

Cat in the Hat for Seussabration at the Santa Monica Public Library, March 1, 2014.

Non profit Buddhist organization to support youth performing group.

Active member and committee chairman for Stop Cancer of Los Angeles.

Board member for Beit T' Shuvah, a substance abuse house and counseling center volunteer as an Beit Beit T' Shuvah , acting teacher at the facility.

Advisory board for Pacific Resident Theatre in Venice CA.

Gala Chairman for the Los Angeles Chamber Orchestra 2014 gala and fundraiser.

Member of Planned Parenthood of Los Angeles

Participant in various political action committees

Substantial donor to various charitable organizations.

### Moving Forward

**Discuss and summarize conclusions drawn from data, assessments (SLO, UO) or other evaluation measures identified in Section C and indicate responses or programmatic changes planned for the coming year(s) including:**

- **how the assessment results are informing program goals and objectives, program planning, and decision-making**
- **specific changes planned or made to the program based on the assessment results**

We examined several SLOs which fall into two main categories as described in Section C.

The first category focuses on a student's ability to evaluate and appreciate a theatrical production, recognizing its inherent components and the research and training that goes into its creation. This requires the student to develop independent critical thinking and the ability to deconstruct, analyse and critique the performance piece. It requires the student to employ a comparative and global perspective to understand the implications and impact of this production on society. In the pursuit of this outcome, all students are required to attend three Theatre Arts productions and write a critical/ analytical paper for each production, with a criteria predetermined by faculty. These papers are evaluated by faculty based on their preset rubric.

The second category of SLOs examines skills and learning that occurs in specific areas of study. Pre-determined criteria is set to measure performance and skill levels in each area of study. For instance, in Acting classes, students perform three to four 5-minute scenes with a scene partner. Each scene is presented twice, with the faculty critiquing the scene after the first showing, and the student implementing the adjustments into the replay. Students submit paperwork that measures their skill level and knowledge for various aspects of their training in that field (Please see attached paperwork samples). Performances and paperwork are graded for each scene. Technical Theatre Courses have other evaluation criteria to measure learning and skill-building.

Our current SLO Assessment data, as well as Student Success and Retention data prove that our numbers match or exceed the SMC average. This data has remained fairly consistent over the past 6 years and also in prior years that data was

available. This reveals that the program is meeting its goals in terms of its effectiveness. However, even though we are meeting our goals, there is room for growth and improvement. To that effect, SLO assessment data and implications are discussed among faculty to identify areas of strength and weaknesses. This information plays a key role in strengthening syllabi, modifying curriculum, recognizing the need for new courses, planning the schedule, planning the production season and casting decisions.

Constant modifications are made as the need arises. We have updated course contents of some courses such as Stage Lighting and Stage Costuming to improve student success. We have restructured the examination methods in the Introduction to Theatre Course. We are writing new courses to meet student demand.

The increase in minority populations, particularly hispanic, will inform future production choices to reflect and impact that student body. Casting is generally color-blind and is based on the professionalism, work ethic, performance ability and SLO assessment of a student.

For our acting classes we have espoused a uniform philosophy, so all sections of the same course share and implement the same objectives and work towards the same outcomes. Informally, faculty discuss teaching techniques with each other. In the fall we would like to organize a faculty technique forum for all performance teachers so that faculty can exchange and discuss teaching methods in a structured setting to improve student learning.

We are exploring ways to improve the way we assign and train crews for our productions. There is a new system being discussed among technical faculty and we hope to implement that in the fall.

## D2: Coming year's Objectives (Moving Forward)

Objective #1

**Objective:**

To strengthen the CTE program in Technical Theatre by creating new courses and advanced levels in some of the courses. This would create a pathway for students interested in specialization.

**Area/ Discipline/ Function Responsible:** All

**Assessment Data and Other Observations:**

SLO Assessment Data  
Institutional Research Data

**External Factors:**

Advisory Board Recommendation (for CTE only)

**Timeline and activities to accomplish the objective:** Write curriculum for at least two CTE courses this year.

**Describe how objective will be assessed/measured:** Through SLO assessments, student surveys, advisory board reviews

**Comments:** This is a continuation of the previous year's objective.

We want to build on the current program to offer the best possible education and advantages to the students.

