

Program Overview	
Program:	Theatre Arts
Does this program have a CTE component?	Yes
Academic Year:	2020/2021
Review Period:	6 Year

## A. Description and Goals

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 offers courses in Instructional as well as Career Education (CE) categories.

We offer the following Degrees and Certificates:

- AA Theatre
- AA-T Theatre Arts
- AS- Technical Theatre
- Certificate of Achievement- Technical Theatre
- Department Certificate: Scenic Design and Construction
- Department Certificate: Stage Lighting, Sound and Projection

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 have created a transfer degree (AA-T Theatre Arts) for students planning to transfer into CSUs.

We have a CE Program in Technical Theatre. Areas of study include Stagecraft, Stage Lighting, Stage Costuming, Stage Sound, Stage Make-Up, Projection and Advanced Lighting, Stage Management, Scenic Design, Scenic Painting Techniques and Technical Theatre Production. The CE 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, Musical Theatre and an Advanced Audition Workshop. New courses being introduced include Introduction to Stage Combat (Spring 2021) and Introduction to Acting Shakespeare (2022).

Annually we produce for the public 4 Main Stage productions, 2 Studio Stage productions, a Summer production of Theatre for the Younger Audience, 2 Musical Theatre Workshop Presentations, and An Audition Workshop Showcase in Winter. Less frequently we have produced Historical Styles Showcase Presentations, and a student Director Showcase. Several of our productions are original plays and musicals.

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. Since Our last 6-year Program review, our productions of *M Courage* (2016), *Quartet- Four short plays by Samuel Beckett* (2017) and *Flamenco Macbeth!* (2020) were selected to perform at Regional festivals, with *Quartet* also receiving a National commendation. Our Acting and Technical Theatre students continue to win or advance in various categories. Last year our student, Filip Petkov won an award for projection design. This year, our acting student Jamie Nelson won a Summer Arts Scholarship for Acting and student Darya Volynska won the following four awards in the Technical Theatre category:

1. The Don Childs Cross-Discipline Collaboration Award
2. The Stagecraft Institute of Las Vegas Award
3. Regional Randy Lutz Allied Design and Technology
4. The DTM Smithsonian Student Membership Award

The Theatre Arts Department includes 4 full time faculty members, approximately 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 organizations, and the CE 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.

Until early last year, we were actively working on projects and partnerships that enhance community engagement. Due to COVID-19, while some of those activities have paused, we have continued our involvement and participation with Center Theatre Group. We continue to participate in their College and Career Fair as well as provide our students online access to their productions. This year our students were able to enjoy two Matthew Bourne Productions, *Swan Lake* and *Romeo and Juliet* as well as participate in Q & A Webinars with the creators and performers.

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.

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.

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/ Projection/ 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 the 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 general transfer student, we offer classes that

- Introduce an appreciation of theatre and foster a deep respect for its pedagogy
- Instill a deep respect for the processes that are involved in creating a theatrical production.

For the Theatre major who wishes to pursue a career in theatre or allied performance fields, we offer

- Quality training in the skills and craft of Performance or Technical Theatre
- Preparation for competitive auditions
- Preparation for Technical Theatre students to pursue specialization in various disciplines such as Set design, Lighting, Projection, Sound, etc.

For students pursuing Technical Theatre Certificates of Achievement, we offer

- Training and skills that allow the student to pursue entry-level positions in various areas of Technical Theatre and allied fields.

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.

4. To explore new areas of growth for the department in order to be competitive with, or exceed current standards in areas of theatre training and technology.

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 performances, whether on ground or online.
- Serving in a technical capacity for a theatre arts production.
- Evaluating performances and submitting production 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 production paper according to guidelines set by the instructor.
- Performance in a theatre arts production or in-class performances.
- 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. In the current Covid-19-imposed online learning scenario, we have pivoted to paperless modalities.

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 Strong Workforce funds for the CE 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.

## B. Populations Served

### 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 fields. Students often take ongoing theatre courses from us while simultaneously studying at a 4-year institution.

STUDENT PROFILE SUMMARY: According to data from Fall 2020:

- Under 24 (78.8%)
- Mostly Latinx and White (61.3%) (Black, Asian and Two or More 25.5%)
- Mostly CA residents
- Mostly Seeking Transfer
- More Females than Males
- More FT than PT
- HS Graduates
- First Generation
- Majority Attending Daytime (70.6%)

**FALL 2020:**

### Student headcount comparison between Th Art and Collegewide Average

CATEGORY	THEATRE ARTS %	COLLEGE AVERAGE %	NOTES
STUDENT HEADCOUNT	-	-	-
AGE	-	-	-
Below 19	48.4	30.5	Significantly higher than college average

