Program Review, Allocation and Institutional Strategies for Excellence (P.R.A.I.S.E.)

Report

Department: Theatre Arts

2007 – 2008

Fourth Revision: April 18, 2007
An important part of the Program Review process is the consultation and input of all members of the Department. Each member of the Department, both full-time and part-time, should sign below to acknowledge that they were consulted with during the process and were able to provide input.

**Note:** Your signature does not indicate necessary approval of the data or the analysis or evaluation of the information contained inside this document. It is an indication that you had an opportunity to provide input in the process.

<table>
<thead>
<tr>
<th>Name of Faculty Member:</th>
<th>Signature</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Jackie Augustine-Carreira, Assistant Professor, Chair</td>
<td></td>
</tr>
</tbody>
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PART I. ABSTRACT (EXECUTIVE SUMMARY)

The Theatre Arts Department, part of the Speech Communication Department, has been an active part of the College curriculum since the College inception in 1962 with a 45-year history of continuous classes and productions. The Department appears to have reached a point where growth has slowed to a minimum amount. This can be attributed to the vacancy of two full-time positions in the Department, limiting our offerings as well as any Department growth. To get the growth back on track, these two open positions need to be filled immediately. Also, one new position, a Shop Foreman, is needed to handle the extra work involved with an enlarged shop, a second theatre, new labs and classrooms and the increased need for shop safety. Additionally, growth of the Department can be aided by hiring an instructor in costuming. With the addition of the new facility to the existing Performing Arts Center (PAC), the Department will finally be located in one place rather than scattered all over campus. The Department is excited about the possibilities afforded by the new facility and is eagerly awaiting the completion and move-in.
# PART II. KEY MEASUREMENTS OF QUALITY FOR THE THEATRE ARTS DEPARTMENT

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PART III. ANALYSIS OF KEY QUALITY MEASUREMENTS

Department: Theatre Arts

**Indicator #1: FTES trend**

The FTES or Full-Time Equivalent Students measurement is an average across the entire department of full-time student status, another measurement of enrollment.

<table>
<thead>
<tr>
<th></th>
<th>Fall</th>
<th>Winter</th>
<th>Spring</th>
<th>Summer</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>2001-2002</td>
<td>40.53</td>
<td>------</td>
<td>37.64</td>
<td>16.02</td>
<td>94.19</td>
</tr>
<tr>
<td>2002-2003</td>
<td>39.20</td>
<td>------</td>
<td>43.42</td>
<td>7.17</td>
<td>89.79</td>
</tr>
<tr>
<td>2003-2004</td>
<td>39.28</td>
<td>------</td>
<td>41.17</td>
<td>7.61</td>
<td>88.06</td>
</tr>
<tr>
<td>2004-2005</td>
<td>45.14</td>
<td>7.07</td>
<td>36.11</td>
<td>14.50</td>
<td>102.82</td>
</tr>
<tr>
<td>2005-2006</td>
<td>37.61</td>
<td>8.99</td>
<td>31.29</td>
<td>4.68</td>
<td>82.57</td>
</tr>
</tbody>
</table>

**Explanation:**

The Theatre Arts Department has a unique variable in the enrollment and FTES measurement. As can be seen above, our FTES rises and falls over time. However, our numbers are very subject to the shows we produce each semester. A large-cast, popular show draws lots of student actors and technicians while a small-cast, less well-known show will attract fewer students. This is particularly true in Summer session which accounts for the wide swings in enrollment from year to year.

Secondly, the enrollment varies depending on what courses we can offer with the staff we have. For three of the five years shown above, we were lacking a full-time technical director/instructor. And for the last two years, we have been short a full-time instructor/director in the Department. Because our faculty has fluctuated up and down (mostly down) over the last few years effecting what courses we can offer, the number and types of productions we do, and limiting any expansion of course offerings, the enrollments have fluctuated, too. We haven’t been able to offer a full complement of Department courses because of the lack of two full-time positions and a lack of facilities. We couldn’t expand the curriculum if there was no where to teach. The addition of the Winter session and another production to our schedule has helped to raise the FTE but has stretched our budget so tightly that we are often forced to choose small, inexpensive shows that don’t do as well in enrollment.

For the last five years, the Department has struggled to maintain its courses with adjunct instructors and the comings and goings of two full-time Theatre Arts faculty. The result, as seen above, has been disastrous for the program.
Without the attention full-time instructors could give to the program, enrollments shrank as it became difficult to attract new students, build and expand on the technical courses, and stimulate interest and enrollment in the program. To raise our FTES, we have to fill the two open positions and hire a full-time Shop Foreman and a costumer/makeup instructor.
**Indicator #2: Enrollment Projections**

These projections look at enrollment trends and numbers in coming years. The projections are based on current levels and on an average growth rate over the last few years. These are only projections. Actual numbers could vary significantly.