Objective #2

**Objective:**

To plan an annual open-house or similar event for the Theatre Arts Department.

**Area/ Discipline/ Function Responsible:** All

**Assessment Data and Other Observations:**

Other data or observed trends

**External Factors:**

Advisory Board Recommendation (for CTE only)

**Timeline and activities to accomplish the objective:** An annual event will be planned that showcases and gives information about the department to new incoming students. This might include panel discussion/s by faculty and staff, performances by students, tour of the facilities, etc. Information material will be given out to prospective students about current and upcoming programs, courses and productions.

**Describe how objective will be assessed/measured:** Through generated goodwill and interest, potential increase in student enrollment and increase in attendance at production performances.

**Comments:** This will generate interest , give out information about our upcoming activities, and increase recruitment into our programs.

## Curriculum Review

*To comply with accreditation standards, programs are required to update their curriculum outlines of record (CORs) every six years. Be sure to submit your updated outlines to the Academic Senate Joint Curriculum Committee in time for them to be reviewed prior to or at the Curriculum Committee's last scheduled meeting of the year (check the committee's submittal deadlines at ([click here for dates and deadlines](#))). The Program Review annual report will note whether course outlines are up to date.*

**1. Discuss how the department reviews, revises, and creates new curriculum. Include the following information:**

- **The process by which department members participate in the review and revision of curriculum.**
- **How program goals and SLOS are integrated into course design and curriculum planning.**
- **The relationship of program courses to other college programs (cross-listing, overlapping content)**
- **The rationale for any changes to pre-requisites, co-requisites and advisories.**
- **How the department ensures course syllabi are aligned with the course outline of record.**

We created the AA-T degree in Theatre Arts, a Certificate of Achievement and AS Degree in Technical Theatre recently. Department members discussed reviews, revisions and updates for a large number of courses during department meetings. One-on-one meetings were held with individual faculty to update, review and revise curriculum for Stage Costuming, Stage Sound, Stage Lighting, Introduction to The Theatre, Technical Theatre Workshop, Stagecraft and Acting- Historical Styles, to name a few. Old defunct courses in Scenic Painting Techniques, Theatre Management are being revived and updated. New courses are being written in Stage Management and Puppetry and Mask Making. Appropriate faculty are collaborating in creating curriculum for these courses.

One program objective was to create a Technical Theatre Certificate. All Technical Theatre courses were reviewed and some new courses were added. The SLOs for those courses were reviewed to make sure they aligned with our goals, advisory board recommendations, industry standards and student needs.

Our Musical Theatre Workshop course and Advanced Production-Musical Course are cross-listed with the Music department. Modern Drama generally taught by the English Department is cross-listed as Th Art 7. More courses will be cross-listed once our Musical Theatre Program is fully developed.

We have removed the audition requirement from Th Art 43 and 44 to improve enrollment by opening access to more students.

Our syllabi are aligned to Course Outlines. Every instructor is required to submit a copy of their syllabus to the department for review every semester. Any need for changes in syllabi will result in course updates.

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**2. Discuss the role of the advisory board and other industry bodies or input in updating curriculum to meet industry standards and the needs of students.**

---

Our Advisory Board made recommendations which we implemented, or plan to implement in the coming semesters. These are clearly enumerated in Section C.

In general, most of our curriculum meets the approval of our advisory board for Technical Theatre. However there were suggestions to augment the curriculum through offering advanced levels of courses to create specialized training in individual areas of study. To that effect, we are planning to create and offer advanced levels of Technical Theatre courses in some areas- particularly light and sound in the near future. These will be on a limited basis, to ensure appropriate enrollment in those courses. We are also introducing new courses in Scenic Painting techniques and Stage Management to broaden the scope of Technical Theatre training.

Another recommendation was to develop mentorships and internships. We would like to implement a process of formalizing mentorships and exploring internships for students.

