

Form: "PSR 2021 INSTRUCTIONAL Comprehensive Cohort B"

Participating Area: Theatre Arts Cohort-B 1007 I-CTE

Show All Possible Responses

*** Response is required**

1. PROGRAM OVERVIEW

* Program Title & Code

Program Title

Theatre arts
(Max chars: 100)

Program Code

1007
(Max chars: 100)

* 1a. Select the Chaffey Goals that directly relate and are MOST relevant to your program.

Goals are numbered for the purpose of making reference points so that PSR writers can identify and locate which Chaffey Goals relate to their program. Goal numbers do not represent priority numbers.

- Goal 1: Equity and Success--Chaffey College will be an equity-driven college that fosters success for all students.
- Goal 2: Learning and Completion--Chaffey College will ensure learning and timely completion of students' educational goals.
- Goal 3: Community Opportunities and Needs--Chaffey College will develop and maintain programs and services that maximize students' opportunities and reflect community needs.
- Goal 4: Technology--Chaffey College will optimize the use of technological tools and infrastructure to advance institutional efficiency and student learning.
- Goal 5: Efficiency--Chaffey College will efficiently and effectively manage systems, processes, and resources to maximize capacity.
- Goal 6: Agility--Chaffey College will responsively adapt to changes in students' academic and career needs.
- Goal 7: Professional Learning--Chaffey College will prioritize and align professional learning for all employees to support the achievement of Chaffey Goals.

* 1b. Describe how your program aligns with the Chaffey Goals. Please provide supporting statements and/or examples.

Refer back to the Chaffey Goals marked above (e.g., Goal 4: supporting statements of how program aligns with this goal).

Our program promotes equity and success through the adoption of OER texts, no cost texts, the offering of different modalities (Face to face, hybrid, and online formats as well as Fast Track, late-start, and full term courses). In an effort to reduce the cost of study, our Theatre 1: Introduction to Theatre uses an OER- no cost textbook since Fall 2020. Other courses in our program are moving to no or low-cost textbooks, as higher quality and relevant no-cost textbook availability increases. Faculty members participate in Equity, Diversity, and Inclusion flex activities, as well as outside workshops offered by CTA, CCC, and ATHE (Association of Theatre in Higher Education). Productions are cast with an emphasis on diversity and inclusion. Non-binary gender casting and diverse storytelling continue to be prioritized in script selection. Faculty members have redesigned the program to promote success by overlaying requirements for all three degree/certificates so that students complete with lower unit accumulation. The AA-T and the Technical Theatre Certificate align more closely with courses from the certificate fulfilling transfer requirements. This redesign included the deactivation of courses that either required students to take more time to complete or did not transfer. Mapping a guided pathway for each degree helps to schedule courses appropriately for students to complete in a timely manner. Faculty participated in flex activities to create pathways for the AA, AA-T and Technical Theatre certificate. Faculty also participated in the Faculty Research Group on Guided Pathways. Through multiple sources of funding: RAC (PSR), Perkins Grant, SWF funding, the department focuses on technological skills and training for theatre students so that they are able to enter the workforce with relevant skills. Through the use of cutting-edge technology like LED panels, the department reduces the cost of raw materials such as lumber, steel, etc. The investment in digital tools promotes a smaller carbon footprint, and focuses training and student learning on 21st century skills. The department has emphasized the conversion of the main stage, the dance studio, and the TV/lighting studio to LED fixtures from traditional tungsten/halogen fixtures. This change in equipment supports a more efficient infrastructure, reducing power consumption, wasted energy through heat, and an emphasis on contemporary technology for students. The Theatre department values the training and support of professional learning for both staff and faculty. Staff continue to participate in software training (Vectorworks, ETC lighting programming, Adobe official tutorials). Students, staff, and faculty participate in Kennedy Center American College Theatre Festival (KCACTF) Region 8. Each year for the past 5 years, the Theatre Department has provided the opportunity for students to compete and participate in workshops. Nominated student designers, actors, and technicians participate in professional workshops across all areas of the discipline. This past festival, staff participated in workshops and had access to view participating, recognized productions from all over region 8 (SoCal, Nevada, Utah, Arizona, Hawaii, Guam).

PRIOR VIP GOALS STATUS/PROGRESS

1c. Please list the program's VIP Goals from the last PSR cycle, and report on the progress (complete, ongoing, etc.).

- 1) Cultivate and increase student leadership (as designers, lead technicians, stage managers, and directors) across curriculum, student activities, and connected programming in the Performing Arts in order to increase student success.
- 2) Deepen existing collaborations and develop new collaborations across departments and disciplines in order to increase enrollment, retention, and certificate completions.
- 3) We will develop and coordinate specific career and transfer relationships for all Theatre students through opportunities on campus and off with access to workshops, training, and volunteer or paid opportunities at area venues, and industry-specific vendors. We will participate (through main stage productions) in The Kennedy Center American College Theatre Festival at the regional and national level.

