



FULLERTON COLLEGE

ELEVATING. EXCELLENCE.

Instructional Programs

2014-2015 Self-Study

Three-Year Program Review Template

THEATRE ARTS

FINE ARTS

Statement of Collaboration

The program faculty listed below collaborated in an open and forthright dialogue to prepare this Self Study. Statements included herein accurately reflect the conclusions and opinions by consensus of the program faculty involved in the self-study.

Participants in the self-study

FULL TIME FACULTY:

Mela Hoyt-Heydon (Department Coordinator)

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Authorization

After the document is complete, it must be signed by the Principal Author, the Department Coordinator, and the Dean prior to submission to the Program Review Committee.

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1.0 Mission and Goals

The College's Mission, Vision, Core Values and Goals drive all college activities. The Program Review committee would like to understand the connection of your program to the College's Mission, Vision, Core Values and Goals. Summarize how your program supports each area.

Mission: We prepare students to be successful learners.

The Theatre Arts Dept. prepares students to be successful life-long learners, theatre artists and professionals while adhering to the following goals:

1. Provide broad-based general education in Theatre.
2. Provide a viable and challenging transfer program in Theatre.
3. Provide challenging Career Technical Education experiences and successfully place certificate graduates into gainful employment in the entertainment industry.
4. Prepare professional performers, technicians, and designers for real-world experiences in the entertainment industry.
5. Encourage personal artistic expression and enforce high rehearsal and production values.
6. Develop in our students the personal skills and characteristics that will help them be successful life-long learners and supporters of the arts.
7. Present quality theatrical performances for the enjoyment and enrichment of our campus and local community.
8. Support the efforts of area high school drama instructors through advisement, a summer musical theatre conservatory, a high school matinee program, and by hosting a high school theatre festival.
9. Recruit the best theatre majors.
10. Maintain and improve an on-going and supportive relationship with our alumni.

The philosophy, goals, and department student learning outcomes support Fullerton College's mission to "prepare students to be successful learners".

Vision: Fullerton College will create a community that promotes inquiry and intellectual curiosity, personal growth and a life-long appreciation for the power of learning.

Through challenging and comprehensive theatre training programs and an extensive production calendar, the Theatre Arts Department has created and will continue to foster a sense of community that promotes life-long learning, personal growth and an appreciation for the art of theatre. The Theatre Arts Department supports the college Vision's emphasis on research, personal development, and the value of life-long learning. Theatre majors are encouraged to be well experienced generalists during what is the equivalent of the first two years of university training, and General Education students enrolled in Theatre classes are given the foundation skills and experiences to create a lifetime of theatre appreciation.

Core Values:

We respect and value the diversity of our entire community.

We value tradition and innovation.

We support the involvement of all in the decision-making process.

We expect everyone to continue growing and learning.

We believe in the power of the individual and the strength of the group.

We expect everyone to display behavior in accordance with personal integrity and high ethical standards.

We accept our responsibility for the betterment of the world around us.

We value and promote the well-being of our campus community.

The Theatre Arts Department re-enforces the college's core values in four very meaningful ways:

1. Celebrating the cultural and life experience diversity of our students through the plays we study and produce.
2. Celebrating the creative spirit that links audience and performer, director and cast, designers and craftspeople, the text and the actual production, and ultimately an intentional unity of play-making and play-viewing experiences.
3. Students accepted into specific production companies must read the Theatre Arts Student Handbook and sign a contract indicating acceptance of all the policies and regulations governing participating in a theatre production. These requirements support each of the college's Core Values and Statement of Ethics.
4. The Department respects and values the diversity of theatre artists and students and continues to develop, maintain and apply methods and standards that nurture the growth of the theatrical and educational community.

College Goals:

Fullerton College will promote student success.

Fullerton College will reduce the achievement gap.

Fullerton College will strengthen connections with the community.

The Theatre Art Department embraces the current college goals of improving student success, closing the achievement gap, and strengthening community outreach. First, instructor Mela Hoyt-Heydon has served for the last twenty years as the designated faculty advisor with respect to program completion and transfer. Each semester begins with several meetings of all Theatre Arts students designed to increase program awareness, specific opportunities for participation and address the college goals:

1. Four "meet and greets," scheduled at the beginning of each semester, designed to introduce all faculty and describe upcoming auditions and opportunities for participation. (Goal 1)
2. Two orientation meetings for the Production Hours program (THEA 149/159/249/259: Stage Crew Activity, which enrolls about 200 students per Semester) (Goal 2)
3. Two informational meetings for community members and students auditioning for the main stage productions. (Goal 3)

To help students better connect with their colleagues and the program, the Theatre Arts Department instituted the Ambassador program, led by Instructor Kevin Clowes, made up of about ten second year students. That student leadership team serves as hosts for department activities and

schedules one social event per month for department students. These Ambassadors also represent the department and school at official functions and community outreach functions. This was especially true during the year long Fullerton College Centennial celebration both on and off campus.

The Theatre Arts Department values the voices of playwrights and the treatment of subjects designed to make students of all ethnic, religious, and cultural backgrounds feel welcome and valued in the department. Casting has been color-blind, and challenging, thought-provoking plays are regularly discussed and produced. The Theatre Department attempts to create a season of plays that include at least one classic, a musical, a modern adaptation of an older work, and a play that deals with a current “social problem” or dilemma that addresses our current student body and demographics.

In order to help close the achievement gap and assist all theatre students, students are encouraged to make use of the department's advisement services. All five of the fulltime faculty members assist students in their respective areas while the department coordinator, Mela Hoyt-Heydon, also assists with their educational plans, the process for applying to other institutions and in researching those institutions that might be a good fit for their skills and future plans. Students are strongly encouraged to make appointments with the Fullerton College Counseling Department and the Cadena Transfer Center.

The Theatre Department has a strong high school outreach program. Both local and statewide high school students attend the Fullerton College High School Theatre Festival each spring. While participating in the weekend, these high school students learn about the Fullerton College campus and our theatre program. They also make contact with current theatre students and faculty along with our theatre alumni who come back to participate as judges and adjudicators. High school instructors also interact with the faculty and have the opportunity to see how our program works and the quality of our productions. The High School Theatre Festival is built on a student leadership development model, and has drawn enough attention to be copied by other colleges and universities and to be cited in Lawrence Stern's book, Stage Management. Theatre Arts students interview for and are given leadership positions on this festival, thus increasing their leadership skills and reinforcing many of the principals taught in our classes. In addition, the Theatre Arts Department enjoys a rich legacy of strengthening high school outreach by producing a special series of matinee performances for high school students and until last summer (due to a sudden full-time faculty member's retirement) a summer musical theatre conservatory with high school students as the core participants.

In addition to high school outreach, Fullerton College students, community members are encouraged to audition for all of the department's theatrical productions, submit scripts to be considered for inclusion into Playwrights Festival and to participate as actors and directors in the summer Director's Festival. These festivals strengthen the connections between Fullerton College's Theatre Department and the community along with increasing the visibility of Fullerton College within this same community.

In a wider community outreach, all five of the current fulltime faculty members and the nine adjunct instructors continue to lecture, direct, perform, design and write in the professional arena, including our students on many of these projects. Students have the opportunity to assist, work tech or perform with professional actors and designers, often getting paid to do so. In several cases a year, these assistantships or temporary employment positions have lead to fulltime employment at such places as Theatre Company, Musical Theatre West, Fullerton Civic Light Opera and 3DTheatrics. As an example of the success of this practice, Disney currently employs 12 of our students in their wardrobe department. All of these students started off by working wardrobe first at Fullerton College and then at the local venues before being hired by Disney.

Through the industry contacts our faculty have made, members of professional theatre organizations have joined our advisory councils and helped strengthen our CTE program. Their recommendations have led to new course offerings, which in turn keep our students current with the ever changing workforce. By these professionals being involved with our program, doors have been opened to our students for employment once their certificates are completed and sometimes, even before they are completed.

When skills or techniques are not included in the current course offerings but recommended by our advisory councils, faculty, alumni and invited professionals will hold workshops and seminars for our students. These have included such workshops as visions and viewpoints (a current method of teaching realistic acting), historical millinery, musical theatre audition techniques, historical corsetry, specialized acting styles, how to write a theatrical resume and how to assemble a design portfolio. These workshops and seminars are open to both current students, alumni and often the community at large.

To further promote student success and train our students for actual professional theatre occupations, the Theatre Department also creates opportunities for student directing (Brown Bag and Director's Festival) and student stage managing (all productions at Fullerton College have at least a student stage manager, and assistant stage manager). These programs allow students to apply classroom learning to practical rehearsal and performance experiences. It has led many students to earn directing and stage managing employment at local theatres such as Stages and Mysterium, and local theme parks, like Knott's Berry Farm and Disneyland.

The Theatre Department's major goal is to help nurture and educate a successful theatre major. The faculty defines a successful theatre major as one who exhibits the following skill sets and personal characteristics:

1. Demonstrate dependability in their work and their lives.
2. Demonstrate passion about the study and the making of theatre.
3. Work well with others as supportive team players and effective leaders.
4. Develop and execute personal and career goals
5. Demonstrate sound time management, budget management, and production management skills.
6. Exhibit a balance between creativity and critical judgment ("Creative thinkers").
7. Demonstrate the confidence and skills to "do it right the first time."
8. Exhibit a philosophy and work ethic that exemplifies "know who you are and do it on purpose."
9. Demonstrate how to live healthy in mind and body.
10. Embrace a "learn by doing" environment at Fullerton College.

2.0 Program Data & Trends Analysis

2.1 Key Performance Indicators (KPI)

For each KPI listed below, analyze and report your findings and describe what they mean.

(Attach 5-year longitudinal data from Office of Institutional Research and Planning (OIRP) to Appendix.)