Our biggest need as evident by advisory board recommendations was to meet industry standards in the area of lighting, sound and projection equipment, which would help strengthen our curriculum in those areas. We are slowly updating and building our inventory to keep up with fast-changing technology, through the use of Perkins funds.

## Community Engagement

*In the prompts that follow, please delineate the partnerships you have with the rest of the SMC community as well as those you have with external organizations.*

**1. If applicable, describe how your department staff members engage in institutional efforts such as committees and presentations, and departmental activities.**

The Theatre Arts Department includes 4 Full-Time faculty, 15 adjunct faculty, 4 Technical Theatre Staff members and 1 Administrative Assistant. Despite our small numbers, department members are involved in various college committees and the CTE Advisory Committee. Our faculty members are active in the Academic Senate, Academic Senate Executive Committee, Social Committee (Chair), CTE Committee, Faculty Association, Curriculum Committee, Department Chair and Coordinators Committee, Instructional Chairs Committee, Professional Development Committee and the SMC Foundation Board.

Department members are involved in developing, reviewing and updating curriculum. Recently we updated several courses for the AA-T degree. The faculty member/s teaching the courses worked with the department chair to review and update the courses. We also revived and updated courses that had not been taught for a while and are planning to reintroduce them in the coming semesters.

Faculty continue to develop contacts with the industry and build expertise in their field. Faculty members engage in forging relations with 4-year colleges to help facilitate transfer of our students into those institutions.

**2. If applicable, discuss the engagement of program members with the local community, industry, professional groups, etc.)**

Our faculty members are active in the professional community. Through the efforts of all faculty in the department we were able to send out a survey to and get a response from many theatrical organizations in order to measure interest in creating our CTE program. in Technical Theatre. Also the combined effort of full and part-time faculty and staff helped recruit advisory board members.

Many faculty work professionally in the industry in areas of their expertise. They work as stage and film actors, directors, coaches, faculty at other colleges and universities, conference presenters, authors, designers and theatre consultants. They are members of professional organizations and have won many prestigious awards.



### 1. Stage Actors and Performers

The Independent Shakespeare Company,

Downtown Repertory Theatre

Pacific Resident Theatre (associate member)

The Actors' Gang (Acting company member)

Morgan Wixson Theater

National touring production of Moliere's "Tartuffe"

Los Angeles Theatre Center

Silicon Beach Chamber Singers

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Olympic series commercials for Liberty Mutual Insurance.

Recurring guest star role as Lois on FX's "American Horror Story: Asylum"

### 3. Directors

Director and narrator of audio books.

Director, Burbank Youth Summer Theatre Institute.

Director, Morgan-Wixson Theater productions

Directors, all SMC Theatre Arts productions

### 4. Professional Coaches

Film set acting coach

Coaching on a short film about the South African farmers

Coached on Good People for Santa Barbara's Ensemble Theatre where they learned Bostonian accents.

#### 5. Instructors outside of SMC

California Institute of the Arts

University of California Los Angeles

UCLA Extension

Created and developed Education program for The Actors' Gang, which provides after school acting training for local K-12 students.

Mentor for LMU students and professional projects.

#### 6. Conference Presenters

Post-conference workshop at the 2015 Lessac Conference in Memphis, TN.

Workshop presenters, Kennedy Center/ American College Theater Festival (KC/ACTF) Humboldt University, and Los Angeles Theatre Center

#### 7. Authors

Playwright, Thumbelina (featured on NBC)

Playwright, Alice and the Trials of Wonderland, Radio Ghost Stories, Hyperbole, Frankenstein the Mary Shelly Story

Co- translator, "The Good Woman of Szechwan"

Co-author, a college text with an ESL Professor from University of Alabama- Birmingham which unites the discipline of ESL with Lessac Theatre Training, universally known for being a useful fool for the new language learner.

Author, The Stanislavski System: Growth and Methodology

Writer/Performer/Producer: video sketches for the website Comediva.com.