**Total FTES (projected for three years)**

<table>
<thead>
<tr>
<th>Year Range</th>
<th>FTES</th>
</tr>
</thead>
<tbody>
<tr>
<td>2006-2007</td>
<td>88.37</td>
</tr>
<tr>
<td>2007-2008</td>
<td>87.52</td>
</tr>
<tr>
<td>2008-2009</td>
<td>86.69</td>
</tr>
</tbody>
</table>

**Explanation:**

The projections show the FTES growing to 88.37 during 2006-2007, the current year and falling thereafter by about 1.0 FTES each year. Using an average growth rate over the last four years, one might expect that, mathematically, our FTES trend is going down. However, the previous four years show an up/down, up/down pattern that should not be taken as a definitive trend (see next attached graph). As mentioned before, the enrollment patterns from semester to semester are heavily effected by the shows that are chosen by the directors. Actually, very little can be surmised by looking only at these numbers except that the Department should experience slow but steady growth.

Furthermore, our course selection is highly dependent on available adjunct faculty and their load. The only full-time instructor in the Department the past two years has been Ed Heaberlin who also has a teaching load in the Speech Communication Department. As noted, we have two open positions in the Department, a Technical Director and a Theatre Arts instructor. Moving into the expanded Performing Arts Center will require more personnel as there will now be two theatres for productions as well as labs and work spaces for classes. In short, our enrollment trends more accurately will rise rather than fall as our Department becomes more centralized and enlarged.
**Indicator #3: Retention**

Retention is the percentage of students who remain enrolled from the beginning of the semester to the end.

<table>
<thead>
<tr>
<th>Year</th>
<th>Fall</th>
<th>Winter</th>
<th>Spring</th>
<th>Summer</th>
</tr>
</thead>
<tbody>
<tr>
<td>2001-2002</td>
<td>n/a</td>
<td>-------</td>
<td>85.9</td>
<td>85.7</td>
</tr>
<tr>
<td>2002-2003</td>
<td>84.8</td>
<td>-------</td>
<td>88.5</td>
<td>87.4</td>
</tr>
<tr>
<td>2003-2004</td>
<td>87.2</td>
<td>-------</td>
<td>88.0</td>
<td>95.7</td>
</tr>
<tr>
<td>2004-2005</td>
<td>95.8</td>
<td>95.2</td>
<td>89.3</td>
<td>94.6</td>
</tr>
<tr>
<td>2005-2006</td>
<td>90.5</td>
<td>97.1</td>
<td>88.5</td>
<td>97.7</td>
</tr>
</tbody>
</table>

**Explanation**

The retention rate in the past eight semesters has been very good, exceeding 84% every time. Note the high percentages in the short sessions, summer and winter. The Department has been offering some specialized courses in those short sessions and they have been very successful. These specialized courses have not been offered regularly during the 16 week semesters and have attracted and retained good numbers in enrollment.

In general, the Department has a retention level better than the overall college retention rate. A goal of 89% retention for all enrollment periods would not be unrealistic nor unattainable.

There is no Theatre Arts major offered at this time at VVC. While we do have some students who are declared Theatre Arts majors, the majority of our students are either general Fine Arts majors or undecided. Several of our courses can be used to satisfy a graduation requirement for the Associate’s or the Bachelor’s degree, and many of our students are here for that reason.
Indicator #4: Success Rate

Success rate is a measure of the percentage of students achieving their academic goals. That goal might be a certificate, passing their class with a grade of A, B, or C, or transferring to a four-year institution.

<table>
<thead>
<tr>
<th></th>
<th>Fall</th>
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</tr>
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<tbody>
<tr>
<td>2001-2002</td>
<td>n/a</td>
<td>-------</td>
<td>69.5</td>
<td>70.8</td>
</tr>
<tr>
<td>2002-2003</td>
<td>68.6</td>
<td>-------</td>
<td>72.3</td>
<td>67.8</td>
</tr>
<tr>
<td>2003-2004</td>
<td>66.0</td>
<td>-------</td>
<td>67.1</td>
<td>85.1</td>
</tr>
<tr>
<td>2004-2005</td>
<td>74.4</td>
<td>74.2</td>
<td>72.9</td>
<td>83.8</td>
</tr>
<tr>
<td>2005-2006</td>
<td>69.4</td>
<td>82.9</td>
<td>68.6</td>
<td>83.7</td>
</tr>
</tbody>
</table>

Explanation

The success rate of the Theatre Arts Department varies a good deal over the last twenty enrollment periods from a low of 66% to a high of 85%, a range of nearly 20 percentage points. Some of this variance may be attributed to the turn-over in adjunct instructors and the loss of two full-time positions. The average success rate is about 73% which is a low level compared to the campus rate and the state rate of success. The Department needs to set an average goal of 80% that will require 6 to 8 semesters of 80%+ success.