KPI	Findings
Enrollment	<p>2009-2010: 2,679 annually 2010-2011: 2,449 annually 2011-2012: 2,465 annually 2012-2013: 2,506 annually 2013-2014: 2,456 annually</p> <p>8% Drop</p> <p>This represents an 8% drop in enrollment over the five year period. While enrollments have remained fairly steady the last four years, the makeup of the classes have shifted from acting/directing to more technical certificate students. Through advisement sessions, it has become apparent that many students are looking for training that would give them more steady employment. In addition, many students are coming to us from other parts of the state because we have technical theatre certificates not available at their local colleges in addition to the options for employment once they receive their certificates.</p>
Total FTES	<p>2009-2010: 327 annually 2010-2011: 309 annually 2011-2012: 308 annually 2012-2013: 294 annually 2013-2014: 310 annually</p> <p>5% Drop</p> <p>Total FTES has remained relatively steady from its peak in 2009-2010 of 327 to the current year 2013/2014 with 310 in spite of budget cuts and the revamping of repeatability of skills based classes due to new Title V interpretations and directives from the State.</p>
Sections	<p>2009-2010: 102 annually 2010-2011: 95 annually 2011-2012: 94 annually 2012-2013: 105 annually 2013-2014: 134 annually</p> <p>31% Increase</p> <p>The number of sections has remained steady in the 95-105 range until 2013/2014 when it jumped to 134 in order to accommodate the demand by an increasing amount of students wishing to participate in the certificate programs and as the State budget became more robust. The increase in sections was also a result from the new levels of skills development classes created in response to new State guidelines on course repeatability.</p>
FTEF	<p>2009-2010: 22.5 annually 2010-2011: 20.8 annually 2011-2012: 23.7 annually 2012-2013: 14.7 annually 2013-2014: 27.3 annually</p>

	<p>21% Increase</p> <p>FTEF has remained steady at just over 300 for the five years with a drop in 2012-2013 attributed to cuts in adjunct hours. As of 2013, we are reestablishing our normal extended day schedule and reestablishing the number of sections we usually offer, which includes an increase in summer course offerings.</p>																								
Fill Rate	<p>2009-2010: 112% annually 2010-2011: 117% annually 2011-2012: 117% annually 2012-2013: 81% annually 2013-2014: 86% annually</p> <p>23% Drop</p> <p>During the period of 2009-2012 we had very high fill rates because we were offering far fewer sections but accepting many more students into those sections. This is attributed to budget cuts. In 2012-2013, we offered more sections and higher seat counts per section and they did not fill as well. Fill rate has dropped from the high of 117% in 2010/2011 to 86% this year mostly due to the increase in seat count along with what has been documented by the Los Angeles Times last May, the lowest number of high school graduates across the nation in forty years.</p>																								
WSCH/FTEF	<p>2009-2010: 437 annually 2010-2011: 446 annually 2011-2012: 594 annually 2012-2013: 474 annually 2013-2014: 538 annually</p> <p>23% Increase</p> <p>WSCH/FTEF has grown over the five year span from 437 in 2009/2010 to 538 in 2013/2014. Despite the new State guidelines on course repeatability and new state restrictions on arranged hours, the Theatre Program is above the break-even number of 525.</p>																								
Retention	<table border="1"> <thead> <tr> <th></th> <th>Theatre Arts</th> <th>Fullerton College</th> <th>State</th> </tr> </thead> <tbody> <tr> <td>2009-2010:</td> <td>88%</td> <td>82.26%</td> <td>84.71%</td> </tr> <tr> <td>2010-2011:</td> <td>89%</td> <td>82.03%</td> <td>84.81%</td> </tr> <tr> <td>2011-2012:</td> <td>91%</td> <td>83.32%</td> <td>85.17%</td> </tr> <tr> <td>2012-2013:</td> <td>88%</td> <td>83.96%</td> <td>86.46%</td> </tr> <tr> <td>2013-2014:</td> <td>90%</td> <td>82.51%</td> <td>85.35%</td> </tr> </tbody> </table> <p>2% Increase</p> <p>Retention has remained steady between 88% and 91% throughout the five year period suggesting that retention is important to the Theatre faculty and they are continuing to work towards the student's success. Retention rates are consistently better than Fullerton College and State of California Community College rates.</p>		Theatre Arts	Fullerton College	State	2009-2010:	88%	82.26%	84.71%	2010-2011:	89%	82.03%	84.81%	2011-2012:	91%	83.32%	85.17%	2012-2013:	88%	83.96%	86.46%	2013-2014:	90%	82.51%	85.35%
	Theatre Arts	Fullerton College	State																						
2009-2010:	88%	82.26%	84.71%																						
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2012-2013:	88%	83.96%	86.46%																						
2013-2014:	90%	82.51%	85.35%																						

Success	Theatre Arts	Fullerton College	State
	2009-2010: 77%	67.26%	68.65%
	2010-2011: 78%	67.77%	68.97%
	2011-2012: 80%	69.45%	69.43%
	2012-2013: 76%	68.37%	70.57%
	2013-2014: 78%	66.33%	70.26%
	1% Increase		
The trend in student success rates decreased from 80% in 2011-2012 to 78% last year, as seat counts have increased and there is less one-on-one instruction in the skills based classes. Department Student Success rates are consistently better than Fullerton College and State of California Community College rates.			

2.2 Peer Institution Comparison

Complete the table below.

TOPS Code 1006 (Technical Theatre) Totals for the two year period 2012/2013 and 2013/2014

College/Program:	Fullerton	East LA	El Camino	Glendale	Pasadena
Retention: F 2012	92.86%	82.10%	98.08%	91.94%	96.30%
S 2013	95.92%	90.70%	94.44%	87.04%	92.59%
F 2013	93.49%	84.21%	97.56%	90.00%	89.93%
S 2014	96.14%	90.40%	82.26%	89.55%	96.45%
Success: F 2012	79.59%	63.58%	98.08%	77.42%	85.19%
S 2013	87.76%	81.40%	71.43%	77.78%	85.19%
F 2013	82.84%	74.44%	91.46%	80.00%	79.14%
S 2014	87.02%	42.20%	75.81%	77.61%	90.07%
Enrollment: F 2012	98	162	52	62	108
S 2013	49	86	54	54	162
F 2013	338	113	82	50	139
S 2014	285	125	62	67	141
Degrees Awarded:					
2012/2013	12	NA	NA	NA	NA
2013/2014	8				
Certificates Awarded:					
2010-2011	4	NA	NA	NA	NA
2011-2012	8				
2012/2013	6				
2013/2014	16				
Transfers:					
2012/2013	14	NA	NA	NA	NA
2013/2014					

Peer Institution Analysis

TOPS Code 1007 (Dramatic Arts) Totals for the two year period 2012/2013 and 2013/2014

College/Program:	Fullerton	East LA	El Camino	Glendale	Pasadena
Retention: F 2012	88.89%	85.75%	90.34%	88.89%	92.64%
S 2013	89.89%	84.35%	85.87%	89.89%	89.89%
F 2013	89.71%	87.38%	85.70%	90.30%	93.34%
S 2014	89.68%	85.10%	87.45%	86.60%	90.41%
Success: F 2012	73.95%	63.58%	74.71%	73.95%	80.48%
S 2013	75.04%	81.40%	74.76%	75.04%	74.86%
F 2013	80.79%	74.44%	66.82%	75.59%	77.19%
S 2014	78.73%	42.20%	69.33%	71.84%	77.22%
Enrollment: F 2012	552	772	787	522	1414
S 2013	633	773	828	633	1949
F 2013	661	745	874	598	1561
S 2014	804	879	690	515	1523
Degrees Awarded:					
2011-2012					NA
2012/2013	12	NA	NA	NA	
2013/2014	8				
Certificates Awarded:					
2011-1012	1	NA	NA	NA	NA
2012/2013	0				
2013/2014	0				
Transfers:					
2012/2013	14	NA	NA	NA	NA
2013/2014					

How does your program compare with peer institutions? Provide a narrative of your comparison. (Peer institutions are colleges or programs identified by the Office of Institutional Research and Planning (OIRP).

If one compares and contrasts TOPS Code 1006 and 1007, retention and success are higher in Technical Theatre (1006) than in Dramatic Arts (1007) at all peer institutions. This suggests that a larger portion of the students attending 2 year colleges stay in programs and are more successful when the subject matter is weighted to hands on and doing rather than primarily lecture/writing.

Fullerton College Theatre Arts Department compares very favorably with peer institutions as seen by the charts above. Fullerton has the highest retention rate for Technical Theatre and the second highest retention rate in Dramatic Arts. The success rate for Fullerton in both programs is second to only Pasadena.

The data suggests that we may find value in researching the Theatre Department at Pasadena City College. When doing so, the differences in our programs emerge. Pasadena City College’s Theatre Arts Department has an enrollment of twice that of Fullerton’s. Pasadena City College offers 21 classes per year while Fullerton College Theatre Arts Department offers on average, 79 different classes each year. This diversity of classes allows for more specialized training and additional options for the Fullerton College student.

For the year 2013-2014, Fullerton College had more than double the number of technical theatre students than the comparison schools. The comparison schools offer only one technical theatre certificate each while Fullerton College Theatre Arts Department offers eight different technical theatre certificate programs.

Because of the more extensive class offerings, training and certificate programs offered by Fullerton College's Theatre Arts Program, a greater amount of students needs can be met. There is also more of an opportunity for those students to either have the skills and background to transfer to a four year college or university or to receive a certificate and be employable in the entertainment industry.

2.3 Achievement Gap

Indicate achievement gap for each of the groups listed below. (Attach to Appendix the Success and Retention by Ethnicity Data as identified by the Office of Institutional Research and Planning.)