#### 8. Sound Designer

Disney Cruise Lines' Wonder for the world premiere of Toy Story: The Musical

South Coast Repertory

The Laguna Playhouse

The Colony Theatre

Rubicon Theatre

LA Auto Show

#### 9. Theatre Consultant

Universal Studios

Walt Disney Imagineering

Disney Creative Entertainment

Nickelodeon Recreation

Paramount Parks

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Board member for Dance and Theatre at the Colburn Music School

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Committee member AEA, DGA and SAG.

Member of Women In Film, Who's Who in America, and a Chevalier Du Ordure of Arts and Lettres.

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Member of both the National and Los Angeles Local SAG-AFTRA Elections Committee

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Career Achievement Award from LA Drama Critics Circle (Angstrom Award)Theater

LA Weekly Award-Lighting Design "Treefall" with Rogue Machine Theater

Garland Award from Backstage Magazine -Lighting Design "Cousin Bette" with Antaeus

LA Drama Critics Circle Award-Lighting Design "Johnny Got His Gun" with Stages Theater Center

Macy Award for Lighting Design "Secret Garden"

NAACP

Kennedy Center, ACTF National

Kennedy Center, ACTF Regional

Ovation -Best Production "Killer Joe"

LA Weekly Award-Lighting Design "Johnny Got His Gun" with Stages Theater Center

GLAAD award for Outstanding LA Theater "Like a Dog on Lineoluem"

## 12. Involvement in Community Organizations

Santa Monica Sister City Association

Part of delegation which presented a proclamation from the mayor of Santa Monica to the mayor pro-tempore in Cassino in recognition of the 70th anniversary of the bombing of Montecassino and Cassino during WWII.

Santa Monica Breakfast Club: Program chair. This group provides free dental screening to disadvantaged children.

Pacific Palisades Presbyterian Church

Lamplighters

Santa Monica Historical Society

Kiwanis Club of Santa Monica: Past President. Member. Active on division level.

Cat in the Hat for Seussabration at the Santa Monica Public Library, March 1, 2014.

Non profit Buddhist organization to support youth performing group.

Active member and committee chairman for Stop Cancer of Los Angeles.

Board member for Beit T' Shuvah, a substance abuse house and counseling center volunteer as an Beit Beit T' Shuvah , acting teacher at the facility.

Advisory board for Pacific Resident Theatre in Venice Ca.

Gala Chairman for the Los Angeles Chamber Orchestra 2014 gala and fundraiser.

Member of Planned Parenthood of Los Angeles

Participant in various political action committees

Substantial donor to various charitable organizations.

**3. Discuss the relationship among and between full and part-time faculty, involvement of part-time faculty in departmental activities, and part-time faculty access to resources and support.**

The Theatre Arts Department members, both full and part time faculty and staff are a close-knit group. Department communication as well as updates are sent to the entire department via email. All faculty and staff are invited to monthly department meetings, and many attend the meetings. At department meetings all voices are heard and all opinions are included in decision making. If adjunct faculty members cannot attend meetings due to other teaching or professional engagements, they respond to surveys and questionnaires sent to them via email. For instance several faculty who could not be present for a live discussion responded via email to several questions for this program review.

The department office Administrative Assistant is the go-to person for any question regarding policy and procedure, and adjunct faculty regularly communicate with her. The department chair, as well as all full-time faculty are always available to all adjuncts to discuss any academic or curriculum issue. Fulltime faculty have mentored new adjunct faculty to help them navigate the process and prepare them for teaching their courses.

Adjunct faculty share a workroom equipped with a computer, printer, photocopying machine and office supplies. They use the workroom to hold office hours and student advisement.

All faculty and staff are invited to Theatre Arts productions, flex day activities and have access to all college training workshops and events. CTE faculty attend advisory board meetings and share input with advisory board members. Adjunct faculty requesting conference funds are supported by the department and the PDC.

## Current Planning and Recommendations

*The following items are intended to help programs identify, track, and document unit planning and actions and to assist the institution in broad planning efforts.*

**1. Identify any issues or needs impacting program effectiveness or efficiency for which institutional support or resources will be requested in the coming year. [This information will be reviewed and considered in institutional planning processes but does not supplant the need to request support or resources through established channels and processes].**

Needs impacting Program Effectiveness center around staffing, capital resources, and facilities updates.