20-24	30.4	31.1	Close to college average
25-29	9.2	12.7	Lower than college average
30-39	7.6	10.6	Lower than college average
40-49	2.1	3.6	Lower than college average
50+	2.3	11.5	Significantly lower than college average
<b>GENDER</b>			
Male	40.0	40.2	The gender distribution is closely aligned to college average
Female	57.4	58.1	
<b>ETHNICITY</b>			
Asian	7.8	9.3	Our Asian population has fallen drastically in the last 2 years from 16.6%
Black	10.3	7.5	Our Black population is slightly higher than the college average
Latinx	29.6	37.9	Our Latinx population is lower than the college average
Native American	-	0.2	
Pacific islander	-	0.2	
Unreported	13.0	9.7	
White	31.7	30.7	Our largest population is White. This is a change from previous semesters when our largest population was Latinx.
Two or more	7.5	4.5	This population is higher than the college average
<b>RESIDENCE</b>			
California	81.3	85.1	
Foreign	10.1	6.9	We have a larger percentage of international students than the college average
Out of state	8.6	8.0	
<b>EDUCATIONAL GOAL</b>			
AA or AS	4.2	3.9	
Career Obj	6.1	8.6	
Cert	--	--	
Ed Dev	2.3	3.6	
Transfer	72.3	64.5	Most of our students select Transfer as their goal
Undecided	7.3	5.2	
Univ or 4-year student	2.1	2.1	

Unreported	4.0	10.4	
Other	--	1.8	
<b>FT STATUS</b>			
Full Time	53.5	34.7	Our full-time student percentage is significantly higher than the college average
Part Time	46.5	55.4	Our part -time student percentage is lower than the college average
Non credit	--	9.9	We do not have non-credit courses
<b>EDUCATIONAL STATUS</b>			
Adult School	--	0.3	-
AA or AS degree	--	3.1	-
Bachelor Degree or higher	5.2	16.8	We have fewer students with existing Bachelor degrees than the college average
High School Graduate	86.4	75.5	Most of our students are High School graduates
Not HS Graduate	--	1.1	-
Special Admit	6.1	3.2	-
Unreported	--	0.5	-
<b>SPECIAL POPULATION</b>			
DSPS	2.1	2.3	4.8 in previous semesters
EOPS	--	1.9	3.0 to 2.7 in previous semesters
First Gen	43.4	48.2	44.4 to 39.9 in previous semesters
Foster Youth	--	1.0	1.9 AND 1.7 IN 2016-17. 1.9 in Spring 2020
Veteran	1.9	1.6	2.4 to 1.6 in previous semesters
<b>EQUITY GAP- COURSE SUCCESS RATE</b>			
Asian	13.7	8.4	This is big jump from previous semesters: 3.5 to 4.9 and also different from the college average
Black	-11.6	-12.1	We have an equity gap among Black and Latinx students
Latinx	-9.5	-7.9	The Latinx gap is higher than the college average
White	4.0	7.8	
<b>COURSE ENROLLMENTS</b>			
	-	-	-



Day	70.6	62.4	We have more enrollments during the day compared to the college average and also compared to our evening enrollments
Evening	22.6	13.9	Our evening enrollments are higher than the college average
Arranged Hours	6.8	23.7	We have fewer arranged hours compared to the college average
<b>DEGREES AWARDED IN 2019-20</b>	<b>#</b>	-	-
AA	13	-	The number of degrees offered for CE and Non-CE courses has risen over the last 5 years
AA-T	18	-	
AS	6	-	
CERT. OF ACHIEVEMENT	11	-	
<b>TOTAL</b>	<b>48</b>	-	

The data reveals that the Theatre Arts Department serves a diverse population, generally in keeping with the college-wide population, but also diverging from the college average in several cases. It is possible that some of the data might be skewed considering it was in a pandemic year with all courses online. We have an equity gap in the course success rate among Black (-11.6) and Latinx (-9.5) students. Reasons could be related to lack of technology - some courses need better and more technology, lack of adequate internet access, need to work rather than go to school or family commitments.

Please see attachments:

Student Population data - Fall 2020

Student Headcount and Profile - Fall 2020

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.

No data available.

## C. Program Evaluation

### 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.*

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. Even though learning methods were changed during the past year, due to pivoting to online teaching, the learning outcomes have not changed.

#### **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**.

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

## **How outcomes are assessed and how often:**

All SLOs in our courses are mapped to our Program Outcomes, which, in turn are mapped to the ILOs. SLOs are assessed by the faculty on a regular basis, making sure they align to the POs.

Student Learning Outcomes are assessed by various methods every semester. They are as follows:

### **1. Written Papers and Discussions:**

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-Class Performances**

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 approximately 6 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. Capstone Course Performances**

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 Theatre Assessments**

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.

#### 5. Other Assessment Tools

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.

#### **How and when the program or discipline reviews the results and engages program/discipline faculty in the process:**

Faculty review and discuss results of specific courses as the need arises during monthly department meetings. Outcomes are also reviewed as courses are updated. Faculty teaching specialized courses update outcomes in collaboration with the Department Chair. Outcomes of courses with multiple sections and faculty are discussed by faculty teaching those courses. Teaching and learning techniques are discussed and ideas are exchanged to develop or update SLOs.

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:

- AA Theatre
- AA-T Theatre Arts
- AS- Technical Theatre
- Certificate of Achievement- Technical Theatre
- Department Certificate: Scenic Design and Construction
- Department Certificate: Stage Lighting, Sound and Projection

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 include the following list. (These are linked through the individual course SLOs or capstone course, that students are expected to achieve upon completion of the award/s):

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)

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).

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

Student course success and retention rates:

The Theatre Arts department success rate is slightly above the college average. In Fall 2020 our success rate was 69.3%. The college-wide average was 68.8%. The Theatre Arts department retention rate is slightly below the college average. In Fall 2020 it was 83.2% while the college average was 83.6%.