Group	% Retention	% Success
Males	2013/2014: 88% 5 Yr Range: 86–90%	2013/2014: 74% 5 Yr Range: 77–82%
Females	2013/2014: 92% 5 Yr Range: 88–92%	2013/2014: 80% 5 Yr Range: 86–90%
Asian-American	2013/2014: 91% 5 Yr Range: 88–92%	2013/2014: 83% 5 Yr Range: 79–86%
African-American	2013/2014: 84% 5 Yr Range: 84–90%	2013/2014: 59% 5 Yr Range: 59–74%
Filipino	2013/2014: 87% 5 Yr Range: 85–94%	2013/2014: 67% 5 Yr Range: 60–84%
Hispanic	2013/2014: 88% 5 Yr Range: 86–89%	2013/2014: 75% 5 Yr Range: 72–76%
Native American	2013/2014: 100% 5 Yr Range: 84–100%	2013/2014: 82% 5 Yr Range: 64–96%
Other Non-White	2013/2014: 100% 5 Yr Range: 71–100%	2013/2014: 50% 5 Yr Range: 50–93%
Pacific Islander	2013/2014: 100% 5 Yr Range: 72–100%	2013/2014: 80% 5 Yr Range: 56–80%
White	2013/2014: 92% 5 Yr Range: 89–94%	2013/2014: 83% 5 Yr Range: 78–85%
Unknown	2013/2014: 95% 5 Yr Range: 78–95%	2013/2014: 83% 5 Yr Range: 59–83%
Range (Max-Min) Overall	2013/2014: 84% to 100% 5 Yr Range: 88–91%	2013/2014: 78% 5 Yr Range: 76–80%

When retention rates in Theatre are viewed within ethnic/gender categories what is seen that all ethnic/gender groups post numbers that are not more than six percentage points below or are slightly above the overall average of 92% for the department. The following groups have significantly higher retention rates than the overall average: Native American, Other Non-White, and Unknown. Asian-American, African-American, Filipino, and Hispanic were all slightly lower than the department average, with no group being significantly lower.

Success rates in Theatre vary more greatly when viewed by ethnic/gender categories, although most groups score close to the department average of 78%. The following four groups score significantly higher than the overall average: Asian-Americans, Native Americans, White and Unknown. The groups that scored significantly lower were African-Americans (59%), Filipino (67%) and Other Non-White (50%) with Hispanics (74%) only four percentages points below the department average.

This data suggests that while there is not a great disparity in retention in our Theatre program among gender/ethnic groups, there is a disparity in success rate. Questions need to be explored why some groups have a good retention rate but a poor success rate in the department. There has been a change overall in the Theatre department in the last five years and that has been the increased number of Hispanic students. While the success rate for Hispanic students is only four percent below the department average, the department will have to work on not allowing that percentage to drop lower, but find ways to increase that percentage. Some areas that the department should explore for possible explanations and/or solutions for the current achievement gaps are academic preparation, community support, tutorial help, additional faculty advisement and financial aid.

2.4 Program Effectiveness

Since your previous Program Review Self-Study, what significant changes have occurred that impact the effectiveness of your program?

An increase in seat count during the last Six Year Curriculum Review has seriously hampered our success rate in the technical theatre classes, as there is less one-on-one time available to the students from the faculty. The demonstrations of hands-on techniques often do not support the student's learning process as they cannot see the demonstration nor do not have the time to question the instructor.

In addition, new State guidelines on course repeatability, the creation of families and new State definitions of arranged hours has not only created a loss of FTES. Course repeatability guidelines and limits on enrollment have negatively impacted skills development. Many of our classes are skills based and require the continued repetition of these skills in order to understand and master them.

2.5 Describe any laws, regulations, trends, policies, procedures or other influences that have an impact on the effectiveness of your program. Please include any other data (internal or external) that may be relevant to student achievement, learning, and trends within your Basic Skills, CTE, or Transfer Education programs.

The major policy that is currently affecting the Theatre department is Title V concerning the repeatability of skills based classes. Theatre is a hands-on enterprise that requires the repetition of skills to understand and master said skills. The lack of repeatability in many of our classes limits hands-on teaching and learning time and in some cases can cause safety issues in the future. Repeatable training on rigging, proper scenic automation, light hanging and scenic construction, etc. is necessary for safe practices in the professional arena. Without the proper repetition and mastering of these skills, lives can actually be at stake.

There are three trends that are currently impacting the Fullerton Theatre Arts Program: changing ethnic makeup of the department, increasing dependence on technology in the theatre world and the aging of the faculty.

1. The department has been one of the last in the school to deal with the major increase in minority populations attending the school. This will affect the instruction and production sides of the department as the program strives to support the voices and interests of a more diverse student population.
2. Technology is in every part of our lives, and theatre is no exception. Lighting and scenery are now automated. Computers are everywhere in the theatre. Designing and drafting for costumes and scenery is now done on computers. and the students need to be aware and experienced in today's theatre technologies.
3. The full-time faculty members are starting to retire with one in 2013, another in 2015 and two more in the next five to seven years. One of our great challenges is to be able to replace the retiring faculty to retain the current full time faculty complement of five full time faculty. The specializations that each position brings to theatre education allow the department to need the transfer and professional training requirements of the department.

The Theatre Arts Department CTE program is already producing certificate completers and represents the promise of increased completion rates. The rewriting of curriculum in 2013-2014 which has been approved for inclusion in the 2015-2016 Fullerton College catalog, along with the creation of individual certificate tracking paperwork for both faculty and students to use should help more students complete their certificates in up and coming semesters. The increase in student interest and awareness of our certificate programs has already created an increase in students enrolling in the necessary classes leading towards their certificates. There are currently no efficient and effective ways (that results in hard data), of tracking, monitoring and the enrollment or employment of students who have complete the certificate programs. The information contained in the state and college data bases are confusing and inconclusive.

<i>Theatre Arts Certificates</i>	2013-14	2012- 2013	2011-12	2010-11	2009-10
Musical Theatre	0	0	1	0	0
Theatrical Costumer	0	0	1	0	0
Asst. Costume Designer	2	1	0	0	0
Costume Cutter/Draper	4	1	0	0	0
Costume Stitcher	2	1	0	0	2
Costume Wardrobe	5	3	1	0	0
Lighting Technician	0	0	1	0	0
Technical Theatre	0	0	2	0	0
Scenic Artist	0	0	0	3	0
Sound Technician	1	1	2	1	0
Stage Management	2	2	1	0	0
	0	0			
Totals	16	12	9	4	2

Faculty Workload

Administratively, the department faculty is increasingly being required to spend additional hours on program review, SLO assessments, instructional equipment rationales, thus increasing the faculty's out of the classroom work load. Due to the structure of the department, there is no full time non teaching department coordinator or manager that will complete the major reporting requirements that are increasing every year. As a result, the time that used to be available for meeting with students, preparing for class or meeting with other faculty members is being used up by administrative tasks, producing frustration and a decline in effectiveness by department faculty. An additional demand on faculty time comes from their responsibilities as designers, directors, advisors, and managers of a very active theatre production program.

2.6. Provide any other data that is relevant to your self-study.

This section is divided into the following categories:

- 2.6.1 General Department Description**
- 2.6.2 Facilities**
- 2.6.3 Staffing**
- 2.6.5 Curriculum**
- 2.6.6 Specific Programs**
 - 2.6.6.1 General Education**
 - 2.6.6.2 Acting Program**
 - 2.6.6.3 Musical Theatre Program**
 - 2.6.6.4 Costuming Program**
 - 2.6.6.5 Technical Theatre Program**
 - 2.6.6.6 Playwriting Program**
 - 2.6.6.7 Stage Directing Program**
 - 2.6.6.8 Production Program**
- 2.6.7 High School Outreach**
- 2.6.8 Promotion and Recruitment**
- 2.6.9 Faculty Advisement**
- 2.6.10 Theatre Tours**
- 2.6.11 Theatre Internships**
- 2.6.12 Guest Artist Series**
- 2.6.13 Class Size Issues**
- 2.6.14 Student Engagement Issues**
- 2.6.15 Faculty Engagement Issues**

2.6.1 General Department Description-

The Theatre Arts Department offers one of the most diversified theatre curriculum and ambitious production schedules of all community colleges while being strongly committed to transfer education, professional training, personal enrichment and community service and outreach. Five full time instructors, nine adjunct faculty members, one instructional aide and one admin make up our “team”. The Theatre Department offers 79 different classes each year, many with multiple sections and over half of them offered both spring and fall semesters. Six to ten classes are offered each summer.

The vibrancy of the Theatre Arts program at Fullerton College has maintained a consistent level of course and section offerings throughout the funding cuts and enrollment challenges of the recent economic recession. As we now face the reversal of the tide with the smallest number of high school graduating classes in forty years, coupled with the reinstatement of funding cuts and course offerings at the CSU and UC level, Fullerton College Theatre Arts Department maintains a high level of student enrollment. There has been no elimination of the previous level of class offerings due to low enrollment.

The Theatre Department offers ten career technical certificates with two more approved to start fall 2015.

Department faculty provide strong advisement for transfer to prestigious institutions including Julliard, UCLA, USC, UCI, CSUF, CSULB, Chapman University, Emerson and NYU.

The student ambassador program helps to orient new students, provide support for special events, and to create a sense of supportive and welcoming environment for the Theatre Arts students.

The main-stage production season is augmented by a new play development program, a director's festival, a student director's program, two improvisational theatre evenings a year, three advance acting shows writers and readers performance and up until last summer, a summer musical theatre conservatory. A strong high school outreach program is anchored by special weekday matinees for high school audiences and one of the largest high school theatre festivals in the United States. The production program and the theatre festival provide scores of leadership opportunities for advanced students, and actors may audition for the myriad of performance roles offered each season while designers and technicians have ample opportunities to ply their craft.

Cognizant and respectful of our rich history of excellence in theatre education, the Theatre Department at Fullerton College is optimistic about its future, anxious to maintain its national reputation, and eager to retain the position as one of the leading academic and vocational departments on campus.