### **Staffing needs:**

The Theatre Arts Department is in need of the following two faculty positions and one staff position:

1. Full –Time Tenure-Track instructor in **Technical Theatre**
2. Full-Time Tenure-Track instructor in **Musical Theatre** (*joint request with the Music Department*)
3. Permanent staff, **Master Electrician** well-versed with **networking programs for Stage Lighting**

### **1. Full –Time Tenure-Track instructor in Technical Theatre**

We have recently created a CTE Program in Technical Theatre culminating in an AS Degree and/ or Certificate of Achievement. Currently, most of the technical theatre courses are taught by adjunct faculty and supported by technical theatre staff. To make the program more effective, it would be beneficial to the program to have a full-time faculty member who is able to teach several technical theatre courses as well as lead the CTE program, liaison with advisory board, recruit students and help promote the program. They would lead the CTE program and help write curriculum for new courses.

### **2. Full-Time Tenure-Track instructor in Musical Theatre**

The Theatre Arts Department, in collaboration with the Music Department is currently in the process of creating a comprehensive program in Musical Theatre. This program will have two areas of study:

- a) Musical Theatre Performance (*many of the courses are currently offered*)
- b) Musical Theatre Development (in collaboration with UC Irvine) leading to a bachelor's degree from UC Irvine. (*new courses are being written*)

We are in need of a faculty Musical Director who would also help enhance the Musical Theatre Program, help write curriculum, develop pathways and provide additional support for the program.

### **3. Permanent staff, Master Electrician well-versed with networking programs for Stage Lighting**

We are also in need of hiring a master electrician staff member who is well-versed in networking programs for stage lighting. This is where stage lighting is going in the future, and it would be highly beneficial for us to have staff who specialize in these systems.

Capital resource and facilities needs are addressed in the next question.

**2. If applicable, list additional capital resources (facilities, technology, equipment) that are needed to support the program as it currently exists. [This information will be reviewed and considered in institutional planning processes but does not supplant the need to request resources through established channels and processes].**

#### **Capital Resources:**

The Perkins grant is supporting many equipment needs in Technical Theatre, for which we are very grateful. Due to limited funds, not every equipment need can be supported. Technology is changing rapidly and the demand for industry standard equipment increases constantly. Current technology becomes obsolete very quickly and we need to keep up with changes in automated systems in intelligent lighting, sound and video projection.

#### **Facilities**

##### **1. Signage for Theatre Arts building**

We have been blessed with a fairly new (9 year-old) and beautiful Theatre Arts building with two functioning theatres and 2 classrooms. There is currently no signage on the building or for the theatres. It would be great if signage for the Theatre Arts building would be implemented soon.

##### **2. Smart Classrooms**

Our classrooms are used rigorously for Theatre Arts courses. Many courses require the use of electronic media and fast internet access. The multi-media carts are obsolete and inadequate for those needs. It is necessary to have smartboards installed in the classrooms with multi-media capabilities.

**3. If applicable, list additional human resources (staffing, professional development, staff training) needed to support the program as it currently exists. [This information will be reviewed and considered in institutional planning processes but does not supplant the need to request resources through established channels and processes].**

### **Professional Development**

In the fall we would like to organize a faculty technique forum for all performance teachers so that faculty can exchange and discuss teaching methods in a structured setting to improve student learning. Funds are needed for this event to provide refreshments for attendees. Currently, the Professional Development Committee does not fund such an endeavour. In order to do this, we would have to go out of pocket or use limited department funds which would deter us from creating such future events.

## **Future Planning and Recommendations**

*The following items are intended to help programs identify, track, and document unit planning and actions and to assist the institution in broad planning efforts.*

**1. Projecting toward the future, what trends could potentially impact the program? What changes does the program anticipate in 5 years; 10 years? Where does the program want to be? How is the program planning for these changes?**

Technology is changing rapidly in the field of Technical Theatre. We would like to keep up with and also potentially lead in this field. Video technology for theatre is a rapidly-growing new field and we would like to lead in that area by offering courses as well as producing highly trained students in that technology.