In Fall 2020 77.7% of our students completed their courses with grades A, B, C or P. This was much greater than the college average of 63.2%

The data above shows that the department rates are either in keeping with collegewide trends, or higher than collegewide trends.

When compared to previous years, our course success rate has fallen from 76% in 2015 and 80% in 2017 and 2018 to the current rate. This is also in keeping with collegewide trends.

Student Success by Race:

<b>Equity Gap- Course Success Rate</b>		
Race	Theatre Art	Collegewide rate
Asian	13.7	8.4
Black	-11.6	-12.1
Latinx	-9.5	-7.9
White	4.0	7.8

We have an equity gap in course success rate among Black and Latinx students. While the gap is smaller than collegewide for Black students, it is higher than the collegewide average for Latinx students. Equity is an area of focus for our faculty and many measures are being discussed to reduce the equity gaps.

Based on collegewide surveys and anecdotal evidence, several socio-economic, health and political factors are at play, particularly during this pandemic.

Student Success and retention by age group:

<b>Student Success Rate by Age</b>			
Age	Success	Retention	GPA
19 and Younger	66.6	84.8	2.85
20- 24	69.9	84.1	2.96
25- 29	69.5	81.1	3.07
30- 39	73.1	82.5	3.25
40- 49	75.3	83.8	3.32
50+	61.0	69.6	3.37

Most of our students (78.8%) are under 24yrs old. While retention is high in this age group, the GPA is lower compared to older age groups.

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. As an example, one of our former students has a reoccurring role in a popular television series while another one has made a successful career acting in action films. Both of these students attribute their success to our department. Technical Theatre students are achieving success in regional theatre companies as well as in other entertainment venues, production and distribution companies.

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

N/A

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.

The Theatre Arts Department maintains an advisory board committee for its CE program in Technical Theatre. The committee is expected to meet annually. Interactions with board members with expertise in specific areas of Technical Theatre happen throughout the year as needed. 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 board informs program planning, changes, and improvements.

In general, 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.

Several trends and issues were revealed and discussions held at our recent Advisory Board meeting. A survey with pertinent industry related questions was sent out prior to the meeting and meaningful discussions ensued regarding the state of the industry, particularly during this pandemic, our program offerings and potential for growth and improvement. Discussions with individual board members throughout the past year have confirmed several trends and raised some issues. Below is a compilation of identified needs for the Technical Theatre Program and recommendations by the advisory board.

1. NETWORKING SYSTEMS:

During this pandemic all live events were shut down, decimating industries related to theatre, music concerts, dance events and other live shows. The industry had to reinvent itself to pivot to remotely controlled events, virtual events, using video editing technology and live streaming. This has brought about a greater need to create networking systems that can be integrated and controlled remotely.

## 2. REMOTE TEACHING AND LEARNING:

The pivot to remote learning for students has forced the industry to rethink teaching methods and create new ways to impart education in a remote environment. In this we are not different from other areas of study. In the case of Technical Theatre, a hands-on discipline, new ways needed to be created to teach hands-on technology remotely.

## 3. INDUSTRY TRENDS AND FUTURE SKILLS FOR STUDENTS:

It was suggested that students get knowledge in integrated networking systems, Communication platforms, remote project management, virtual rendering tools, live streaming, interdisciplinary etc. The industry will be looking for students with basic and advanced IT skills, better verbal and written communication skills and the ability to learn new things quickly. These skills would be transferable and would benefit the student in more than one industry.

## 4. ACCESSIBILITY

This is going to be an even greater trend in the post-covid environment. For example, live streaming of events opens it up to a greater audience and removes barriers. Work can be shared between parties in different cities coordinating remotely.

## 5. OUTREACH, RECRUITMENT AND COLLABORATION

There is a need for continued outreach in high schools as well as collaborating with industry partners.

## 6. ENVIRONMENTALLY FRIENDLY TECHNOLOGY AND ADVANCED EQUIPMENT:

This is our ongoing area of growth in Technical Theatre. Since we created the CTE program in 2013, we have been fortunate to receive lighting, video projection, sound and other equipment from the Perkins grant. While our equipment in some areas is still below industry standard, we are updating and increasing our inventory, thereby improving our technology each year. In some areas our equipment is above par and rivals that of four-year institutions and current professional standards. We must ensure that our faculty and staff are trained to optimize the use of equipment in teaching In the teaching of students.

While there is an ongoing need to keep up with advancing technology, particularly in Sound, Intelligent Lighting, Video Projection and automated systems, an identified need is to be sensitive to the environment and invest in environmentally friendly technology. For the student, this will enhance learning, create environmental responsibility and keep them competitive in the job market.



## 7. 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. Potential for employment at every level of proficiency and education was possible.

## 8. EQUITY IN INTERNSHIP OPPORTUNITIES AND JOB MARKET

There was interest in establishing future relationships with industry to develop internships and entry-level positions for our students of color.

## 9. 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.

## 10. 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. As of 2017 several students have been mentored in Technical Theatre.

## 11. COMMUNICATION SKILLS

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

## 12. INVOLVEMENT IN TRADE ORGANIZATIONS like USITT

Attached:

List of Advisory Board and Committee members

Minutes of Advisory Board Meetings

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

In response to advisory board recommendations from previous year, we have identified areas of improvement and growth listed below, Also we are looking at suggestions from our most recent meeting last month. We are looking particularly at issues surrounding equity and the first four trends and skill sets listed in question 6. We will be working on them in the coming year.