2.6.2 Facilities

The 1300 Building no longer serves the needs of neither the production program nor the instructional program. For a Department that continues to grow, the facilities are hopelessly out of date, inadequate and unable to accommodate and provide for a contemporary and sufficient learning environment. The theater spaces are not up to industry standards, and the building has only one designated classroom space for a program that offers over thirty classes each semester. Both Wilshire and the Campus Theatre are designated as Fine Arts spaces, and their availability is negotiated, scheduled, and limited.

Because of the usage demands placed on the Campus Theatre and Wilshire Auditorium by the Music and Dance Departments, campus clients from other departments, and campus wide events, the Department is continually called upon to move or rearrange classes during the academic year. Multiple classes that are scheduled in room 1311 and Wilshire Auditorium have to be moved continually during a semester in order to accommodate the needs of others. This results in a "snowball" effect, because other classes in the 1300 building have to move to the Scene Shop (1313) and Costume Shop (1329) in order to accommodate classes moving out of Wilshire and 1311. Some classes have to move to the Campus Theatre Lobby (a non-instruction space). When classes have to move to the Scene Shop and the Costume Shop, production work (scenic construction, painting and costume construction) has to stop, severely impacting the production program.

The 1300 Building suffers from the following inadequacies:

- (1) Inadequate storage for stock scenery, furniture, props, lumber, scene painting materials, paint and tools in 1313 or related areas.
- (2) The absence of a loading dock for delivery.
- (3) Inadequate paint mixing area in 1313.

- (4) The Absence of an OSHA approved spray painting booth in 1313.
- (5) The absence of space for new equipment for emerging technologies.
- (6) The absence of dedicated storage and construction areas for properties, including fabric crafts, casting and mold making and upholstery.
- (7) The absence of a security system and lack of access recorders for entrances and exits.
- (8) The absence of a computerized inventory system for hand, set props and furniture.
- (9) The absences of a Computer Aided Drafting and Digital Design computer lab.
- (10) Lack of a Scenery Automation and Light Lab.
- (11) The negative impact of building and painting scenery outside during inclement weather due to space limitations in 1313.
- (12) The absence of a safe and structurally-rated tension or pipe grid in 1319.
- (13) The absence of a PPE storage area or closet.

The Theatre Arts Department would benefit greatly from the construction of a new performing arts complex that would include a proscenium theatre with a fully-equipped fly loft, a black box theatre, rehearsal spaces equivalent to those stage sizes, a computer design lab, a large lecture hall, several acting and directing classrooms, a lighting lab, a sound lab, a fully equipped scenery construction shop, a paint shop, properties and furniture storage, a full equipped costume shop with adequate storage facilities, green rooms, and makeup rooms. The faculty are encouraged by the passage of Measure J and look forward to participating in the planning for the new performing arts complex.

2.6.3 Staffing

Staffing for department theatrical productions continues to be a challenge. In addition to teaching a full load as well as an overload, the design work required for the productions is often completed during off hours by four of the five full time faculty members.

Of the five full time faculty members, four of the members serve as scenic, costume, and lighting designers for the Fullerton College theatrical productions. The scenic designer also serves as the technical director, scenic artist and properties coordinator. The costume designer also serves as the makeup and hair designer. The lighting designer also serves as the overall production manager, supervising a part time faculty member production manager as well as student stage managers. In addition to fulfilling the design requirements for the productions, the designers also organize, supervise and instruct the student technicians involved in the productions.

The District provides the Department with one full time Office Manager and one full time Scene Shop supervisor. There are no other full time classified staff members. Even though hiring of a full time (100%) Classified Costume Shop Foreman has been an unmet goal from 1996, 2002, 2009 and 2012 Program Reviews,

endorsed by the Program Review Committee in 2012, and identified as the top priority of the Fine Arts Division during that time, this position still has not been approved.

The technical director for the department, Kevin Clowes, is also its scenic designer, scenic artist, in charge of all production crews, a full time faculty member, ambassador advisor and overseer of the technical theatre certificate program. There are not enough hours in the day for one person to do this job successfully and safely. There is a strong need for a part-time assistant technical director for our program.

The lighting designer/fulltime faculty member, Steven Pliska, also performs the responsibilities of production manager, department curriculum lead, and supervisor of payroll, printed programs, and the concessions for our performances. While there is a part-time production manager assisting Steve, there is a strong need for a fulltime production manager to oversee all of our productions, deal with programs for each production, and organize the scheduling of crews, and prepare payroll paperwork and employee timecards.

After the passage of the Affordable Care Act, the District has restricted temporary employees to no more than 26 hours per week.. This District policy adversely affects the Department's theatrical production program, creating situations in which multiple employees have to be hired to perform similar jobs, and their schedules must be staggered to comply with the hours limitations under which we must employ them. This results in an inconsistent and inefficient work environment. The District has also restricted adjunct faculty allowable work hours, creating difficulty to cover assignments, especially in the summer time., when adjuncts are only permitted to work 13 hours per week.

Adult hourly employees and adjunct faculty, facing the District restrictions, look elsewhere for employment for more than 26 hours per week.

There has been a positive effect of increased collaboration with Campus Theatre staff and Theatre Arts department faculty in areas of Production and Design in the last year. Technical Director Kevin Clowes and Production Manager Steven Pliska have worked hard to create a strong working relationship with Campus Theatre staff and host monthly planning meetings between representatives from the Theatre Department and Campus Theatre staff.

There is no single person assigned to properties administration, repair, and maintenance. This could be part of a part-time or full-time technical director's job.

Because our box office revenue has not gone up in the past two years, the department is unable to pay the going rate for P/T hourly Scene Shop workers and often lose them to the Campus Theatre due to the higher hourly rate that they are able to offer. We are also not able to offer a competitive hourly rate for temporary costume shop employees.

2.6.5 Curriculum-

The curriculum of the Theatre Department went through tremendous changes since the last program review. In fall 2012, just after our six year curriculum review was completed, the State eliminated course repeatability for all but a few exceptions. The Department was given one month to create new levels of courses to replace those skills-based classes that had previously been repeatable, with the state implementation deadline of fall 2013. As a result of that extensive work and with tremendous support from the FC Curriculum Committee, Theatre courses now follow the new state guidelines by being categorized into

Theatre class families. There are 79 courses in the THEA prefix. Enrollments are restricted to four courses in each family, including Ws and F's. In addition, all of the ten Theatre Certificate Programs were rewritten to accommodate the new course numbers.

The Theatre Department offers 79 different classes each year, many with multiple sections and over half of them offered both spring and fall semesters. Six to ten classes are offered each summer.

The Theatre Department offers four classes that meet the Intersegmental General Education Transfer Curriculum, Area 3: Arts and Humanities.

The Theatre Department offers six classes that meet the California State University General Education Requirements, Area C: Arts and Humanities.

The Theatre Arts Department offers eleven classes that meet the Associate Degree General Education Requirements, Area C: Arts and Humanities.

The Theatre Department offers ten career technical certificates with two more approved to start fall 2015. Currently a full time faculty member conducts the advisement, monitoring, and tracking of students enrolled in the certificate program.

2.6.6 Specific Programs

2.6.6.1 General Education

The Theatre Department offers four classes that meet the Intersegmental General Education Transfer Curriculum, Area 3; Arts and Humanities, six classes that meet the California State University General Education Requirements, Area C; Arts and Humanities, and eleven classes that meet the Associate Degree General Education Requirements, Area C; Arts and Humanities. All general education classes within the Theatre Arts Department offer the students opportunities to participate in the production side of the department and the viewing of department theatrical productions. General Education students are also encouraged to observe other departmental theatre classes in order to understand the larger picture of theatre and observe the actualization of what is being taught in their lecture classes.

2.6.6.2 Acting Program

The Acting Program continues to maintain a complete range from beginning to advanced level study in our curriculum for the actor. Though transfer courses are only accepted by four year institutions up to the intermediate level, the advanced level components continue to maintain high levels of enrollment, thus fulfilling the Fullerton College Theatre Arts student's desire for continuous study of the actor's craft.

The acting faculty in Theatre Arts is consistently working in the professional arena(s) serving the Fullerton College Acting student(s) with several opportunities to network with local professional theater companies in both internship positions as well as casting opportunities outside the college production program. This natural "bridging" into the semiprofessional and professional arena in both stage and television/film industries is a unanimous effort across the acting faculty.

Currently, the program is hurt by the absence of an acting/rehearsal lab with theatrical lighting and sound equipment for any of the seven classes teaching acting. The acting classes are often held in the Fullerton College performance spaces and then moved to a lobby or outside when school events, outside rentals, festivals or other performances bump them out of the classroom space.

2.6.6.3 Musical Theater Program

Under the leadership of new full time instructor Tim Espinosa, the Musical Theater Repertory program at Fullerton College offers training for a career specific to music theatre performance. The curriculum is designed for the serious performers who are seeking to fully integrate his or her skills in the study of voice, acting and dance. In addition to classes for those wishing to transfer to a four year college or university as a musical theatre or theatre major, a single certificate is offered in Musical Theatre for those wishing to transition directly into the entertainment industry. The program offers performance opportunities in fully-staged productions, will offer a musical theater touring company, as well as reinventing of a six week summer conservatory program.

The Musical Theatre classes rehearse and perform in Wilshire Auditorium. There is no musical theatre studio suited to instruction in our Fine Arts facilities.

The creation of a musical theatre touring company will benefit the program in two ways (1) provide traveling performance experience for the students, (2) increase public awareness of the Musical Theatre program at Fullerton College, and (3) recruit qualified high school students into our college program.