We are in the process of creating a comprehensive and thriving Musical Theatre Program that functions as a conservatory and produces highly skilled performers. We are also working to create a Musical Theatre Development Program in collaboration with UC Irvine. This is a long-term process.

**2. If applicable, list additional capital resources (facilities, technology, equipment) that will be needed to support proposed changes. [This information will be reviewed and considered in institutional planning processes but does not supplant the need to request resources through established channels and processes].**

With the expansion of courses and programs, we will need additional classroom space.



Advanced technical theatre equipment is a constant need.

**3. If applicable, list additional human resources (staffing, professional development, staff training) that will be needed to support proposed changes. [This information will be reviewed and considered in institutional planning processes but does not supplant the need to request resources through established channels and processes].**

With the anticipated establishment of the Musical Theatre Program, and introduction of new curriculum, we anticipate a growth of 25-30% in student enrollments. With possible retirements in the next 5-10 years, we will need new full time faculty teaching performance courses.

More technical staff will be needed to support the tech courses and productions.

A position dedicated to audience-building, fundraising, subscriptions and promotions for our productions would be advantageous for the department and would help generate goodwill for the college.

**4. If applicable, note particular challenges the program faces including those relating to categorical funding, budget, and staffing.**

Staffing is the greatest challenge. As technology changes, our staff need to keep up with it. We need to hire staff and faculty trained in the latest technology. We will also need to create professional development opportunities for staff and faculty in Technical Theatre to get updated training with new technological advances in equipment and systems.

**5. Summarize any conclusions and long term recommendations for the program resulting from the self evaluation process.**

- a. Our SLO Assessment data, Student Success and Retention data prove that our numbers match or exceed the SMC average.
- b. We consistently produce high-quality plays, musicals and workshops for students, the SMC community and the public at large.
- c. We maintain a high standard in teaching in all areas of the department.
- d. We establish and will continue to establish successful collaborative ventures with other departments
- e. Our Technical Theatre Certificate and AS degree program is off to a promising start.

**6. Please use this field to share any information the program feels is not covered under any other questions.**

The Theatre Arts Department provides Santa Monica College students with an excellent opportunity for advanced learning in the theatre arts. We have one of the best theatre programs available to students seeking knowledge in this discipline. The department has dedicated its efforts to educating students by instilling in them a sense of responsibility and a desire for excellence in their craft. Our future goals as educators are to continue this level of excellence by developing new course curriculum and materials for additional advanced level theatre courses. We work diligently to continue to grow and develop our effectiveness as teachers. We are perpetually motivated in this task by the talented and dedicated students we teach. As instructors in the field of theatre arts we are mindful of the requirements and demands placed on us as educators. We take pride in our work and show initiative with our students, focusing on creating a level of opportunity for them that goes above and beyond our regular teaching assignments. We are dedicated to our purpose here at Santa Monica College and continue to be active participants in helping to shape the future of our students. We feel extremely fortunate to be a part of the excellent faculty, staff and administration that we have here at Santa Monica College.

**STRENGTHS:**

Strong teaching philosophy

- Highly qualified faculty and staff
- New CTE Program in Technical Theatre
- Intelligent students coming to us from all over the globe
- Quality Productions and opportunities for students to perform
- Good, relatively new Facility

- Involvement in professional organizations like KC/ACTF
- High transfer rate
- Current and/or future collaborations with other departments
- Environmental values – “Reduce, Recycle, Reuse”

#### WEAKNESSES:

##### Advertising/Marketing

We need to do more with marketing of our productions. The current marketing is limited by the small amount of time faculty and staff can spend on this activity. One effective marketing tool we have implemented is an email blast of upcoming productions to all our patrons and alumni. We have also started to create glossy color flyers. It is critical to have some sort of signage on and/or around our building that advertises our productions and some type of marquee on Pico Blvd. that advertises all campus events. The ensuing publicity would bring us more revenue and allow us to pour that income back into the department productions and community outreach activities.