**SPECIALIZATION**

We are planning to offer new courses and advanced level courses in some areas of Technical Theatre. Even though we are a relatively 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.

Since the last six-year program review, new courses have been created in Th Art 21- Scenic Painting Techniques and Stage Management. We are in the process of creating a new course in Masks and Puppetry. We have created two new department certificates, Scenic Design and Construction and Stage Lighting, Sound and Projection which will be converted to the chancellor's office certificates.

**ADVANCED EQUIPMENT**

This is an ongoing 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.

**INTERNSHIPS**

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

**MASTER CLASSES AND PANELS**

A few years ago, 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 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 have organized an Open House annually for the past three years. We regularly participate in the Welcome Day. We have started dual enrollment courses in Culver City High School and are in talks with Santa Monica High School.

INVOLVEMENT IN TRADE ORGANIZATIONS like USITT

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

WRITTEN AND VERBAL COMMUNICATION SKILLS

We have been working with Technical Theatre students to help them with communication and soft skills which is a major factor in getting them into the job market. We have been working on presentation skills for with students entering inter-collegiate competitions in technical categories.

During fall 2020 and also currently we were able to pivot our live productions to a virtual format, giving students a different, but equal experience and also making the work accessible to other students and the community at large.

We are also working to develop ways to improve equity and accessibility for students.

## **D1. Objectives**

To convert our courses to DE and EDE during the Covid-19 pandemic.

Status: Completed

Comments:

We converted all our courses offered during Fall 20, Winter 21 and Spring 21 to DE or EDE courses.

To create productions by using online and video technology to achieve comparable results to live stage productions in order to give an equivalent and rigorous experience to students.

Status: In Progress

Comments:

We started the process last Fall with good results. We are continuing the process using improved and more efficient systems.

To create productions by using online and video technology to achieve comparable results to live stage productions in order to give an equivalent and rigorous experience to students.

Status: Completed

Comments:

We started the process last Fall with good results. We are continuing the process using improved and more efficient systems.

To engage in Dual Enrollment programs with high schools

Status: Completed

Comments:

We started teaching Dual Enrollment courses in Culver City High School, and have been doing so since 2019. We are also in discussions to start courses in Santa Monica High School.

To convert Department Certificates into Certificates of Achievement

Status: In Progress

Comments:

This will help our completion numbers

To create a new theatre course that represents underserved populations and opens up cultural awareness among students.

Status: In Progress

Comments:

none

## **D1. Looking Back**

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

The following are activities and achievements of the department since the last Six Year Program Review:

### **CTE PROGRAM IN TECHNICAL THEATRE**

New Department Certificates were introduced within the last two years:

- Department Certificate: Scenic Design and Construction
- Department Certificate: Stage Lighting, Sound and Projection

## 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. Sweeney Todd- Invitational Scene- performed at Dixie State College, St. George, Utah, 2015.
2. M. Courage- Full Production- Performed at Chaminade University, HI, 2016.
3. Quartet: Four Short Plays by Samuel Beckett - performed at Mesa Community College, Mesa, Arizona 2017.
4. Flamenco Macbeth!- Full Production- Performed at CSU Fullerton, CA 2020.

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. In 2015 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. In 2016 student Edmund Refuerzo won a \$1000 partial scholarship to Steppenwolf West Theatre Company for a 4 week summer training program. Student Noah Donner-Klein won received a certificate for achievement in Sound design. In our most recent festival in 2020 held online, two of our students, Aurn Rothwell and Jamie Nelson- Morrow were semi-finalists.

Our Technical Theatre students also compete in different technical categories such as Stage Management, Set Design, Make-Up Design, Lighting Design, Costume Design and Projection Design.

Our Acting and Technical Theatre students continue to win or advance in various categories. Last year our student, Filip Petkov won an award for projection design. This year, our acting student Jamie Nelson won a Summer Arts Scholarship for Acting and student Darya Volynska won the following four awards in the Technical Theatre category:

1. The Don Childs Cross-Discipline Collaboration Award
2. The Stagecraft Institute of Las Vegas Award
3. Regional Randy Lutz Allied Design and Technology
4. The DTM Smithsonian Student Membership Award

## TRANSFER TO SCHOOLS:

Our students continue to succeed and transfer to UCLA, USC, UC Berkeley, UCSB, LMU, Pepperdine, CSUN, CSULB, CSULA, NYU, Juilliard and other institutions of higher learning.

Julliard, internationally recognized as a leading art academy, has accepted one of our students, Anthony Richardson in the 2017 entrance year.

## MASTER CLASSES

We hosted the following Master Classes and workshops in 2019 that benefitted our students and expanded their theatre knowledge and experience.

Invertigo Dance Theatre

Story Pirates

Reduced Shakespeare

## FACULTY SPOTLIGHT TALKS

Our faculty were the spotlight talk lecturers and guests for the following productions at the Broad Stage

17 Border Crossing

All is Calm

## NEW COURSES INTRODUCED

- Introduction to Stage Combat
- Introduction to Acting Shakespeare

## LA COUNTY OF ARTS INTERNSHIPS

Two of our students, Brianna Hernandez and Sam Balali won internships through the LA County of Arts

We've also hosted the LA County of Arts speaker for the past three years.