VIP Goal number 1 is ongoing as we increase opportunities for students to lead in student-run and student-centered activities. Students have designed projections for VPA music concerts, Planetarium Jamms, and Main stage productions. This is an ongoing goal as cohorts graduate and new students are trained in technical and artistic practices in Theatre Arts. Students have successfully completed work experience internships at area professional venues.

VIP Goal number 2 is also ongoing with the increase in collaborations with Astronomy (Planetarium live productions/shows/music events) the Wignall Museum (May Daze projection event outside on patio), Dance productions in the CAA Dance studio as well as the main stage production (student lighting designs), and collaboration with student clubs (Theatre, Lavender Coalition, Chaffey Recording Arts Club, The Film Club). This is ongoing as our enrollment has plummeted as a result of COVID and the move from Face to face classes to Online. Live events have been cancelled and so many of the collaborations have come to a stall. When the campus reopens, our hope is to connect with other disciplines to celebrate live production and social gatherings where students will be able to once again learn in a hands-on environment.

VIP Goal number 3 is ongoing as we continue to develop relationships with area venues and we continue to participate in KCACTF region 8. Our students in technical theatre have been successful in the design, tech, management competition at KCACTF with the presentation of their portfolios, design boards, and stage management paperwork. We have also had invited scenes produced at the regional festival (2020). Our participation in the festival provides our students with outside feedback on their performances, production work, and design work. Summer of 2019, the department sponsored through SWF funding training for students, staff, and faculty on ETC lighting programming. We also invited the area High School Drama Teacher. These type of relationship connections are ongoing in an effort to connect our program to area high schools and promote enrollment.

OTHER RESOURCES REQUESTS

1d.1 At any point during the past PSR cycle (last three years), did you have "other resources requests" that were funded by the Resource Allocation Committee?

If yes, proceed to questions 1d.2. If no, skip to section 2.

If you have items that were funded by Strong Workforce and Perkins, please mark "yes."

- Yes
 No

1d.2 If yes, did those purchases meet the program's intended purpose. Please explain.

The purchases have facilitated multiple collaborations with Astronomy (Productions, performances in the Planetarium), training students in A/V technology for live entertainment and theatrical performances in various spaces across campus, from VSS-113, to performances on the patio at the Wignall Museum, to collaborations with the Lavender Coalition Student Club and the Wignall in presenting a night of Transgender remembrance with an installation and projection space. Purchases have also been used to train students in Technical Theatre Production and for Main Stage Performances. With the innovations in Video and Projection Technology for the stage and live entertainment, students now have both practical and theoretical resources to train with- LED panels, high lumen projectors, video media server, projection software. Students have trained on LED technology in the Lighting Lab/Studio and on the main stage as well as the Dance Studio. The intended purpose of LED technology is to train students on contemporary lighting equipment and to reduce the energy used by the Theatre Department. The reduction of energy also reduces heat output and the need to replace incandescent bulbs. The lighting and sound consoles have enabled the training of students in multiple spaces and at the same time. With additional lighting and sound stations more students work "hands-on" with the equipment. With more time on consoles, more learning happens. With the pandemic, equipment was procured (through SWF and Perkins) to enable remote production of shows - recording students with the use of green screens, microphones, field recorders, and lighting- ring lights. The licensing of a theatre specific database (Digital Theatre +) of professional filmed productions and other learning resources has also expanded curriculum that has had to adapt to the online environment. We hope this database proves to be useful and helps to reduce costs of textbooks or other printed resources.

2. EVIDENCE--EQUITY

The evidence section comprises of the following three distinct subsections: equity, program data (includes CTE data), and learning outcomes.

"Equity" represents the first element of the EVIDENCE component of the PSR evaluation. Please reference the Equity Data file to evaluate the following areas.

2a.1 Concerning GENDER/IDENTITY, identify important EQUITY developments and trends.

Review data over the last six years.

Response Legend: 1 = Increase 2 = Decrease 3 = No Change (plus or minus 2%) 4 = No or Insufficient Data Available				
	1	2	3	4
Number of enrollments by males	✓			
Number of enrollments by females	✓			
Success rate by males		✓		
Success rate by females			✓	
Retention rate by males			✓	
Retention rate by females			✓	

2a.2 Concerning RACE/ETHNICITY, identify important EQUITY developments and trends.

Review data over the last six years.

Response Legend: 1 = Increase 2 = Decrease 3 = No Change (plus or minus 2%) 4 = No or Insufficient Data Available				
	1	2	3	4
Number of enrollments by African American	✓			
Number of enrollments by Asian	✓			
Number of enrollments by Caucasian	✓			
Number of enrollments by Hispanic	✓			
Number of enrollments by other race/ethnicity		✓		
Success rate by African American		✓		
Success rate by Asian		✓		
Success rate by Caucasian		✓		
	1	2	3	4
Success rate by Hispanic		✓		
Success rate by other race/ethnicity			✓	
Retention rate by African American			✓	
Retention rate by Caucasian			✓	

Retention rate by Asian		✓		
Retention rate by Hispanic			✓	
Retention rate by other race/ethnicity			✓	

2a.3 Concerning AGE GROUP, identify important EQUITY developments and trends.