##### Fundraising

We need to fundraise actively for the department. Currently we are able to sustain our productions with our Auxiliary account, which consists of income derived from ticket sales. From that account, we fund all production needs other than staffing and some equipment. We need a budget for equipment maintenance costs which are not generally funded. The administration, Foundation and Associated Students have funded our students to participate in the Kennedy Center/American College Theatre Festival. They have supported us three years in a row. It would be great if we had monies set up to pay for KC/ACTF participation if productions are selected and the department needs to come up with monies for travel, lodging, boarding and registration in the festival for students and faculty.

##### Limited Staff Hours

Our faculty and staff are stretched thin with multiple responsibilities, so it is harder to implement several great ideas due to lack of time. We have had to give up some activities that would have added benefit to the department; For instance, we wish to implement a “Department Day” event, but there isn’t enough time for us to plan and execute it above and beyond what we already do.

##### Too many demands on the Main Stage and Studio Stage

The Main Stage and Studio Stage are our classrooms for all our production classes. They are used back-to-back for rehearsals, set building and performances. It is already difficult to juggle scheduling of simultaneous auditions, rehearsals and performances within our program. When we are asked to accommodate other events, we do so graciously whenever possible. However it does come with sacrifices like having to cancel or move our classes for this, to the detriment of our

own students, as well as use of our staff's limited hours to change the space from its current working state for our use to an acceptable state for others, then back to the state for our needs.

### Evaluation of Process

**Please comment on the effectiveness of the Program Review process in focusing program planning.**

In general, the questions are well-thought out and thorough. However there is some redundancy among sections. For example, between Section C and D1/ D2, between B and D2, between D2 and E, between C & E2 and within G1.

I had some technical issues with Objectives in the the 2 sections- Looking Back and Moving Forward: Objectives/ comments in Moving Forward were automatically filled in the comments section for Looking Back. This happened numerous times even though I went in and corrected the comments each time to clearly reflect the past and present.

One can't navigate between topics without saving- If you are in the middle on one section and want to look up another, and forget to "save," there is no "Undo" feature. Even though there is a message at the top regarding saving the work before navigating off the page, it is very hard to remember that. Most programs that people are used to allow users to navigate back and forth between topics. At least there should be a flashing warning reminding users to save constantly. Much work was lost and had to be rewritten due to this feature.

For Curriculum Review requirements, "At least three of the Suggested Readings have to be published in the last three years" is unreasonable. In some courses, the best material is not necessarily the most recent. In many cases, there is no recent material worthy of suggesting to students. In other cases, there is no need to offer suggested readings. This is an arbitrary imposition that might work for some disciplines, but not for others.

The formatting in this process is uneven. After "finishing" I am able to see and read some sections without unlocking, but not others- for example section B and C cannot be seen without unlocking. Also, the margins and line spaces in the finished sections do not look the same as when typed. I have to leave extra line spaces to compensate.

For some reason, the system crashed a few times while I was typing, perhaps due to network or system error.

it was difficult to add tables and graphs in the narrative, so I have attached them.

### Executive Summary

*These fields to be filled out by the Program Review committee. Reports will be sent to the program and will be available*

on-line to populate relevant fields in the annual report and the next 6 year report.

## Narrative

The Theatre Arts program prepares students for transfer and direct employment in related technical fields. The program offers an AA in Theatre, an AA-T in Theatre Arts, and a relatively new AS degree and Certificate of Achievement in Technical Theatre. Offering an impressive array of productions each year (4 Main Stage productions, 2 Studio Stage productions, 1 Theatre for the Younger Audience Summer production, and multiple workshop presentations) students have ample opportunity to participate in all facets of theatre production.

In addition to offering excellent training for students, the department is recognized for producing original plays and musicals – a total of 10 original works have been presented in the last 6 years. The most recent original work was the multi-media musical *Locals Only!*, which became an institutional production through engaging students from multiple departments including Dance, Cosmetology, Design Technology, film, Business, CSIS, Journalism and Photography as well as other campus service and support departments. Supported through the I<sup>3</sup> Strategic Initiative, the intention was to merge different media to create entertainment and surrounding events to showcase advances in technological and artistic endeavors. Truly a multi-disciplinary collaborative effort, much of the work was carried out by students, under the direction of faculty and staff.