Note how, almost without exception, the success rate in Summer and Winter sessions exceeds that of the regular 16-week sessions. It could be surmised that most of the students taking Summer and/or Winter session classes are closer to achieving their goals be it certificate, transferring, or simply passing the class with a grade of C or better, and are therefore more motivated.
**Indicator #5: Transferability**

This indicator is to measure how transferable the Department’s courses are to four-year institutions. This information provides some indication of how our courses meet the requirements of the UC and CSU systems.

Most of the Department’s courses are transferable to the UC or CSU system as either electives or core courses for a major in Theatre Arts. The courses that most readily transfer:

1. TA 101 – Introduction to Theatre
2. TA 102 – History of the Theatre
3. TA 104 – Oral Interpretation of Literature
4. TA 106 – Beginning Acting
5. TA 109 – Rehearsal and Performance
6. TA 110 – Principles of Design for the Theatre
7. TA 113 – Stage Makeup
8. TA 115 – Stagecraft
9. TA 116 – Authors of the Theatre
10. TA 117 – Technical Theatre I: Lighting and Sound

Though the Department offers no major in Theatre Arts, the above classes are known to transfer to four-year schools for both majors and non-majors. For example, most all of the above courses transfer to the Theatre Department at CSU San Bernardino.
### Indicator #6: Availability of Resources

**Facilities:**
The current facilities, the Performing Arts Center (PAC), is being expanded and enlarged at the moment to add several new elements to the Department such as an additional experimental theatre, an enlarged scene shop, classrooms, and lab space for costuming and stage lighting. This expansion is expected to be completed in December 2007, and it may be possible to schedule some classes in the addition for Winter 2007.

The PAC has boosted our Department’s image and offerings for the 25 years it has been in existence. However, the building is completely without certain resources that the Department requires to be successful. For one thing, there is a massive shortage of makeup and dressing room space. The new building will solve that by more than doubling the current facilities for both a common makeup area and separate dressing areas for men and women. Secondly, storage space is minimal in the building. As a result, we had to use other facilities on campus to store our costumes and their equipment. At the moment, our entire wardrobe department is in boxes stored on the lower campus. The new building has storage areas for costumes as well as a costume lab space where fabrication of costumes will take place. Our costumes will be in a secure location close to the performance area. Thirdly, there will now be classroom and lab space for our technical theatre classes that have had to make-do for some time now with no classroom or lab area for their own. All of this does not include the enlarged scene shop area (almost doubled!) and a new experimental “black box” theatre that will seat just over 100 for small, new, and experimental works, nor the box office which will serve as a classroom for Theatre Management classes. In short, this new addition will solve practically all of the facilities problems we have had for the past 46 years. We will have all our resources, all our material, all of our staff, and all our classroom space in one building.

**Faculty and Staff:**
The most glaring, critical need is for faculty and staff. As mentioned earlier, we have two unfilled full-time positions that desperately need to be filled as soon as possible. Without these two positions, the Department simply cannot adequately function in the new space. As it is now, we cannot offer a full schedule of our classes for lack of instructors. We are extremely thankful and grateful for the adjunct assistance that we now receive from adjunct instructors Lee Harris, Emily Selden, Nancy Christian, and Eric Pearson. Without their help and dedication, and the work of Claudia Basha, Allen Gildard, and Ed Heaberlin, there simply would be no Theatre Arts Department. But we need those two open positions filled now.

Additionally, the Department needs to hire a Shop Foreman to oversee the construction of all of our sets and the safe operation of all our equipment in the Scene Shop. Attached at the end of this report are 1) a job proposal for
this position and 2) two job announcements from community colleges in Southern California that describe the position, the responsibilities, and the requirements for this position. Our Scene Shop is being nearly doubled in size. An additional theatre is being built. With two stages being used, the amount of work in the Scene Shop will more than double. The instructor for the Stagecraft class will not have the time to keep the larger shop in order, obtain supplies, repair equipment, and supervise all of the students in the class. Safety being our first objective, the Department needs a second set of trained and experienced eyes to oversee the student’s work in the scene shop as well as the other tasks expected of a Shop Foreman.