2.6.6.4 Costuming Program

Under the leadership of Mela Hoyt-Heydon, the Fullerton College Theatre Arts Department Costuming program strives to enable a culturally diverse group of students to explore the world of costume in a way that excites a life-long interest in costuming while providing the knowledge and tools to succeed and prosper in the competitive and constantly changing world of the entertainment industry. The Costuming Program services both those students who wish to transfer as a theatre major to a four year college or university and those students who wish to complete a costume certificate program and go immediately into the theatre workforce. Six costume classes are offered along with ten other theatre classes that allow a costume student to further their skills. (4 levels of Stage Crew Activity, 2 levels of Rehearsals and Performance, 2 levels of Musical Theatre Production, and 2 levels of Acting Workshop where a student can build or design costumes for a particular production) Four Costuming Certificates are available for completion for those wishing to go straight into the entertainment workforce. (Costume Wardrobe, Costume Stitcher, Costume Cutter/Draper and Assistant Costume Designer) The curriculum combines a high standard of academic study and a discipline of rigorous craft providing students with an enriched academic background. This has enabled the Costuming students to be accepted as interns in local theatres and as paid employees in summer stock programs such as SRT and PCPA and as paid employees at South Coast Rep, Fullerton Civic Light Opera and Disneyland.

Costuming students create and often design the costumes worn in the theatre department's production along with learning professional wardrobe and makeup skills. The growing physical size of current actors prohibits the renting of costumes and puts a bigger burden on an understaffed costume shop to build more and more costumes each semester. The challenge of the elimination of repeatability set forth by Title V gave the department the chance to create new, more specific courses in order to challenge the costuming

students, improve their skills and expand their backgrounds and knowledge to meet the needs of the ever changing entertainment world.

The Costuming Program is hindered by its costume shop being used for lecture and non-hands on instruction, even though it is not set up to function as a lecture classroom. This also curtails the shop usage for the building of show costumes during scheduled classes. The lack of proper ventilation in the room causes the washer and dryer to duct into the classroom, thus creating an unhealthy environment. Because of the ventilation problems, (along with space issues), the costume shop is unable to install a much needed dye vat. There is also a lack of lockable storage space for teaching supplies along with inadequate storage space for department costumes. Currently, department costumes are stored off site at Fullerton Civic Light Opera after the designated storage space was considered inadequate by the Fullerton Fire Marshall in 2012.

The lack of a Classified Costume Shop Foreman has been recognized since 1996 but is still an unmet goal. Lack of a Costume Shop Foreman forces the costume instructor to open the shop only when they are available. Students are unable to use the equipment under qualified supervision and guidance outside of actual class time and must rely on peer help. The head of the Costuming Program is also the Department Coordinator and responsible for many administrative meetings as well as teaching non-costume related courses. This means that their attendance in the costume shop outside of class time is limited and thus their interaction with costume students is also limited.

The major concern of the CTE Advisory Council members is the increased seat count in the costuming classes that has occurred since 2012. Costuming is a skill based class and instruction often needs to be conducted one on one. Class sizes over 12 to 15 students are difficult to teach when students have no previous sewing or costuming background. As most high schools in California have removed sewing classes from their curriculum, students enter the costuming classes with no sewing background and without a sewing machine at home.

The second major concern of the industry members of the CTE Advisory Council for several years has been the lack of technical equipment in order for the students to learn the latest skills including computer stations with pattern drafting, costume design, budgeting and breakdown programs currently in use by the professional entertainment industry. Currently there is one classroom computer with only a drafting program and photo shop loaded onto it.

Today's students need a more a personal teaching style with a more hands on approach. The days of learning to sew at home or watching makeup being put on at home are gone. Now, the costume program of today needs to teach basic sewing and the makeup class (part of the costuming certificates) needs to incorporate makeup applications and products that did not exist two years ago.

2.6.6.5 Technical Theatre

The Fullerton College Technical Theatre Program services both those students who wish to transfer as a theatre major to a four year college or university and those students who wish to complete a certificate program and go immediately into the theatre workforce. The Fullerton College Technical Theatre Program continues to grow as employers in the area are requiring Technical Theatre, Stage Management, Lighting Technician and Scenic Painting Certificates and there is an increased need of qualified Theme Park employees in technical areas throughout Southern California. Currently, there are no other local community colleges that offer neither Stage Management or Lighting Technician certificates nor training in Show Control, Intelligent

Lighting and LED Fixtures. Our technical students are trained to use state of the art digital equipment. Local employers; (theme parks as well as theatre organizations) recommend that their potential employees earn a Technical Theatre Certificate from Fullerton College. Many of these employers are on our CTE Advisory Councils, which makes it easier for our students to get employed. Students who finish and earn our Technical Theatre certificates often are employed in the field or transfer to a four year institution. In addition, many of these same students serve as assistant Lighting Designers, Lighting Designers, Head electricians, Sound Designers, Sound Engineers, Stage Managers, Assistant Stage Managers, Scenic Designers, and Scenic Artists for Department productions and Fullerton College events.

The Technical Theatre classes all have the same problem, the lack of a designated classroom. Most Technical Theatre classes have to use the scene shop, thus stopping the building of scenery during class time and have no actual seating during class time. Students lean on scenery and sit on platforms for lectures or to view demonstrations. Lighting class uses the makeup room with 20 mirrors reflecting onto the students and the instructor when they are not moving an acting class out of a theatre so they can hang and focus lights. There is no computer lab or computers in order to teach Vector Works Spot light or lighting paperwork software (Lightwright). Currently there are no provisions (equipment, facilities) to teach drafting for lighting or scenic design and construction. All three of the sound classes need a computer lab with software for recording, editing and show control playback.

There is no lockable space for the storage of any teaching materials and/or student storage space for Scene Painting flats, Stagecraft projects, Intro to Tech projects, Prop Design projects and for the equipment used for all three of the sound classes such as microphones, speakers and mixers. Lighting classes have to use the production instruments for demonstrations, because there is no designated lighting laboratory classroom. Without such a laboratory classroom, the lighting class must switch locations with the acting classes and other classes in the theatres where the equipment is located.

The teaching of emerging technologies such as Scenery Automation, Pneumatics, 3D printing, CNC routing and Intelligent Lighting all require current, up to date equipment along with adequate teaching areas to demonstrate, allow students to work in a safe, hands on manner and then lockable areas to store the equipment in safely and securely. We lack a 3D printer, have limited automation equipment, and do not have adequate space for newly acquired CNC router. We also lack any pneumatic tanks, valves, cylinders and manifolds for pneumatic scenery automation.

Overall, there are not enough “hands on” opportunities for students to experience the latest technology. The Department has been gradually added new technologies in projected scenery and automated scenery, but the challenge to remain current in teaching methods and emerging technologies is a continuing challenge. Having a place where students could all be working on the same program at the same time would allow many courses to be taught more efficiently. This is especially true in the three sound and lighting design classes. Digital competency is expected of contemporary theatre practitioners.

What is very positive is the enrollment in the Theme Park Technician Certificate program and our partnership with Disney. In fall 2014 the first cohort of Disney employees began a four year training program to address the company’s desire to train a new generation of Sound Mechanics at the park.

2.6.6.6 Playwriting

The playwriting Program at Fullerton College is headed by one adjunct faculty member, Bill Mittler, and assisted by another adjunct faculty member during the Playwrights Festival, Amberly Chamberlain. Playwriting is offered fall and spring with a two section Playwrights Practicum being offered during the January Intersession. The Playwrights Practicum involves playwrights from across the United States who have submitted plays for cold readings, rewrites and readings by our student actors. Plays written by students in the Playwriting class are also considered during this time and have gone on to be produced in the Directors Festival held each summer. Last summer all but two of the twenty plays produced in Directors Festival were written by students. Fullerton College is the only two year college in California with a Playwriting class held every semester.

2.6.6.7 Stage Directing Program

Under the leadership of new instructor Tim Espinosa, the Stage Directing program at Fullerton College encourages students to think critically and adventurously about their work in a creative environment. The fall semester stage directing course prepares beginning level student directors to find their own creative voice through a series of unique exercises designed to challenge students understanding of directorial concepts. As the boundaries of theater continue to expand, it is critical that student directors be provided with the tools, vocabulary and vision to thrive in this new environment. The program includes a spring semester One-Act Showcase entitled “Brown Bags” and a “Directors Festival” during the summer. Working collaboratively across disciplines, Fullerton College student directors investigate innovative approaches to contemporary theater, foster creative ways of storytelling and communication, and strengthen their ability to articulate artistic goals.

Currently, the program is hindered by the absence of a directing/rehearsal lab with theatrical lighting and sound equipment in which the directors can practice their craft. This is especially a problem during the spring when 6 to 8 directors need to hold rehearsals simultaneously with 12 to 40 actors. Rehearsals have to move outside the Theatre Arts building.

2.6.6.8 Production Program

In order to maintain current standards and practices of the art of theatre, the Department produces two Campus Theatre and two Bronwyn Dodson Theatre main stage productions in an academic year. In addition the Department also produces two Comedy Improvisation Nights, a Playwright’s Festival (Winter Intersession), a Director’s Festival (Summer Session) and a series of Brown Bag Productions (student directed short plays, spring semester), a series of Advanced Acting Class productions (Spring Semester) and until the summer of 2014, and a summer musical theatre conservatory.

As the Fullerton College Theatre productions are funded through ticket sales, there are currently budget challenges from lower Box Office income and the rising cost of durable goods. Overall, the increased cost of doing business isn’t reflected in our current production budgets.

In addition, the amount of wear and tear on set furniture with our current community and campus loan policy often makes furniture unusable for our own productions.

Adequate storage is also an issue especially the storing of flats, platforms and large set pieces, which could be reused, and help defer future production costs. On the positive side, the recent scenery sharing arrangements with local theatres and colleges has assisted with keeping some of our production costs down.

The lack of adequate lab space for paint mixing, scenic painting, properties construction, scenic construction hinders the efficiency of the production program and often causes safety issues in the scene shop.

The faculty has noted repeatedly that there is a draining effect of doing rather than teaching in Theatre Crafts Lab 142 due to the production schedule. Students are being asked to build scenery as per the design of a show without having more than the basic knowledge of scenic construction. On top of this, the short turnaround time to complete the scenery from one show to another in a sixteen week semester is not conducive to teaching or learning. There is also a massive amount of administration time the Time Keeper system requires for students in Theatre Crafts Lab courses. This takes the shop technician, Jim Book away from student interaction and assisting during the lab time.