Review data over the last six years.

Response Legend: 1 = Increase 2 = Decrease 3 = No Change (plus or minus 2%) 4 = No or Insufficient Data Available				
	1	2	3	4
Number of enrollments by age group, 19 or younger	✓			
Number of enrollments by age group, 20-24	✓			
Number of enrollments by age group, 25-29	✓			
Number of enrollments by age group, 30-39	✓			
Number of enrollments by age group, 40-49	✓			
Number of enrollments by age group, 50 or older	✓			
Success rate by age group, 19 or younger		✓		
Success rate by age group, 20-24		✓		
	1	2	3	4
Success rate by age group, 25-29	✓			
Success rate by age group, 30-39	✓			
Success rate by age group, 40-49	✓			
Success rate by age group, 50 or older			✓	
Retention rate by age group, 19 or younger			✓	
Retention rate by age group, 20-24			✓	
Retention rate by age group, 25-29	✓			
Retention rate by age group, 30-39	✓			
Retention rate by age group, 40-49	✓			
Retention rate by age group, 50 or older			✓	

2a.4 Concerning OTHER CHARACTERISTICS, identify important EQUITY developments and trends.

Review data over the last six years.

Response Legend: 1 = Increase 2 = Decrease 3 = No Change (plus or minus 2%) 4 = No or Insufficient Data Available				
	1	2	3	4
Number of enrollments by students with disabilities		✓		
Number of enrollments by first generation	✓			

Number of enrollments by economically disadvantage	✓			
Success rate by students with disabilities		✓		
Success rate by first generation		✓		
Success rate by economically disadvantage		✓		
Retention rate by students with disabilities		✓		
Retention rate by first generation	✓			
Retention rate by economically disadvantage			✓	

⊛ **2a.5 Over the last three years, has the number of course sections offering zero-cost textbooks increased, decreased, or remained the same?**

Response Legend: 1 = Increase 2 = Decrease 3 = No Change			
	1	2	3
Number of sections with zero-cost textbooks	✓		

⊛ **2b. Considering the evidence provided, elaborate on how the program is providing equity in educational opportunities or support to students and/or identify disparities in equity. Provide specific data that supports your answer.**

If there is a disparity in equity, do not discuss responsive strategies in this section. This is addressed in the STRATEGIC PLANNING section (item 7d).

The Theatre Arts program is committed to providing equity through the casting of non-traditional gender roles, or in other words producing plays that promote gender diversity and expression. The Theatre department supports the Theatre Club and The Lavender Coalition, supporting the LGBTQ+ student and employee community on campus. By using no cost textbooks the program provides support for students who belong to economically disadvantaged group - which is one of the groups in Theatre Arts with the most increase in enrollment. With more and more students coming to college already disadvantaged by economic disparities, reducing the overall cost of a course can be a way to provide equity. While the IR data reveals a gap between the binary genders (male and female), there is no sufficient data to consider members of the LGBTQ+ community. The LGBTQ+ advocacy committee (which Theatre faculty are members of) are interested in ways to capture more intersectional analysis of data that includes non-binary identification and LGBTQ+ identification. The program also recognizes the obstacles for students with disabilities and the decrease in success rates for students who have identified with that demographic. The program has funded closed captioning of recorded performances. The evidence provided by IR also indicates a disparity of success rates with younger students, specifically, in the groups 19 and younger, and 20-24. The largest decrease in success rates seem to be in students who identify as male, and Caucasian as well as Asian, and African-American (respectively). The Theatre department's focus on equity extends to developing opportunities for paid federal work study positions, apprenticeships, and internships. Faculty continue to train in equity-driven pedagogy such as Teaching Men of Color training, Queer Theory pedagogy, and how to create Anti-racist classrooms. Identifying curricular approaches that can address success rates such as inclusive, and multi-cultural programming has been successful in the past year with success rates increasing from the 3 year capture. Moving online has amplified inequities in terms of access, and retention. Providing resources through Distance Education Hub awareness, announcements, and reminders of school resources has helped address some of the issues with students getting access to equipment. Self-reflexive analysis of which stories, and what content is both programmed and emphasized in curriculum has also led to choosing more diverse scripts to produce. We will continue to seek ways to increase retention, increase success, and minimize equity gaps between groups of various identifications.

3. EVIDENCE--PROGRAM DATA

"Program Data" represents the second element of the EVIDENCE component of the PSR evaluation. Please reference the Program Data file to evaluate the following areas.

⊛ **3a. Identify important PROGRAM developments and trends.**

Review data over the last six years.