The Department also needs a costuming/makeup instructor to teach the costuming and makeup classes, oversee the costume storage and design costumes and makeup for the five to six productions per year. Our costume stock is currently stored in boxes on the lower campus with no one available to supervise the use and maintenance. Our costuming class has not been taught in several semesters due to the lack of an instructor. The new facility has space allocated for costume design/construction as well as storage. We need a full-time instructor to teach in this area.

Four positions, then:

1. Instructor in Theatre Arts (replaces John Rude)
2. Instructor in Technical Theatre (open position, for the last 2 years)
3. Classified position of Shop Foreman (new position)
4. Instructor in Costuming/Makeup (new position)

The obvious need for these three positions requires that we begin the search very soon for the addition will be complete in just eight months. It will take that long to advertise the positions, interview, select, and hire these people.
PART IV. CONCLUSIONS

1. The Department’s growth over the last few years has been sporadic and uneven, sometimes rising, sometimes falling but always subject to the schedule of shows that we produce.
2. Enrollments projections are probably not accurate as they do not take into account the normal fluctuations in the Department.
3. Retention rate is currently good. A goal of 89% is achievable over a period of time.
4. Success rate is lower than the college’s average. A goal of 80% is set for the future.
5. Transferability is good. With the exception of three classes in performance, the remainder of the curriculum is generally transferable to UC and CSU systems.
6. Facilities resources are good and will be even better after the PAC addition is finished. The most serious need is in replacing two full-time positions to bolster both the academic and production aspects of the Department, a Shop Foreman, and a Costumer.

PART V. EXPLANATIONS

1. The Department’s growth over the last few years has been sporadic and uneven, sometimes rising, sometimes falling. As mentioned earlier, these fluctuations in enrollment are subject to many factors not the least of which is the performing program selected for the year.
2. The projections of enrollment in the next three years are not adequate as they do not take into account the factors that effect our enrollment. The Department does not expect to decline over the next three years. In fact, with the new building and additions attached, we will undoubtedly experience a jump in enrollments for the future. Also, the addition of two new faculty and a Shop Foreman will allow us to offer more classes and attract more students.
3. Retention rate is good and demonstrates that students stay with the courses until the end of the term.
4. Success rate is not as good and needs to be improved to at least 80%
5. Transferability is not an issue.
6. Faculty and staff resources are the most urgent need in order to function as a complete department.
PART VI. GOALS

Priority One: The Department’s greatest need is faculty; the two open positions must be filled now to regain the Department’s lost strength and facilitate the enlarged responsibilities in the new PAC. One position would focus almost exclusively on academic courses. The other position would focus on technical courses, specifically design, lighting, and stage craft. In addition, a classified Shop Foreman position is needed to help manage the enlarged Scene Shop area and the increased commitments to two theatres. Furthermore, we’ve had no costume instructor for over five years. Directors of shows have had to manage and arrange for the costumes on their own time in addition to directing the productions. A position for a makeup and costuming instructor should be created and filled. Ideally, all of this hiring should be accomplished by the end of the Fall 2007 semester.

Priority Two: The Department’s second greatest need is to have an orderly and successful transfer into the new facility. All of the Scene Shop tools and equipment will need to be installed in the new addition. The entire Department Wardrobe will have to be moved and installed in the new addition. Makeup supplies and materials, lumber, hardware, paint, etc., will have to be moved from their present locations on the lower campus into the new facility. Budget will have to be allocated to cover all of this moving and setting-up. This transfer should begin in December 2007 (in eight months) so that it is completed in time for the start of the Spring 2008 semester. We want to be able to offer a full schedule of classes starting in February 2008.

Priority Three: Review, update, and rewrite the courses in the Department’s curriculum. So far, no rewrites have been accomplished and no new courses have been added to the curriculum in many years. With a new expanded facility, we should be offering a wider range of courses then we now do. At least one new course per year should be added over the next five years.

Priority Four: The Department has been considering offering a Certificate in Theatre for some time now, but has been held back by the lack of a full-time technical theatre instructor. Some community colleges in California have such programs that serve as excellent models for us, but the key necessity is the full-time instructor in technical theatre. We can’t even begin to start such a project until we have the necessary staff in place.
**PROPOSAL:**

**Subject:** Scene Shop Foreman/Master Carpenter/Rigger/Scenic Artist

It is proposed that the Theatre Arts Department acquire a new position, Scene Shop Foreman, to accompany the new Performing Arts Center (PAC) addition. The demands added by the new Black Box Theatre will further increase the need for a full-time Scene Shop Foreman position which should include being a Master Carpenter, Rigger, and Scenic Artist.