The Technical Theatre CTE advisory committees continue to encourage the department to provide training on current state of the art technologies and current industry practices. The absence of a Computer Aided Drafting lab inhibits the department's ability to use as much digital technology in design and technical drawing production. The inclusion of new emerging scenic construction technologies such as Scenery Automation has already been instituted in our production of *Ragtime* (fall 2013) and in *The Compleat Female Stage Beauty*, (fall, 2014). Pneumatics, 3D printing and CNC routing are on the table as the next new technologies to include in both production design and curriculum. What concerns us is where to store this new technology and how much of our available facilities footprint will be taken over by it.

2.6.7 High School Outreach

The Theatre Department has a strong high school outreach program. Both local and statewide high school students attend the Fullerton College High School Theatre Festival each spring. While participating in the weekend, these high school students learn about the Fullerton College campus and our theatre program. They also make contact with current theatre students and faculty along with our theatre alumni who come back to participate as judges and adjudicators. High school instructors also interact with the faculty and have the opportunity to see how our program works and the quality of our productions. The High School Theatre Festival is built on a student leadership development model, and has drawn enough attention to be copied by other colleges and universities and to be cited in Lawrence Stern's book, *Stage Management*. Theatre Arts students interview for and are given leadership positions on this festival, thus increasing their leadership skills and reinforcing many of the principles taught in our classes. This is an event staffed by the faculty and student volunteers and brings in professionals from throughout the Southern California area. Organization for this festival begins six months in advance.

The Theatre Arts Department enjoys a rich legacy of strengthening high school outreach by producing a special series of matinee performances for high school students. One of the Campus Theatre productions is the fall classic, which is chosen to tie into the high school eleventh, and twelfth grade English course reading list. These high school matinees were intended as an outreach to the high school students. However, a significantly smaller number of high schools are attending these productions. It remains a challenge to offset this reduction of schools and students as their attendance is tied to the on-going gradual funding decreases at the high school level and increase in costs for the high schools to attend off campus events.

Until last summer (due to the sudden retirement of a former full-time faculty member), SRO, a summer musical theatre conservatory with high school students as the core participants, was produced. With the hiring of a new full time musical theatre faculty member, this program is being reevaluated and re-imagined with plans for a test program in summer 2014 and a full fledged new program in summer 2015.

2.6.8 Promotion and Recruitment-

With the retiring of full time faculty member Gary Krinke in spring of 2014 who was the Theatre Departments promotion specialist and the vacancy of the fulltime Fine Arts Marketing officer, the Department has been in dire need of someone to take over their responsibilities. Brochures are currently out of date concerning the Department's Technical Certificates and the Families brochures need updating for fall of 2015 when the new numbering system goes into effect. The department also suffers from a ten year old website, and on-line ticket sales are not yet available.

The Department Coordinator, Mela Hoyt-Heydon attends several costume related conventions during the year such as Costume Society of America's National Symposium and Costume College where she sets up a Fullerton College table with brochures and displays. She also offers costuming workshops in the Theatre Department open to our students but also the community to enable the community to be aware of the programs we have and encourage new students.

In order for the department to continue to grow and be visible, a fulltime Fine Arts Marketing Officer needs to be hired so the promotion and recruitment can happen on a consistent basis.

2.6.9 Faculty Advisement

Currently the Department Coordinator, Mela Hoyt Heydon, acts as the main faculty advisor. In order to help close the achievement gap and assist all theatre students, students are encouraged to make use of the department's advisement services. All five of the fulltime faculty members assist students in their respective areas while the department coordinator, Mela Hoyt-Heydon, also assists with their educational plans, the process for applying to other institutions and in researching those institutions that might be a good fit for their skills and future plans. Students are strongly encouraged to make appointments with the Fullerton College Counseling Department and the Cadena Transfer Center.

The Theatre Department responded to the Fine Arts Division Strategic Action Plan of creating education plans for all degrees and certificates. Those plans are soon to be reviewed by the Counseling Department and being made ready for publication.

2.6.10 Theatre Tours

Every other year the Theatre Arts Department offers the students the opportunity to go to New York for a week of theatre viewing and workshops during the spring break. In alternate years, the students have the opportunity to go to London for a week of theatre viewing and the touring of historical and theatre related sites. For the last five years, Gary Krinke, a fulltime acting faculty member has lead the New York tour while Mela Hoyt-Heydon, the costuming instructor and Department Coordinator has lead the London tour. Timothy Espinosa will be leading the 2015 tour to New York due to Gary Krinke's retirement in January of 2014

2.6.11 Theatre Internships

For students who have completed at least 12 units in the Theatre Department and are either a Technical Theatre major or working towards a Technical or Costuming Certificate, local theatres and entertainment business offer semester long internships. These hands on internships often end up as fulltime positions for the students. Recently this was true for Katie Duckworth with Fullerton Civic Light Opera and Brenna Wolfe with Richard Odle's Costume Collection.

2.6.12 Guest Artist Program

There is no specially funded guest artist program in the Theatre Arts Department, like in the Art Department. The creation of such a program would greatly benefit the students and faculty. Guest artists model professional acumen and virtuosity and are available to conduct clinics and question and answer sessions. The last guest artist residency was one part of the Laramie Project Epilogue production, with a guest artist in residency from Tectonic Theatreworks. That residency was financed by the Fullerton College Foundation. Guest artists teach our students so much about industry trends, practices, and career development in the entertainment industry.

2.6.13 Class Size Issues.

Theatrical production courses that have a lab component currently require a seat count of twenty five. When conducting the lab portions of classes it is impossible for one faculty member to safely and effectively supervise the lab work of 25 students.

Students in theatrical lab courses work with hand and power tools, paint and painting equipment, sewing machines, dyeing, ironing and laundry equipment, lighting, audio and rigging equipment. Students are often required to climb ladders, use man lifts and work overhead in various sections of the production spaces. Various production areas often overlap with multiple lab sessions occurring simultaneously in the same production space.

2.6.14 Student Learning Issues

The state decision to remove course repeatability (and establishing an introduction, beginning, and intermediate as well as advanced course levels) has negatively impacted student skill development, limiting the number of times a student may enroll in such skills classes. Many students are under-prepared for the rigors of theatre instruction, and they quickly use up course eligibility before they have reached a professional level of proficiency or the proficiency level required for a successful university audition.

An emerging trend is the negative effect of student's socioeconomic external factors on attendance and educational commitments. More and more students are working longer hours and living on their own thus unable to either finish classes or have the proper time adequately complete their homework and projects. Work often conflicts with class times and they are often late to the classes they do attend.

Faculty consistently comments on the lack of basic problem-solving skills among incoming students. This is a major problem in the entertainment industry when what you are often called upon to do is solve a problem that doesn't have a prescribed answer.

The Theatre Department will benefit from instructor Tim Espinosa's involvement in the Campus Student Success Committee and department are anxious to learn about what Tim learns about successful academic initiatives on campus. The Theatre Department is committed to finding new ways to better engage and teach our students.

2.6.15 Faculty Engagement Issues

The Theatre faculty is composed of 5 full time faculty members and 8 adjunct faculty members, and two classified personnel. All Theatre Arts staff is fully engaged in the teaching and support activities of their specific assignments. Adjunct faculty contributes to the department in exceptionally committed ways. Some participate in acting juries over a two day period of time. Many perform production assignments on specific plays or serve as leaders within special programs. All theatre staff contributes to the High School Theatre Festival.

Regular meetings are held among the full time faculty to deal with instructional matters, and each month there are special production meetings. When emergencies arise, like the new state guidelines on course repeatability, the department hunkers down together to solve the problems and move the department forward.

All of the full time faculty and most of the adjunct faculty are involved in theatre productions, working long hours to support the student performers and technicians. The theatres become wonderfully exciting laboratories for discovery and a strong work ethos. The caliber of the productions, long noted by the college, the community, and our alumni, is directly attributable to the high production standards enforced by the faculty and the highly collaborative spirit each faculty models as a theatre artist working side by side with the students. Senior acting faculty member Chuck Ketter has performed in several theatre productions at the college, and his work has inspired his young charges.

Consistent SLO work, program strategic planning, and a constant attention to the curricular and financial affairs of the department all characterize the focus of the full time faculty.

The Theatre Department supported the Centennial in many ways by providing faculty and student support to the opening night of *Legends and Legacies: Fullerton College's First 100 Years* at the Fullerton Museum Center (April 2013), *1913 Day* (September 2013), *Ragtime* (October 2013), *The Futures Conference* (January 2014), Gary Krinke's retirement party (Feb 2013), and *Among the Stars: Fullerton College Hall of Fame Gala*. (May 2014). The Centennial celebrations depended on tremendous faculty support and leadership. In addition theatre faculty, staff and student groups have participated in several Convocation events, the Tedx Fullerton conference, and special events on campus, by invitation.

Less impressive is the failure of the Theatre Department to engage in shared governance activities in the last five to seven years. Only Tim Espinosa currently serves on a shared governance Committee, Student Success. The same is true of the Music Department, making the Art Department the bearer of shared governance responsibilities for Fine Arts. Theatre faculty, already burdened by the rigors of theatrical production work on top of their instruction and program management responsibilities, are all too often, overworked and exhausted. Their total engagement with department activities and student learning has left them with no energy or heart for shared governance work.

The most compelling aspect of the Theatre faculty, according to our Dean, is the commitment to student learning. During a special alumni event in September 2011, alumnus Don Carlson remarked that he never forgets that the faculty in the Theatre Department saw things in him long before he saw them himself. That compliment continues to apply to the current theatre faculty at Fullerton College.