## DESIGNING PRODUCTIONS AT REGIONAL THEATRES

Our faculty Lighting Designer and Instructor designed the residency of Impro Theatre at the Broad Stage

Designed lights for "Sisters in Law" at the Wallis Annenberg Theatre

## TITLE IX PRODUCTION

For the third time, we have produced *Voices of Hope* as part of a Title IX initiative.

## 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.

## ENGAGEMENT WITH CENTER THEATRE GROUP

Our department engages regularly with Center Theatre Group, a premier regional theatre in Los Angeles. We participate in their College And Career Fair for high school students each year, including online this year. The relationship with CTG provides our students various opportunities including free performances, symposia, Q & A with world class performing artists, Going Pro fair, etc.

## 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 notable achievements are as follows:

Mariah Rose Faith Casillas was cast as Regina George in the recently touring production of *Mean Girls*

Jessica Armstrong (aka: Jessica Keenan Wynn) is 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*. She will also appear in a leading role in the upcoming movie, *Mamma Mia 2*.

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

Ashlyn Smith performed the leading role of Moana in *Moana* 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. She is recently performing on Broadway in the musical, *Come From Away*.

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*.

Devon Hadsell performed in the National tour of *The Little Mermaid*, and was on Broadway in the musical, *Mean Girls*.

Kiara Sasso continues to star in major Theatrical Productions in Brazil.

Anthony Richardson was accepted to Julliard.

Kaivi Lyman is a regular star in Action Films.

Jocko Sims was cast in the movie, *Dreamgirls* and has a recurring role in a major television series.

Jacques Tolefree is a supporting actor in *Side Hustle* on Nickelodeon

Tiffany Haddish and Tessa Thompson are our alumni and well-known film actors.

#### STUDY ABROAD AND COLLABORATION WITH BATH SPA UNIVERSITY, BATH, U.K.

Over the spring break of 2016, a faculty member co-lead the SMC Study-Abroad group to the U.K. titled "Shakespeare and Drama in England." Students were able to attend workshops at The Royal Academy of Dramatic Art (RADA), the British American Dramatic Academy (BADA) in London and at BathSpa University. Students also attended productions at the Globe/ Sam Wanamaker Theatre and St. Martin's Theatre in London, The Old Vic in Bristol, Theatre Royal in Bath and the Royal Shakespeare Company in Stratford-Upon-Avon. This helped augment a growing relationship of BathSpa University with SMC. This event led to further collaboration between SMC and Bath Spa University. During Spring break of 2017, the two institutions engaged in a cultural exchange program titled 10 +10. Students from SMC as well as Bath Spa students performed in SMC's production of *Quartet: Four Short Plays by Samuel Beckett* in Bath, UK after which students from Bath Spa university arrived at SMC to collaborate with SMC students to perform their production of Noel Coward's *Semi-Monde*. This was a very successful exchange which we hope to continue in the future.

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. Implementation of strategies to fully develop the musical Theatre program:

Even though due to COVID-19 work was at a stand-still, we are planning to create opportunities for students of all ages and backgrounds to learn many aspects of musical theatre: performance, composition, production and direction.

#### Program Goals

- Offer broad access to students who are interested in careers in Musical Theatre performance, composition, direction and production. These students will include recent high school graduates, as well as non-traditional students interested in a career or life change.
- Work in conjunction with the Equity initiatives at SMC to lower the racial gaps in outcomes using SMC's low or no cost programs and a broad marketing initiative to LAUSD high schools.



2. Write annual objectives that are more focused and accomplishable in a year.

Our annual objectives are much more achievable within the time frame of a year.

3. Develop an equipment life cycle inventory:

We need to do further work in this area.

4. Develop a production marketing plan:

We need funding for marketing as well as dedicated personnel who can focus on promotion and marketing.

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.

Due to COVID-19 we pivoted to online teaching for all our courses in March 2020. It was a steep learning curve for our faculty since our department did not have any Distance Ed courses until then. Over the year since then, our faculty have become very proficient in Learning Management Systems such as Canvas as well as online platforms such as Zoom.

Also, several Performance and Technical Theatre courses were not easy to convert to the DE format due to the nature of the course, or the hands-on or space-related or technical needs of the course. Despite those obstacles, our faculty rose to the challenge and found new and creative means to teach content online. We are continuously finding ways to improve and enhance the student experience in the online mode.

As a department that offers several production courses each year, COVID-19 hit us hard and we have had to come up with innovative ways to present productions, since several courses required students to view and critiques them. For fall 2020 we created three unique productions. Students auditioned and rehearsed for the productions on Zoom. We bought greenscreens, built costumes and props, which were sent to students who filmed themselves alone. We engaged video editing help of Walt Louie from the Entertainment Technology department, as well as our talented students, faculty and industry professionals. The shots were pieced together, backgrounds and special effects added to create cohesive films that were offered for free viewing for the public.

We are repeating the process again this spring and again in the fall.

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).

We do not receive funding other than Perkins/ Strong Workforce for our CE program.

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:

Teaching Courses, whether online or in-person:

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 and Strong Workforce funds

The Perkins and Strong Workforce funds 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

Over the years, we have offered Master Classes in different aspects of theatre training to engage students and introduce them to new ideas. they range from Technical Theatre Designer Panels, to master classes in Pupperty, Devised theatre, Improv, to Video Projection Demonstrations and Workshops.