The full-time position will allow sets to be put on stage with enough time for the actors to work on the set before opening night. At present, only about 12 hours a week (as of Spring 2007) of regular class time are allocated to build sets for four semester shows; 18 hours a week for one Winter show; 24 hours a week for two Summer shows. That simply is not enough time. Frequently the sets are not finished enough for a complete load-in, and the casts are having to rehearse on only partially finished sets. The Stagecraft instructor and one or more of the students often end up working on sets late into the night and on weekends just to finish. A good example of this was last Spring’s production of *A Funny Thing Happened on the Way to the Forum.* This production required the construction of three, two-story ancient Roman houses. Most of the students in the class put in extra hours each week working on the set. Several of these students put in more than three times the normal class time just to get the set on stage. Still, the set was not finished until opening night.

Additional work hours outside normal class time and the extra hours with students are routinely spent on critical duties; production meetings with directors, translating director’s sketches into working drawings and material lists, designing and drafting or set model building, upkeep and maintenance of shop facilities, equipment and tools, monitoring scenery and properties, shopping for and ordering materials,
ordering and maintaining paint supplies, monitoring of all storage areas, and all of
while maintaining a safe scene shop environment.

The need for this position is much greater than stated above. Once the Theatre Arts
Department is back into the new and improved PAC, there will be two theatres to be
supported by the Stagecraft class. The Experimental Theatre, the new Black Box
Theatre, will require additional time to set up and arrange the various configurations
that such a theatre offers including 'theatre in the round', 'thrust stage', 'proscenium
stage', and multi-level stages. For example, one major time-consuming element will
be the painting of the stage floor to resemble cobblestones (Taming of the Shrew,
Two Gentlemen of Verona) or a dirt street (Annie Get Your Gun) or a forest path
(A Midsummer’s Night Dream). This mural style of painting is excellent training for
our students, but it requires a lot of time to design, map out and paint.

Stagecraft classes have a triple function: 1) to teach stagecraft, 2) to support the
Theatre Arts productions, and 3) to help VVC succeed in its goal of being a sponsor
of community culture. The abilities of the students to grasp the various techniques
of scene painting and construction vary from semester to semester. Frequently, the
Stagecraft instructor lacks the student support needed to finish sets in the short
class hours of the class. However, getting finished sets on stage in time for final
rehearsals is an unspoken requirement of the stagecraft instructor. Traditionally,
instructors have relied on dedicated students to get the sets finished for productions
by working on the sets outside normal class time with dedicated instructors
volunteering the additional time. Given the expanded new facility, this cannot be
done without a Shop Foreman.

Given the elements noted above and the fact that semesters are now two weeks
shorter, the stagecraft class will be taxed beyond limits. Creating the Scene Shop
Foreman position will greatly improve the productions, the theatre program as a
whole, and scene shop safety, which is paramount. It should be noted that this
new position does not negate the need for a full-time technical instructor to teach Principles of Design for the Theatre, Technical Stage Production, Stage Makeup, Costuming for the Theatre, and Technical Theatre I as well as other courses. With this new Theatre Arts position of Scene Shop Foreman, there would be three opportunities for students to take the Stagecraft class; 1) Students could sign up for credit under the established Stagecraft class units, 2) Students could work as Federal Work Study (FWS) students, or 3) Students could get both FWS and Coop Education credit. Student hours could all be by arrangement to fit their schedules and the Scene Shop Foreman’s 40-hour variable work week. This would greatly increase the amount of student hours over our present system. And, of course, the quality of our sets, properties, and scene painting would be greatly enhanced as well. Cal State San Bernardino, Claremont College, Whittier College, and Los Angeles City College, to name a few, all use a similar method for their Stagecraft classes utilizing a full-time Scene Shop Foreman. VVC has the second highest growth rate in the state, and our students population is expected to triple over the next eight to ten years. That’s close to 33,000 students on campus in the next eight to ten years. Should this enrollment increase happen, or if it only increases by half that amount, the demands on the Theatre Arts classes, especially the technical classes will explode. This position, the Scene Shop Foreman, has been needed for some time, but with the additional theatre space and production requirements, this position has become absolutely necessary.