3.0 Strengths, Weaknesses, Opportunities, Challenges (SWOC)

Based on your analysis in 2.1 through 2.6, answer the following questions:

3.1 What are the strengths of your program?

- 3.1.1** The Fullerton College Theatre Arts Department performance related classes continue to maintain a high standard of academic study and enrichment providing our current students with a wide array of performance and production related courses.
- 3.1.2** Fullerton College Theatre Arts has met the recent challenges from the elimination of repeatability as decreed by the recent Title V mandates.
- 3.1.3** Fullerton College Theatre Arts has revised its core curriculum to meet these new standards by making appropriate families of courses in the performance and production areas with minimal reductions in courses offered annually.
- 3.1.4** The department actively encourages diverse opinions, voices and ethnic backgrounds, and promotes the creative canons of other cultures through student-directed, -acted, -designed and -produced one-act and other productions.
- 3.1.5** Through workshops and seminars, the students are exposed to a broad cross-section of practicing stage directing artists, educators, researchers and theoreticians with the aim of expanding students' creative imaginations and vocational arts horizons.
- 3.1.6** The student Brown Bag productions advanced acting class performances, improvisation performances and Director's Festival encompass part of the annual season of theater productions. This allows students to study in a setting where creative artists in all arenas of the theater arts work side by side and challenge each other.
- 3.1.7** Our classes and certificate programs prepare students to succeed as theatre and entertainment professionals in the highly competitive fields of entertainment with many of our students moving directly into the theatre, television, movies and other entertainment fields or transfer to a four year institution.
- 3.1.8** The growing enrollment in certificate programs due to employers in the area such as Disneyland and Knott's Berry Farm requiring professional trained technicians.
- 3.1.9** The Certificate Programs are carefully integrated into the professional world using feedback from an international network of professionals who not only give advice, but also provide internships to Fullerton College Certificate Program students.
- 3.1.10** Students who enroll in Certificate Programs serve as Stage Managers, Assistant Designers and production heads for the Department productions giving them real life experience needed to succeed in the professional world.
- 3.1.11** There is no other local community colleges offer the diversity or number of Certificate Programs as the Fullerton College Theatre Arts Department.

- 3.1.12** Students are being instructed and trained to use equipment being used in the entertainment industry such as Intelligent Lighting and automated scenery.
- 3.1.13** Local employers (theme parks as well as theatre organizations) hire our students knowing the quality of training and experience Fullerton College Theatre Arts Department provides.
- 3.1.14** The advanced level and period style classes offerings aiding designers, actors and directors by adding to the diversity of their backgrounds.
- 3.1.15** The Fullerton College's reputation attracts students from all over the state and occasionally from other states, creating a larger and more diverse student body.
- 3.1.16** Participation with a technical equipment consortium with SCR, UCSD and CSUF allows the department to source from a larger pool of scenery, props and furniture for its productions.
- 3.1.17** Current data indicates a consistent high transfer rate to four year institutions.
- 3.1.18** The opportunity for students to serve in leadership roles such as lighting, sound, scenic, prop, makeup and costume designers as reflected in the enrollment data.

3.2. What are the weaknesses of your program?

Lack of personnel and facilities are the two main weaknesses of the Fullerton College Theatre Arts Department.

Staffing:

- 3.2.1** There has been a documented need for a Classified Costume Shop foreman since 1992.
- 3.2.2** There are currently no efficient and effective ways (that results in hard data), of tracking, monitoring and the enrollment or employment of students who have complete the certificate programs.
- 3.2.3** A full time Production Manager is needed to oversee the theatrical productions of the Theatre Department
- 3.2.4** A part time Technical Director is needed to oversee the technical aspects of the Theatre's production.
- 3.2.5** Currently the advisement, monitoring and tacking of students enrolled in the certificate, internship, AA (Drama) degree and AA-T programs is conducted by one full time faculty member.

Facilities

- 3.2.6** There is only one designated classroom. This classroom seats only 33 students.
- 3.2.7** There is a lack of an acting/directing/rehearsal/musical theatre lab with theatrical lighting and sound equipment.
- 3.2.8** The lack of dedicated classroom space forces the costume shop and scene shop to be used for lecture as well as hands on instruction when they are not effective classrooms.
- 3.2.9** There is a lack of adequate storage space for in class student projects for Scene Painting, Stagecraft, Intro to Tech, Prop Design, Lighting, Audio and Costuming classes.

3.2.10 There is a lack of a dedicated lab space for paint mixing, scenic painting, newly acquired CNC router, audio and lighting projects along with properties and scenic construction.

3.2.11 The makeup room is not conducive for lecture classes with twenty one mirrors reflecting the students on three walls.

3.2.12 There is a lack of a CAD lab which is now an industry standard

3.2.13 There is a lack of adequate restroom facilities, including ADA compliant restrooms, for the 1310 building and Wilshire Auditorium.

Other weaknesses that face the department are:

3.2.14 There are no ongoing plans for purchasing, repairing, maintaining and replacing current equipment.

3.2.15 There are no current plans for replacing computers and other technology

3.2.16 Currently there are no provisions (equipment) to teach CAD drafting or computer based design, which are now industry standards.

3.2.17 There is a lack of necessary technical theatre equipment including 3D printer, pneumatic scenery automation and automation equipment.

3.2.18 There needs to be an implementation of an academic plan for each student.

3.2.19 There are currently no efficient and effective ways (that results in hard data), of tracking, monitoring and the enrollment or employment of students who have complete the certificate programs.

3.3 What opportunities exist for your program?

In order to give our students the greatest exposure to theatre and entertainment of all types and to respond to the demands of the professionals who advise and interact with the Theatre Arts Program, the following are some of the opportunities the Theatre Arts Department has identified:

3.3.1 The New York City Theatrical Tours Program encourages students to experience New York City theatre, culture and basic life experiences.

3.3.2 The London, England Theatrical Tours Program encourages students to experience London theatre, history as well as experience life in another country.

3.3.3 With the fall 2014 hiring of a new faculty member due to retiring of a faculty member, we have the opportunity to redevelopment of the stage directing, musical theatre and summer theatre conservatory curriculum.

3.3.4 The development of a larger number of internships with local theatrical and entertainment companies and with local theatres

3.3.5 To continue to increase High School outreach.

3.3.6 To be on the forefront of teaching new and emerging theatrical technologies including scenery automation, pneumatics, 3D printing and CNC routing.

3.3.7 The Disneyland Sound Mechanic Training Program and the new theme park technician certificate.

3.4 What challenges exist for your program?

- 3.4.1** The lack of a full time Classified Costume Shop Foreman increases the work load of the faculty/department coordinator/costume and makeup designer.
- 3.4.2** The continuation of an inconsistent and inefficient work environment due to the inability to employ adult hourly employees for more than twenty six hours a week.
- 3.4.3** The lack of a part time Technical Director continues to increase the amount of work and pressure on existing faculty acting as designers.
- 3.4.4** The lack of a full time Production Manager continues to increase the amount of work and pressure on existing faculty acting as designers.
- 3.4.5** The loss of potential P/T hourly Scene Shop workers due to employment by the Campus Theatre at a higher rate of pay impacts the producing of the Theatre's theatrical productions.
- 3.4.6** The constant increases in mandated reporting and administration services stretch the current staff and faculty due to the lack of compensated time.
- 3.4.7** The lack of personnel to administer and oversee the prop cabinets / properties increases the work load of the faculty/scenic designer/scenic artist/technical director/Ambassador advisor
- 3.4.8** The 1300 Building no longer serves the needs of neither the production program nor the instructional program, as it is hopelessly out of date, inadequate and unable to accommodate or provide for a basic and minimum learning environment.
- 3.4.9** The conditions and state of the current classroom performance spaces are not conducive to a positive learning environment.
- 3.4.10** The lack of a CAD lab along with current equipment that would enable faculty to teach current construction technologies including the use of a 3D printer is hindering our students from learning at the level of current, industry standards.
- 3.4.11** The lack of space for new equipment for emerging technologies is hindering our students from learning at the level of current, industry standards.
- 3.4.12** Due to the lack of space, the building and painting of scenery outside in inclement weather is a major challenge
- 3.4.13** Safety is being compromised with the inadequate paint mixing area; the absence of an OSHA approved spray painting booth and the lack of a PPE storage area or closet in 1313.
- 3.4.14** No dedicated storage or construction area for properties including fabric crafts, casting and mold making and upholstery.
- 3.4.15** The lack of a safe and structurally rated tension or pipe grid in 1319.
- 3.4.16** The lack of a loading dock for deliveries including lumber and steel.
- 3.4.17** Inadequate storage for stock scenery, furniture, props, lumber, scene painting materials, paint and tools in 1313 or related areas.
- 3.4.18** The repeated movement and rearrangement of classes during the academic year in order to accommodate Division, Campus and Campus Theatre needs.
- 3.4.19** Lack of a computerized inventory system for hand, set props and furniture.

- 3.4.20** Lack of ADA compliance for 1329, 1319CR and Wilshire Auditorium
- 3.4.21** The absence of a security system and lack of access recorders for entrances and exits.
- 3.4.22** Theatrical production courses that have a lab component currently require a seat count of twenty five and it is impossible for one faculty member to safely and effectively supervise the lab work of 25 students.
- 3.4.23** The larger class sizes currently mandated by the District are difficult to manage during the lab portions of the classes compounded by the students coming into the program being less skilled and trained compared to years past.
- 3.4.24** By maintaining a class size of 25 students in performance based classes, student directors are discouraged from returning the following semester due to lack of one on one coaching.
- 3.4.25** The impact of removing repeatability (and establishing an introduction, beginning, and intermediate as well as advanced course levels) has had a negative impact on the production and instructional programs.
- 3.4.26** Lack of availability of resources such as a theater library and archive make it difficult for students to have access to the tools they need to be successful learners.
- 3.4.27** Not enough "hands on" opportunities for students to experience the latest lighting, sound or shop technology.
- 3.4.28** Lack of basic problem solving skills among incoming students.
- 3.4.29** The amount of wear and tear on set furniture with our current community and campus loan policy often makes furniture unusable for our own productions.