Theatre Arts is regularly invited to participate in the regional and national annual Kennedy Center/American College Theatre Festival with acting students and program productions almost annually selected to participate in the regional competition and frequently selected for the national competition, thus providing excellent experiences for the students. Each year SMC acting students are selected to participate in the national Irene Ryan Acting Scholarship Competition, with several students reaching the semifinal and final rounds of the competition. Technical theatre students have also successfully competed.

Theatre Arts productions are well attended by the college community and the greater Santa Monica and Los Angeles communities. Ticket sales provide vital support to the program by supporting the majority of production costs other than faculty and staff salaries. The department has been successful in repurposing materials and shows for use in multiple shows.

Although tracking students after graduation is not consistently possible, anecdotally students report back their successes. Successful performance students are currently working on Broadway, in regional theatre companies, and for organizations like Disney. Technical students are achieving success in regional theatre companies as well as other entertainment venues, production and distribution companies.

Creation of the CTE program in Technical Theatre was a major accomplishment for the department as this required both internal and external processes, including creation of an advisory board with membership from across the technical spectrum. The advisory board has provided valuable input on the new technical AS and Certificate curriculum and has made several recommendations that the department is exploring. One suggestion that the program is considering was to consider offering a basic multi-discipline certificate in technical theatre with a second tier of courses focused on several of the specialty areas such as stage lighting, theatrical sound, stage costuming, scenic design, and set construction. Several specialty focused courses are in development or ready to be offered.

The department is currently collaborating with the Music and Dance departments to create a Musical Theatre Program. Department faculty are active professionally in the industry and participate in community organizations and activities.

## Program Evaluation

Theatre Arts has clearly defined overarching program goals as well as Department/Program Outcomes that align with the Institutional Learning Outcomes (ILOs). Course SLOs are assessed on a regular basis. The majority of the SLOs relate to one of the program outcomes, thus departmental outcomes discussions focus on common groups of outcomes across multiple courses. As program students are expected to take courses in more than one specialization this approach ensures a holistic view of program outcomes as well as addressing individual progress.

Outcomes are assessed by a variety of methods including in-class performances and execution and mastery of technical skills in a production, as well as more traditional measurements such as tests and exams, papers, research projects, and lab assignments. As a result of departmental discussions of SLO assessments, changes have been made to several classes when it was determined the course material and expectations were too advanced for an entry level class.

Annual objectives listed in the report are long-term, multi-year in nature. Theatre Arts should break these down into more focused elements that can be accomplished in a year.

### Commendations

Theatre Arts is commended for:

1. Multiple awards resulting from invitational participation in production and acting competitions (Kennedy Center and Irene Ryan).
2. Creation of the Technical Theatre AS degree and Certificate of Achievement.
3. Responsible mapping of SLOs to departmental outcomes and ILOs.
4. Leading 11 departments to produce the successful multi-media production *Locals Only!* to support the I<sup>3</sup> Strategic Initiative.
5. Collaborations with other departments through contributing acting students to their projects and inviting participation in Theatre Arts productions resulting in “real world experience” for students.

### Recommendations for Program Strengthening

The committee acknowledges the many strengths of the Theatre Arts program and recommends the department consider the following to further strengthen the program:

1. Implement strategies to fully develop the musical Theatre program.
2. Write annual objectives that are more focused and accomplishable in a year.
3. Develop an equipment life cycle inventory.
4. Develop a production marketing plan.

### Recommendations for Institutional Support

None

## Attached File Upload

### Attached Files

Advisory Board Meeting Minutes 2014	
Advisory Board Meeting Notes 2013	
Advisory board meeting Minutes 2013	
Appendix A & B- List of SLOs for assessment	
CTE Program Technical Theatre Application	
Employer Survey Questionnaire	
Technical Theatre Advisory Committee	
Th Art 42- Acting Paperwork sample	
Th Art Course Completion- Retention- Assessment	
Theatre Arts Data Report for Program Review	
Theatre Arts Program Overview	