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.

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 years, we received equipment in areas of lighting, sound, projection, costuming, stagecraft and scenic painting, and software licenses.

The equipment funded through Perkins has helped build the program's capabilities. Despite the setback due to Covid-19, the equipment has been used in the classroom, online as well as for hybrid and on-ground instruction in the fall.

As we learned over the last year, new skills were needed for faculty and students when all instruction had to go online. Since all live entertainment was canceled, our students could not have a hands-on experience particularly in several technical courses. Our faculty and students adapted to this new paradigm and created equivalent on-line teaching. In many cases, we provided the online students with materials needed for their classes.

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

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, Singers and Performers**

East West Players

Ohio Shakespeare Festival

Hispanic Organization of Latin Actors (hola)

The Independent Shakespeare Company,

Pacific Resident Theatre

The Actors' Gang

Morgan Wixson Theater

Los Angeles Theatre Center

Angeles Chorale

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

Olympic series commercials for Liberty Mutual Insurance.

Recurring guest star 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

Laughter for A Change, a non-profit improv troupe that performs family-friendly shows for sick kids and their families at Children's Hospital Los Angeles.

## **4. Professional Coaches and Mentors**

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.

Mentor new teacher certification, Lessac Institute

## **5. Instructors outside of SMC**

California Institute of the Arts

University of California Los Angeles

CSU Northridge

Occidental College

UCLA Extension

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

Spotlight Presenter, "All is Calm," Broad Stage

Q & A Presenter, "17 Border Crossing," Broad Stage

## **7. Authors**

Playwright, Thumbelina (featured on NBC)

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

Co- translator, "The Good Woman of Szechwan"

New translator/ adapter, "The Trojan Women"

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, USITT and the Lessac Institute

National and LA Local SAG-AFTRA Elections Committees

National and LA Local SAG-AFTRA Reinstatement Obligation and Review Committees

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.

National Alliance of Acting Teachers

### **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 awards- "Once On This Island," "Quartet- Four Short Plays by Samuel Beckett"

Kennedy Center, ACTF Regional awards recipients- "M Courage," "Heart Mountain," "Cesar and Rubin," "Vanya," "Quartet- Four Short Plays by Samuel Beckett," "Once On This Island," "Flamenco Macbeth!"

Kennedy Center Excellence in Teaching

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 Linoleum"

Honorary Service Award from Miller PTA & California State PTA

## **12. Involvement in Community Organizations**

Juilliard Alumni Association

Center Theatre Group

Santa Monica Sister City Association

Santa Monica Theater Guild

Diversity Equity Inclusivity Committee at Santa Monica Guild

Volunteer, SMC Food Drive

'Love the 818' group with South Hills Church, Burbank (food drives and other community projects in the 818 area code)

Founding member, Bard in the Yard, an inclusive Shakespeare reading group,

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.

Lamplighters

Santa Monica Historical Society

Non-profit Buddhist organization to support youth performing group.

Advisory board for Pacific Resident Theatre in Venice Ca.

Member of Planned Parenthood of Los Angeles

Participant in various political action committees

Abolitionist Teaching Network practices in Racial/Social Justice/Emotional and Social Learning.

## **D2: 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, analyze 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 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 are 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 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. Most importantly, as we pivoted to remote teaching, we restructured all our courses to meet DE or EDE standards.

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, as well as in department meetings, faculty discuss teaching techniques with each other.

The increase in minority populations, particularly Latinx, will inform future production choices to reflect and impact that student body.

We are making decisions keeping an equity-minded approach when updating course content and creating new courses.

## **D2: Objectives**

Objective #1.

**Objective:**

To create productions by using online and video technology to achieve comparable results to live stage productions in order to give an equivalent and rigorous experience to students.

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

**Assessment Data and Other Observations:**

SLO Assessment Data

**External Factors:**

SMC Master Plan for Education

**Timeline and activities to accomplish the objective:** End of fall 2021

**Describe how objective will be assessed/measured:** There will be final videos, which will provide quality physical evidence of accomplishment of the objective.

**Comments:** This process has many moving parts that build on each other. For example, faculty directors audition and cast performers, and select crews. Rehearsals are conducted online with some on ground components. Appropriate equipment is secured (e.g., green screens), and costumes, props, etc. are built to be sent to students. Students videotape themselves with online guidance and support from faculty and staff. After all the video material are gathered, a long process takes place to edit the videos, add backgrounds and special effects. This process can take up to two additional months. The final video is the result of all these components coming together.

Objective #2.

**Objective:**

To convert Department Certificates into Certificates of Achievement

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

**Assessment Data and Other Observations:**

SLO Assessment Data

Institutional Research Data

**External Factors:**

Program Review Recommendation for Institutional Support

SMC Master Plan for Education

**Timeline and activities to accomplish the objective:** One year

**Describe how objective will be assessed/measured:** Students will be able to have the completed certificates on their transcripts.