Response Legend: 1 = Increase 2 = Decrease 3 = No Change (plus or minus 2%) 4 = N/A 5 = No or Insufficient Data Available					
	1	2	3	4	5
Overall Enrollment	✓				
Overall Retention			✓		

Overall Course Success		✓			
FTES	✓				
All ADT degrees awarded	✓				
All AA degrees awarded			✓		
All AS degrees awarded				✓	
All degrees awarded	✓				
	1	2	3	4	5
All Certificate Completion	✓				
Average units earned, ADT degree		✓			
Average units earned, AA degree	✓				
Average units earned, AS degree				✓	
Average units earned, all degrees		✓			
Average units earned by certificate(s)	✓				
Overall average # of semesters to award degree(s)					✓
Overall average # of semesters to award certificate(s)					✓

3b. Considering the evidence provided, explicitly identify specific program strengths and provide data/evidence that supports your answer.

This is an assessment of your program's health. Be sure to address any items marked "increase" and/or "no change," if "no change" is a positive reflection of the program (e.g., provide data for stable or increased enrollment, retention, success patterns, or data for increase number of certificates/degrees).

Programs may provide additional information or data that has not been included in their IR files.

Students who identify as female, and in the age ranges of 25 and older are successful and successful in completing multiple degrees, and our Technical Theatre certificate. In a field that is dominated by male technicians, the success rate of our students goes against the field's norms. Other areas of success include the increase in enrollment. Student success rates across the measurement race/ethnicity have been inconsistent over the past six years: increasing, then decreasing, then increasing, etc. So, an averaging across six years doesn't reveal this up and down trend. A slow decline would also give the same percent change when measured across six years. So, upon further analysis, this more erratic pattern of completion and non-completion could be influenced by outside trends in the economy as well as other unknown factors. Enrollment trends, retention rates are all positive and increasing over a six year period with a steady increase. While there was one academic year with a particularly large gain in enrollment (2015/16 to 2016/17), the main trend has been a steady increase and success in retention. No change or very little change in retention rates across most race/ethnicity categories with the exception of Asian identification. This trend is also reflected in the success rate for Asian identified students (this will be discussed more in the next section). The increase in number of degrees and certificate completion over the last 6 years is overall an increase, but also with an up and down trend, revealing that students that may start college at the same time don't always complete at the same time (semester) or stay on the path. Many of our students work part-time jobs and some semesters work more hours, decreasing their units. Not taking the same number of units each semester may alter a student's progress along their path to completion. The success of completion of the AA-T points to the eligibility of students to transfer. Students transfer to CSUs, UCs, and private 4 year institutions. The majority of degrees awarded are the CSUGE AA-T (over 3xs compared to the AA-T IGETC degree). The completion of the Technical Theatre certificate has also increased over the six year period. While the unit requirement of the Technical Theatre certificate increased with certificate/program modifications, this did not affect the trend in a negative way. While this appears to be a positive, the program would like to increase this number even more and so the certificate has been modified to work in conjunction with the AA-T degrees in the hopes to increase certificate completion even more. The success and retention rate for female identified students has been somewhat stable. When comparing the data to the success and retention rates to male identified students, the actual numbers are not expressly different (see the percentage lines are closely following each other). Reading across these categories does not give an intersectional view which might provide more understanding of equity gaps and positive change in success, retention, and completion. A positive trend has been the decrease in average units completed for AA-T (CSUGE) degree earners, which means students are moving more quickly to completion- from 100 average units to 81 average units, a decrease of almost 20 percent. More analysis or information about multiple degree earners would help to uncover if increased units leads to multiple completion- e.g. AA-T, AA, certificate combinations.

3c. Considering the evidence provided, explicitly identify specific areas in which the program can improve over the next three years. Provide specific data/evidence that supports your answer.

Be sure to address any items marked "decrease" and/or "no change," if "no change" reflects an area needing improvement (e.g., provide data for decreased enrollment patterns or the number of certificates/degrees earned). You are only be asked to identify areas of improvements. You will be asked to address the strategies that the program plans to implement in the STRATEGIC PLANNING section (item 7d).

Programs may provide additional information or data that has not been included in their IR files.

The Theatre Arts program can improve in closing the success gaps between male and female and non-binary students. There also exists decreases in success rates among multiple race/ethnicity groups. The trend for African-American, and Other shows a wide variance in success rates, with one academic year (2017-2018) a particular low point and then a rebound in success rates. There has been a steady decrease in the success among Caucasian students. If we take the 2017-2018 plummeting number out of the equation, the race/ethnicity success rates are trending higher than Chaffey College's overall success rates as analyzed by race/ethnicity. This does not mean that the department shouldn't address the decrease in success. Students who identified belonging to the other student characteristics: students with disabilities, first generation students, and economically disadvantaged students have slightly higher success rates than the college as a whole. However, students with disabilities and first generation students success rates in Theatre Arts decreased significantly over a six-year period. This is a troubling trend that despite the increase in positive economic outlook and the increased awareness on campus and in the academic community to equity, diversity, and inclusion, students in these groups are less successful than they were six years ago. When comparing to the trends at the college as a whole, the college's numbers have been stable, yet the success rates are actually lower than Theatre Arts. Trying to pinpoint the cause of the decrease in success rates might need to consider an intersectional approach as well as tracking students in a more individual way- e.g. does the individual student's circumstances change over time? Or do outside factors influence completion. What services and resources are available and are being used by students. Data gives a certain picture (graph) of the problem, but doesn't necessarily describe cause or the symptoms of a trend. Another negative trend or decrease in success rates revealed over a six year period is that for male identified students. Again, the overall decrease in success rate has not been a steady decline, but an erratic increase, decrease, then decrease again. The data suggests a more volatile experience for male identifies students than female identified students. This is an area that needs improvement to either stabilize or increase success for male identified and nonreporting identified students.

4. EVIDENCE--Career & Technical Education (CTE)

4a. Is this a CTE program?

If yes, proceed to questions 4b-4e. If no, skip to section 5.

Yes No

Labor Market Information (LMI): Regional Job Outlook (If Applicable)

4b. Identify important CTE PROGRAM developments and trends.

Response Legend: 1 = Middle Skill 2 = Above Middle Skill		
	1	2
CTE: Projected Occupational Growth	✓	

4c. Please reflect on projected occupational growth. Are entry-level and median hourly earnings 10% below or 10% above regional living wages? Please explain and provide specific data that supports your answer.

This is an opportunity to discuss middle and above middle occupations and whether these occupations are projected to grow or decline.

Programs may provide additional information or data that has not been included in their IR files.

The LMI data and Economic and Job growth outlook for the occupation codes associated with Theatre Arts and Live Entertainment is particularly positive with increases in jobs in entry level and middle occupations and above middle occupations with above 10 % increase in the LA and Orange County regions. For the Ontario, Riverside, and San Bernardino areas, the data is less complete, not always available for each occupation. The trend shows a projection of 5-6% increase in jobs such as Sound Engineer Technicians. In the field of Sound Engineer Technicians, the hourly earnings are more than 10% above the regional median hourly wage. Other occupations associated with Theatre Arts are above middle skill and require post-secondary degrees (Bachelors, and Masters for specific occupations). These occupations also are well above the regional median income. With the available data, there is a significant difference of job increase (creation), job availability in the LA region and the Anaheim/OC region. This is no surprise since the number of live entertainment venues in LA County far outnumber San Bernardino County, and Disney is located in Anaheim (Orange County) and employs a huge number of entertainment technicians and performers. There is a projection of an increase in jobs across the board for Sound Engineers, Producers and Directors, Performers, and Drama Teachers.

External Oversight: Advisory Committee Information (If applicable)

Programs that have an active advisory committee must complete this section.

4d. Does your program have an active Advisory Committee (whether on campus or external) that informs the direction and/or operations of the department? If "Yes" Advisory Committee meeting minutes within the LAST 6 MONTHS must be included as an attachment to this form.

Yes No

4e.1 Has the Advisory Committee recommended changes to your program that align with a current or emerging industry?

Yes No

4e.2 If yes, what are the recommendations?

- 1) The recommendations from the Technical Theatre advisory committee included offering an Introduction to Design course as part of the curriculum for both the AA-T and the certificate. Other recommendation included increasing the equipment contents for the Student Kits for Virtual performances (3 ring lights, stand for Green Screen, more clamps, HD web cam, phone tripod). The committee also recommended that if the certificate is decreased in units to explore how students can train more deeply in the field through Work Experience, Internships, and Short-Term Temporary positions at area venues and theatre companies.
- 2) Other suggestions included certification in skills like ProTools, Avid Media Composer, and/or other software related to Theatrical Design and Production. Attending Rigging classes and workshops like USITT and KCACTF.
- 3) Additional recommendations from the committee included outreach to area high schools on the potential careers in Theatre that exist in the area and after college. One suggestion included marketing the program and doing presentations at area high schools to increase awareness about the program and career pathways in Theatre.

5. External Oversight: External Regulations (If applicable)

External regulations apply to areas with outside accrediting agencies. If you DO NOT have external regulations, answer "no" on question 5a and skip 5b.

5a. External Agency

Does the program have external regulations?

Yes No

5b. External Agency Information

If yes, please provide the following information:

- a) Name of Agency
- b) Date of last review
- c) Recommendations made
- d) Any budgetary or institutional impacts from the recommendations
- e) Progress on recommendations
- f) Date of next review

*Note: more than one external agency can be added in the same field if needed.

No answer specified

6. EVIDENCE--LEARNING OUTCOMES

"Learning Outcomes" represents the third element of the EVIDENCE component of the PSR evaluation.

6a. Please identify which of the following MANDATORY components have been completed by checking the appropriate boxes.

The Outcomes and Assessment Committee will verify if mandatory components have been fulfilled.