<b>Comments:</b> This will help our completion numbers
Objective #3.
<b>Objective:</b>  To create a new theatre course that represents underserved populations and opens up cultural awareness among students.
<b>Area/ Discipline/ Function Responsible:</b> All
<b>Assessment Data and Other Observations:</b> Institutional Research Data
<b>External Factors:</b>
<b>Timeline and activities to accomplish the objective:</b> Write a new course during the 2021-22 academic year and/ or update course materials.
<b>Describe how objective will be assessed/measured:</b> Through tests, exams, assignments and performances.
<b>Comments:</b> none
<b>E. Curriculum Review</b>
1. Discuss how the department reviews, revises, and creates new curriculum. Include the following information: <ul style="list-style-type: none"> <li>• The process by which department members participate in the review and revision of curriculum.</li> <li>• How program goals and SLOS are integrated into course design and curriculum planning.</li> <li>• The relationship of program courses to other college programs (cross-listing, overlapping content)</li> <li>• The rationale for any changes to pre-requisites, co-requisites and advisories.</li> <li>• How the department ensures course syllabi are aligned with the course outline of record.</li> </ul>
<ul style="list-style-type: none"> <li>• Department members meet monthly, and on an as-needed basis look at curriculum and revisions. Members discuss reviews, revisions and updates for existing and new courses during department meetings. Last year, we created DE or EDE conversions for all courses taught from Spring 2020 through Spring 2021 and in the process updated courses as needed.</li> <li>• Our PLOs are mapped to the ILOs. The SLOs map to our PLOs. All course SLOs have a component of skills learned as well as a theatre appreciation component.</li> <li>• Our Th Art 45 is cross listed with Mus 45. Our Th Art 52 is cross-listed with Mus 52. Both courses are team- taught by faculty from the two departments. Students can enroll in one or the other, but not both.</li> <li>• Currently we do not have pre-requisites and co-requisites.</li> </ul>

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

## 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 makes recommendations which we implement, or plan to implement in the coming semesters. Section C has the list of recommendations.

In general, most of our curriculum meets the approval of our advisory board for Technical Theatre. The pivot to remote teaching during the past year, as well as the shut-down of all live events has changed the industry and created the need for focus in areas such as networking systems, written and verbal communication skills, and equity-minded approach to internships. This will be discussed in future department meetings and will lead to possible inter-disciplinary courses or programs.

There are also continued 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.

When developing mentorships and internships, we would like to focus on creating relationships with industry partners who have an equity-minded approach.

A continuous need as evident by advisory board recommendations is to meet ever-changing industry standards in the area of lighting, sound and projection equipment, which would help strengthen our curriculum in those areas. We are continually updating and building our inventory to keep up with fast-changing technology, through the use of Perkins/ Strong Workforce funds.

## F. Community Engagement

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, 13 adjunct faculty of which 9 teach performance courses and 4 teach in specialized areas of technical theatre. We also have 4 technical theatre production staff members and 1 administrative assistant. Before COVID-19 we also had 2-3 additional temp staff hired as costume technicians, master electrician for theatre and shop technician to assist with production needs. We will need our temp staff again in the post-COVID environment.

Despite the small number of FT faculty, members are involved in various college committees and the CTE Advisory Committee. Our faculty members are active in the Academic Senate, CTE Committee, Faculty Association, Department Chair and Coordinators Committee, Instructional Chairs Committee. An adjunct faculty member is our representative in the FA and another serves on the SMC's LGBTQIA+ SafeZone Initiative and planning committee.

Department members are involved in developing, reviewing and updating curriculum. We have updated several courses for the AA-T degree and continue to write new curriculum. The faculty member/s teaching the courses work with the department chair to review and update courses.

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. The combined effort of full and part-time faculty and staff help recruit CE advisory board members.

As mentioned earlier in this review, 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, Singers and Performers**

East West Players

Ohio Shakespeare Festival

Hispanic Organization of Latin Actors (hola)

The Independent Shakespeare Company,

Pacific Resident Theatre

The Actors' Gang

Morgan Wixson Theater

Los Angeles Theatre Center

Angeles Chorale

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

Olympic series commercials for Liberty Mutual Insurance.

Recurring guest star 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

Laughter for A Change, a non-profit improv troupe that performs family-friendly shows for sick kids and their families at Children's Hospital Los Angeles.

## **4. Professional Coaches and Mentors**

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.

Mentor new teacher certification, Lessac Institute

## **5. Instructors outside of SMC**

California Institute of the Arts

University of California Los Angeles

CSU Northridge

Occidental College

UCLA Extension

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

Spotlight Presenter, "All is Calm," Broad Stage

Q & A Presenter, "17 Border Crossing," Broad Stage

## **7. Authors**

Playwright, Thumbelina (featured on NBC)

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

Co- translator, "The Good Woman of Szechwan"

New translator/ adapter, "The Trojan Women"

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, USITT and the Lessac Institute

National and LA Local SAG-AFTRA Elections Committees

National and LA Local SAG-AFTRA Reinstatement Obligation and Review Committees

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.

National Alliance of Acting Teachers

## **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 awards- "Once On This Island," "Quartet- Four Short Plays by Samuel Beckett"

Kennedy Center, ACTF Regional awards recipients- "M Courage," "Heart Mountain," "Cesar and Rubin," "Vanya," "Quartet- Four Short Plays by Samuel Beckett," "Once On This Island," "Flamenco Macbeth!"