If you have any questions about learning outcomes, please refer to Chaffey College's Outcomes and Assessment website or email Jo Alvarez at

jo.alvarez@chaffey.edu

- Current COURSE LOs for every course have been entered into Taskstream's "Course Learning Outcomes (CLOs) Workspace" for each course.
- Current COURSE LOs have been mapped to Institutional Learning Outcomes into Taskstream's "Course Learning Outcomes (CLOs) Workspace."
- Current PROGRAM LOs have been entered into Taskstream's "Program Learning Outcomes (PLOs) Workspace."
- Current PROGRAM LOs have been mapped to Institutional Learning Outcomes in the "Program Learning Outcomes (PLOs) Workspace."
- Current PROGRAM LOs have been mapped to align courses to Program LOs (Curriculum Map) in Taskstream's "Program Learning Outcomes Workspace."

6b. Have you uploaded a current Chronological Assessment Plan (CAP) into the "Program Learning Outcomes (PLOs) Workspace?"

A CAP is a learning outcomes assessment schedule.

"Current" is defined as two assessment cycles. This means CAPs should project out at least SIX YEARS.

- Yes
 No
 Comment:

6c. Three-year cycle

Do you evaluate all courses within the three-year period?

- Yes
 No
 Other:

6d. Are all COURSE LO assessment results from fall 2017 through fall 2020 entered into Taskstream?

- Yes
 No
 Other:

ASSESSMENT REFLECTION

Look over your learning outcomes assessment results for the various COURSES in your program(s).

6e. Based on learning outcomes assessment results, explicitly identify program strengths. Provide specific data that supports your answer.

Pay special attention to learning outcomes that HAVE been met.

The majority of our courses' learning outcomes assessments reveal that students are mostly successful in understanding the fundamentals of Theatre practice, and demonstrating skills specific to the various areas. The outcomes with the highest success rates (assessments) are experiential learning-based and demonstrated through practice. An example of this includes TH 10 Beginning Acting students performing 2 -person scenes with 80% of students successfully completing the SLOs (1-3). Students who perform in productions (TH 50, 52) are particularly successful in their SLO completion. TH 50 (Fall 2020) assessments show 100% of students successfully completing all SLOs. Our introductory courses such as Introduction to Theatre (TH 1), Beginning Acting (TH 10), and Stagecraft (TH 30) are our program's strength. With over 85 percent of students successfully completing SLOs in these courses, it is clear that our fundamentals are working and set students up to succeed. Practice-based discipline such as Acting, and Technical Theatre is learned through hands-on experiences in the laboratory, studio, and on stage.

6f. Based on learning outcomes assessment results, explicitly identify areas in which the program(s) can improve. Provide specific data that supports your answer.

Pay special attention to learning outcomes that HAVE NOT been met.

Areas for improvement in our program are in some of the courses that emphasize more reading, writing, and traditional critical theory (e.g. research and essay writing). Examples of courses where learning outcomes reveal a higher level of failure or less success are TH 4 (History of Theatre: Ancient to 1700), TH 5 (History of Theatre: 1700 to present), Th 7 (Script Analysis), and TH 32 (Stage Lighting), and TH 42 (Stage Makeup) Final Exam. Students have a difficult time synthesizing large amounts of information and performing on traditional exams: such as Midterms, and Final exams where large swaths of knowledge is needed to complete exams in the allotted time. The assessments of each of these courses shows less success with written midterm or final exams versus project based and experiential learning. While the learning outcomes have been met, the success rates average around 70% of students passing these written exams. With experiential learning and project based assessments the success rate rises to 90-100% success rate. A specific example of this in the course TH 42: Stage Makeup- SLO #4 states, "identify basic theatrical makeup terms and vocabulary" and students are tested via a Final Exam. 58% of students were successful at passing (70% or above) the exam, while 42% were not successful. A similar, less extreme, disparity exists with the Final exam results in TH 4 (History of Theatre Ancient-1700) and TH 5 (History of Theatre 1700-present). Students taking the Midterm (TH 4- SLO #2- assessment) are less successful than the Final Exam. THis could be that students learn the method of a particular instructor's testing, and study more, study differently, or prepare differently. However, the results are 80%are successful, and 20% are not, whereas the Final Exam, 85% of students are successful and 15% are not. A common denominator in the program is that students are less successful learning emperical knowledge or demonstrating that they have learned the skills and course content when the testing is in one sitting. This points to the fact that the Theatre Department which typically teaches through experiential processes needs to improve how it assesses "total" learning and specifically terminology and "memorized" discipline specific vocabulary. The Theatre department can improve on study materials that are presented in various modalities for different kinds of learning, as well as assessments that reflect different modalities.

7. STRATEGIC PLANNING

7a. Do you have any plans to modify a degree or certificate in your program?

Yes

No

7b. Are you planning to initiate a new program?

Yes

No

OVERALL IMPROVEMENT

To help answer 7c and 7d, review the following subsections:

Subsection 2: EVIDENCE--Equity

Subsection 3: EVIDENCE--Program Data

Subsection 4: EVIDENCE--Learning Outcomes

7c. Identify specific reasons for "why" improvement is needed. Use an evidence-based approach to support your answer.

To help guide your thinking, consider framing improvement in more tangible ways: orientations for new faculty, inefficiencies in office processes, communication gaps (with adjuncts or other departments), tracking errors, budgeting processes that are not as timely or efficient, coordination with other related areas in other educational units, resource management of supply budgets.

Improvement to our program is needed because the total unit accumulation for the majority of Theatre Arts majors is particularly high. The overall data for the college reveals a reduction in total units earned by students completing (AA-Ts, AAs) over a 5 year period (2015-2020). The Theatre Department's average total units is not decreasing but remains well above the average of the college's all AA degree earners' units (compare the college from 2015 to 2020 - units from 88 to approx. 80) to the Theatre Department's average units for the same category: 2015-2020- units from 126 to 127 with two years in that span as anomalies: 114 and 73. Other areas for improvement include addressing equity disparities in the Theatre Arts program. Equity data reveals similar trends in the department as with the college as a whole in that "male" students and students who do not identify as male or female or decline to state are completing less (less successful) than women. The overall success rate for all Theatre Arts students has declined over a six-year period. Some of the areas of improvement for the department and program are in scheduling courses in ways that do not create obstacles through conflicting times offered as well as clearer pathways to complete degrees without canceling required sections. Since 2015, the department has had 3 different coordinators and 2 different deans. There has also been a shift in staffing and the hiring of one new fulltime faculty member and three adjunct faculty members. So, there has been a lot of structural changes on every level for the department. Other areas of improvement also include creating efficient and workable spaces for classes to take place in. Over a two-year period, the program was displaced from the mainstage and from its main acting space, which caused further issues with scheduling classes, productions, and working in "laboratory" environments.

*** 7d. What is your program's plan to make improvements? An effective plan is descriptive and has well-defined steps. Explain your answer in order of priority; rank highest priority first, followed by second highest priority, and so on.**

If there is a disparity in equity, the strategies for implementation should be included in the plan.

- 1) Develop more robust hybrid offerings to close the gender equity gap. Offering face to face, hybrid, and online courses across the curriculum will ensure that all students, and specifically students who work nights, or cannot attend face to face classes during standard 9 a.m. to 5 p.m. times will have access to courses and thus completion.
- 2) Have more sections adopt OER texts and no-cost materials across all areas of the program. This includes offering digital content (free of charge) for students through program funded databases like Digital Theatre +.
- 3) Program more diverse production offerings that represent students, students' interests, and community interests in order to address equity gaps in success rate in the age groups 19 and younger and 20 to 24 year olds. This also includes continuing collaborations with STEM through productions and happenings at the Planetarium, and the Wignall. Access and success will be addressed through an intersectional approach to programming.
- 4) Offer professionalization (training) to faculty, staff, and students in order to keep curriculum and the program relevant- specifically, training in software, new technologies, and best practices.
- 5) Create more outreach and collaborative opportunities with area high schools (we have done a few- e.g. Stage Lighting (ETC EOS) training over the summer- with Los Osos faculty), career days, etc.) including developing dual enrollment opportunities with area high schools.

CURRICULUM IMPROVEMENT

As we move toward Guided Pathways, curriculum serves as a central catalyst for the movement. Reflect and provide information on questions 7e and 7f.

Information will be forwarded to the Curriculum Office. There is NO SCORING on curriculum improvement questions, 7e and 7f.

7e. How does (or will) your program incorporate experiential learning components into your curriculum?

Most of our courses are "experiential" or "practicum" based in the sense that Theatre is an art form and a craft. To learn and to become proficient and expert in the field, a theatre artist needs to practice their craft. As an embodied practice, the actor needs to experience rehearsing and performing over time. For the designer and the technician, more time spent solving problems, practicing techniques means more ability to adapt and apply concepts to new and challenging situations. Technical Theatre courses are combination lecture and laboratory with hands-on training in lighting, sound, scenic construction, and working backstage to run shows. Our productions are classes. They are a living classroom, as students rehearse and perform plays. Students perform scenes and monologues as part of all the acting classes: Beginning Acting, Intermediate Acting, Stylized Acting, Musical Theatre, Acting for the Camera, Voice and Movement. Students create design projects for Introduction to Theatre and Entertainment Design, Costume Design, Stage Makeup Design, Stage Lighting Design, and Stage Craft. For the production classes, students take on lead and supporting roles, as well as backstage positions mounting shows for live audiences.

(Max chars: 5,000)

7f. How does (or will) your program incorporate career exploration into early courses in your degrees and/or certificates?