Kennedy Center Excellence in Teaching

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 Linoleum"

Honorary Service Award from Miller PTA & California State PTA

## **12. Involvement in Community Organizations**

Juilliard Alumni Association

Center Theatre Group

Santa Monica Sister City Association

Santa Monica Theater Guild

Diversity Equity Inclusivity Committee at Santa Monica Guild

Volunteer, SMC Food Drive

'Love the 818' group with South Hills Church, Burbank (food drives and other community projects in the 818 area code)

Founding member, Bard in the Yard, an inclusive Shakespeare reading group,

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.

Lamplighters

Santa Monica Historical Society

Non-profit Buddhist organization to support youth performing group.

Advisory board for Pacific Resident Theatre in Venice Ca.

Member of Planned Parenthood of Los Angeles

Participant in various political action committees

Abolitionist Teaching Network practices in Racial/Social Justice/Emotional and Social Learning.

**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. With the Zoom meeting option, more adjunct faculty have been able to join department meetings.

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 mentor 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. Prior to COVID-19, adjunct faculty used 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. CE 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.

**G1: Current Planning and Recommendations**

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].

In order to fully support our programs and facilitate the completion of our degrees, we need the following personnel once we are back fully or partially on ground:

Classified full-time Master Electrician (ME) and Projection Specialist:

One of these is the need for a classified full-time Master Electrician (ME) and Projection Specialist. Before the pandemic we had a part-time hire in the ME position. This classified position will assist our faculty and staff in the serving and training of our students.

Classified Costume technician

Our costume designer needs assistance to help build and maintain costumes. Before the pandemic we had a temp position.

Skilled Carpenter and Stage Technician

Another classified position is needed for a skilled carpenter and stage technician to assist the current sole job holder who has the gargantuan task of building all the sets, maintaining equipment, making runs to our distant storage area for set pieces and furniture, designing Studio Stage lighting for shows, assisting instructors and students. We were given a temp position for this job, just before the pandemic hit. We would like a permanent 50% position.

Mac Computer Lab:

We are in need of a Mac computer lab equipped with discipline-specific software to foster learning in many areas of lighting, projection, sound and scenic design.

Training:

With the acquisition of state-of-the-art equipment, training for staff and faculty is needed in the installation and usage of the updated technology.

Retrofitted Catwalk in the costume room:

A retrofitted catwalk is required to make the costume training room a true training room with all components of the room easily accessible to Costume students.

Stage Make-Up teaching space

The limited Make-Up teaching space (dressing rooms) does not allow for the instructor to perform lecture/demonstrations or increase class size. A solution is needed. O

Storage for Sets and Costumes

Our storage space has been continually downsized. The college has moved our storage space blocks away from the main campus. This makes accessibility difficult. The current size of the space is significantly less than we had before.

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].

Besides the items listed above, the following are unmet needs of the department:

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. Currently we only have room 102 as a smart classroom. We need to convert other teaching areas into smart classrooms. They include: Room 101, Studio Stage, Costume room, Dressing rooms (make-up classroom), Scene shop. All these rooms are used for teaching/ lecturing and demonstrations. In the future we might need the ability to create rooms capable of handling hyflex teaching.

Signage:

We have been blessed with a beautiful Theatre Arts building with two functioning theatres and 2 classrooms. There is currently very little signage on the building or for the theatres. It would be great if signage for the Theatre Arts building would be implemented soon. We need a Marquee as well as other signage in and on the Theatre Arts building to facilitate better traffic flow and promotion of our offerings.

Marketing:

The signage requested above as well as marketing the program offerings, particularly the productions would help a great deal in raising the profile of the department and increase enrollment.

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].

Funding for KCACTF festival

The American College Theatre Festival is the annual university/college theatre competition which is held regionally throughout The United States. Over the years Santa Monica College Theatre Department has continually scored very high in the competition. We have taken productions to the festival as well as sent nominated students each year to compete in the Irene Ryan Acting Competition in any of 6 western

states. Over the years the district has graciously helped fund this endeavor. It would be helpful if the district can guarantee funding by setting up a special account for this purpose.

## **G2: Future Planning and Recommendations**

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?

We have an excellent program, but due to a lack of marketing on our part, we have issues with low enrollments in some courses. We would also like to create a marketing plan and find a budget to market our productions.

Technical Theatre:

Technology is changing rapidly in the many branches in Technical Theatre. We would like to keep up with and also potentially lead in this area of study. Projection technology, Automation for Stage Scenery, advances in Sound, Intelligent lighting and costume technology are here to stay. SMC, being the premier institution among community colleges, should lead and be ahead of the curve.

Musical Theatre:

A long-term goal is to create 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 other SMC departments as well as with other institutions.

Continued success of our Acting Programs

In order to maintain and grow our stellar acting programs, we need to ensure that our program is accessible and inclusive with new courses that support equity.

Professional Development:

We need to increase professional development opportunities for our faculty.

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 can anticipate a growth of 25-30% in student enrollments. 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, especially in networking systems. 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 (Source: Institutional Research)

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 getting stronger and well-established.

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 will work on incorporating inclusivity and accessibility in our curriculum. 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
- CE Program in Technical Theatre and developing new certificates
- 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”
- Inclusive, equity minded philosophy

#### 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 funding 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.

## H. 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.

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.

## **I. Executive Summary**

Narrative

Program Evaluation

Commendations

Recommendations for Program Strengthening

Recommendations for Institutional Support