Our introductory courses TH 1: Introduction to Theatre, Beginning Acting, and Stagcraft each have learning modules specifically on careers in Theatre and Entertainment. Our curriculum and our Technical Theatre Certificate offers work experience through TH 496ABCD where students can get credit for working at area professional and community theatres. Most of our courses require students to write performance critiques of professional, community, and educational productions. Students see various levels (professional) of theatre and are introduced to the different positions front of house, on stage, and backstage as well as the various models of organizations: non-profit, for-profit, and educational theatres. Our productions sometimes require expertise outside of faculty and staff's skill sets (such as fight choreography) and students have opportunities to work with LA area artists.

(Max chars: 5,000)

*** 7g. Do you have any recommendations for a professional development workshop(s) that will help you or your program execute future plans?**

Type N/A in the response field if you are not making any recommendations for professional development.

Information will be forwarded to the Faculty Success Center for future professional development planning. NO SCORE is assigned.

Yes, we recommend equity driven and intersectional approaches to art-making, storytelling, and the performing arts. While this may be applicable across disciplines, there is a need to address equity gaps based on gender, race, class, status, and orientation. This should also include notions of accessibility. In the performing arts, we privilege the visual, the aural, and the "abled" bodied experiences, and our faculty and staff need training and resources in creating equitable classroom experiences.

We also recommend professional development workshops that emphasize integrating experiential learning with other modalities of learning and approaches to empirical knowledge and discipline specific lexicon or discourse.

8. VIP GOALS

8a. What are your Three-Year Visionary Improvement Plan Goals (1-3 goals recommended)?

Perhaps the most important piece in the PSR process is the creation of the Visionary Improvement Plan (VIP). The VIP is an opportunity for all program members (not just primary writers) to get together to analyze data, discuss the overall self-study, and identify program improvement goals for the next three years.

VIP Goals should align with the Chaffey Goals, and should be clear, specific, measurable, action-oriented, realistic, and time bound.

- 1) Increase number of Theatre 1 and 10 sections using zero-cost or low-cost textbooks to at least 75% by 2022-2023 school year.
- 2) Reduce the number of total units earned by AA-T degree transfers by 10 percent by the year 2024 in order to move students along the pathway to transfer more quickly and efficiently while also increasing the total enrollment of students to pre-Covid numbers.
- 3) Reduce the success rate gap in gender equity. Reverse the negative trend of success rate that exists within the groups of students who have disabilities, and students who are economically disadvantaged, as well as students who are first generation college students.

8b. Select the Chaffey Goals that directly relate and are MOST relevant to your VIP GOALS (please select all that apply):

VIP goals should relate to Chaffey Goals.

- Goal 1: Equity and Success--Chaffey College will be an equity-driven college that fosters success for all students.
- Goal 2: Learning and Completion--Chaffey College will ensure learning and timely completion of students' educational goals.
- Goal 3: Community Opportunities and Needs--Chaffey College will develop and maintain programs and services that maximize students' opportunities and reflect community needs.
- Goal 4: Technology--Chaffey College will optimize the use of technological tools and infrastructure to advance institutional efficiency and student learning.
- Goal 5: Efficiency--Chaffey College will efficiently and effectively manage systems, processes, and resources to maximize capacity.
- Goal 6: Agility--Chaffey College will responsively adapt to changes in students' academic and career needs.
- Goal 7: Professional Learning--Chaffey College will prioritize and align professional learning for all employees to support the achievement of Chaffey Goals.

8c. Explain the rationale that led your program to develop each VIP Goal. How does each VIP Goal align with the Chaffey Goals?

VIP Goal 1--Rationale and how it aligns with the Chaffey Goals

VIP Goal 2--Rationale and how it aligns with the Chaffey Goals

VIP Goal 3--Rationale and how it aligns with the Chaffey Goals

- 1) After attending flex activity on using/adopting OER textbooks and no-cost materials, it is clear that reducing costs for students helps create equity for the disenfranchised and economically disadvantaged student. As OER texts continue to improve and expand (repertoire), the adoption of these materials supports Chaffey Goals: creating a more equity-driven college that fosters success for all students (#1) maximizing student opportunity and reflecting community(#3).
- 2) The program data clearly shows that Theatre Arts Students take a long to complete and have more average units (accumulation) than other Chaffey students. While the cause is not clear- e.g. completing Math or History or Science, the effect is that students take longer to transfer or enter the work force. Our VIP goal of reducing unit accumulation supports Chaffey Goal: ensuring learning and timely completion of students' educational goals (#2).
- 3) This goal is more difficult to implement strategies as the success rates continue to decline across the board in Theatre Arts and there is an equity gap across gender. Understanding diverse experiences and addressing the needs of a marginalized group or underserved or underrepresented group is part of an intersectional analysis of success rate. So, prioritizing "raising" up those who are either left behind, or falling behind, and in this case, male-identified students (across all ethnicity groups) aligns with Chaffey goal #1: Equity and Success- Chaffey College (and the Theatre Department) will be an equity-driven college (department and program) that fosters success for all students.