4.0 Student Learning Outcomes (SLO) Assessment

4.1 List your program level SLOs and complete the expandable table below.

4.1.1 ASSISTANT COSTUMER DESIGNER CERTIFICATE

	Program Student Learning Outcomes (PSLOs)	Date Assessment Completed	Date(s) Data Analyzed	Date(s) Data Used For Improvement	Number of Cycles Completed
1.	Upon successful completion of the courses leading to the Assistant Costume Designer Certificate the student will be able to determine whether to pull, purchase or build costumes based upon the needs of the script, the show's budget and the time and workforce available.	11/5/2013 2/7/2013	1/13/2014 8/15/2013	Spring 2014 Fall 2013	2
2.	Upon successful completion of the courses leading to the Assistant Costume Designer Certificate the student will be able to create and maintain a show "bible".	2/14/2013 2/25/2014	8/15/2013 8/18/2014	Spring 2014 Fall 2013	2
3.	Upon successful completion of the courses leading to the Assistant Costume Designer Certificate the student will be able to create custom patterns to match an actor's measurements.	2/12/2013 10/10/2013	8/15/2013 1/13/2014	Spring 2014 Fall 2013	2

The CTE Costume Advisory Council annually discusses the costume assessments and their results.

4.2 Assessment: Complete the expandable table below.

4.2.1 ASSISTANT COSTUMER DESIGNER CERTIFICATE

Program Student Learning Outcomes Assessment for Instructional Programs at Fullerton College			
Intended Outcomes	Means of Assessment & Criteria for Success	Summary of Data Collected	Use of Results
1. Upon successful completion of the courses leading to the Assistant Costume Designer Certificate the student will be able to determine whether to pull, purchase or build costumes based upon the needs of the script, the show's budget and the time and workforce available.	1. Show breakdown of "Ragtime" 2. Show breakdown of "Assassins"	41 students assessed 100% of students met or exceeded the outcome. 35 students assessed 95% of students met or exceeded the outcome.	Projects later in the semester have a slightly lower success rate. Additional is needed to bring this up to 100%.
2. Upon successful completion of the courses leading to the Assistant Costume Designer Certificate the student will be able to create and maintain a show "bible".	1. Creation of "show bible" for brownbag 2. Creation of show bible for brownbag	21 students assessed 81% of students met or exceeded the outcome. 18 students assessed 100% of students met or exceeded the outcome.	Students who are not theatre students have a lower rate of success due to lack of show background. Need to reinforce basics more.
3. Upon successful completion of the courses leading to the Assistant Costume Designer Certificate the student will be able to create custom patterns to match an actor's measurements.	1. Completion of a pattern for "Ragtime" 2. Completion of a pattern for "Metamorphosis"	14 students assessed 100% of students met or exceeded the outcome. 17 students assessed 95% of students met or exceeded the outcome.	Projects later in the semester have a slightly lower success rate. Additional is needed to bring this up to 100%.

The CTE Costume Advisory Council annually discusses the costume assessments and their results.

4.0 Student Learning Outcomes (SLO) Assessment

4.1 List your program level SLOs and complete the expandable table below.

4.1.2 COSTUME CUTTER/DRAPER CERTIFICATE

	Program Student Learning Outcomes (PSLOs)	Date Assessment Completed	Date(s) Data Analyzed	Date(s) Data Used For Improvement	Number of Cycles Completed
1.	Upon successful completion of the courses leading to the Costume Cutter/Draper Certificate the student will be able to analyze a costume design sketch/rendering to determine its patterning needs.	4/2/2013	8/15/2013	Fall 2013	1
2.	Upon successful completion of the courses leading to the Costume Cutter/Draper Certificate the student will be able to pattern a basic muslin/toile per the measurements of an actor	4/9/2013 9/16/2013	8/15/2013 1/13/2014	Fall 2013 Spring 2014	2
3.	Upon successful completion of the courses leading to the Costume Cutter/Draper Certificate the student will be able to adapt a commercial pattern to match a designer's costume sketch	3/21/2013 10/10/2013	8/15/2013 1/13/2014	Fall 2013 Spring 2014	2

The CTE Costume Advisory Council annually discusses the costume assessments and their results.

4.2 Assessment: Complete the expandable table below.

4.2.2 COSTUME CUTTER/DRAPER CERTIFICATE

Program Student Learning Outcomes Assessment for Instructional Programs at Fullerton College			
Intended Outcomes	Means of Assessment & Criteria for Success	Summary of Data Collected	Use of Results
1. Upon successful completion of the courses leading to the Costume Cutter/Draper Certificate the student will be able to adapt a commercial pattern to match a designer's costume sketch.	1. Verbal presentation of patterning needs of "Metamorphosis"	21 students assessed 100% of students met or exceeded the outcome.	Reinforcement that projects the students are excited about are usually successfully completed.
2. Upon successful completion of the courses leading to the Costume Cutter/Draper Certificate the student will be able to adapt a commercial pattern to match a designer's costume sketch.	1. Creation of muslin for "Metamorphosis" 2. Creation of muslin for "Ragtime"	21 students assessed 100% of students met or exceeded the outcome. 26 students assessed 100% of students met or exceeded the outcome.	Reinforcement that projects the students are excited about are usually successfully completed. Students also like a doable challenge.
3. Upon successful completion of the courses leading to the Costume Cutter/Draper Certificate the student will be able to adapt a commercial pattern to match a designer's costume sketch.	1. Adaptation of pattern for "Metamorphosis" 2. Adaptation of pattern for "Anne Frank"	21 students assessed 95% of students met or exceeded the outcome. 21 students assessed 90% of students met or exceeded the outcome.	Students who have not taken a pattern drafting class will always have a harder time at this type of project. Additional guidance is needed once identified.

The CTE Costume Advisory Council annually discusses the costume assessments and their results.

4.0 Student Learning Outcomes (SLO) Assessment

4.1 List your program level SLOs and complete the expandable table below.

4.1.3 COSTUME STITCHER CERTIFICATE

	Program Student Learning Outcomes (PSLOs)	Date Assessment Completed	Date(s) Data Analyzed	Date(s) Data Used For Improvement	Number of Cycles Completed
1.	Upon successful completion of the courses leading to the Costume Stitcher Certificate the student will be able to identify if and how a garment can be altered to meet the needs of an actor.	11/26/2013 2/7/2013	1/13/2014 8/15/2013	Spring 2014 Fall 2013	2
2.	Upon successful completion of the courses leading to the Costume Stitcher Certificate the student will be able to demonstrate the threading and operation of both home and industrial sewing machines.	9/24/2013 2/26/2013	1/13/2014 8/15/2013	Spring 2014 Fall 2013	2
3.	Upon successful completion of the courses leading to the Costume Stitcher Certificate the student will be able to make historical corsets and underpinnings.	3/19/2014	8/18/2014	Fall 2014	1

4.2 Assessment: Complete the expandable table below.

4.2.3 COSTUME STITCHER CERTIFICATE

Program Student Learning Outcomes Assessment for Instructional Programs at Fullerton College			
Intended Outcomes	Means of Assessment & Criteria for Success	Summary of Data Collected	Use of Results
1. Upon successful completion of the courses leading to the Costume Stitcher Certificate the student will be able to identify if and how a garment can be altered to meet the needs of an actor.	1. Alteration of a garment for "Ragtime" 2. Alteration of garment for "Assassins"	40 students assessed 100% of students met or exceeded the outcome. 17 students assessed 100% of students met or exceeded the outcome.	Reinforcement that projects the students are excited about and feel confident about succeeding are usually successfully completed.
2. Upon successful completion of the courses leading to the Costume Stitcher Certificate the student will be able to demonstrate the threading and operation of both home and industrial sewing machines.	1. Sewing sampler 2. Sewing sampler	24 students assessed 90% of students met or exceeded the outcome. 21 students assessed 90% of students met or exceeded the outcome.	Many beginning students are intimidated by the sewing machine and need extra guidance to succeed at this project.
3. Upon successful completion of the courses leading to the Costume Stitcher Certificate the student will be able to make historical corsets and underpinnings.	Completion of a full set of 18 th Century Underpinnings	21 students assessed 100% of students met or exceeded the outcome.	Reinforcement that projects the students are excited about are usually successfully completed.

The CTE Costume Advisory Council annually discusses the costume assessments and the results.

4.0 Student Learning Outcomes (SLO) Assessment

4.1 List your program level SLOs and complete the expandable table below.

4.1.4 COSTUME WARDROBE CERTIFICATE

	Program Student Learning Outcomes (PSLOs)	Date Assessment Completed	Date(s) Data Analyzed	Date(s) Data Used For Improvement	Number of Cycles Completed
1.	Upon successful completion of the courses leading to the Costume Wardrobe Certificate, the student will be able to organize and prepare costumes for "loading into a show".	10/10/2013 2/25/2014	01/13/2014 8/18/2014	Spring 2013 Fall 2014	2
2.	Upon successful completion of the courses leading to the Costume Wardrobe Certificate the student will be able to analyze a script to determine the costume needs of actor including the how and when of fast changes	10/29/2013 3/11/2014	01/13/2014 8/18/2014	Spring 2013 Fall 2014	2
3.	Upon successful completion of the courses leading to the Costume Wardrobe Certificate the student will be able to solve and take care of minor costume repairs during the run of a show.	10/22/2013 3/11/2014	01/13/2014 8/18/2014	Spring 2013 Fall 2014	2

The CTE Costume Advisory Council annually discusses the costume assessments and their results.

4.2 Assessment: Complete the expandable table below.

4.2.4 COSTUME WARDROBE CERTIFICATE

Program Student Learning Outcomes Assessment for Instructional Programs at Fullerton College			
Intended Outcomes	Means of Assessment & Criteria for Success	Summary of Data Collected	Use of Results
1. Upon successful completion of the courses leading to the Costume Wardrobe Certificate, the student will be able to organize and prepare costumes for "loading into a show".	1. Creation of costume plots for "Ragtime" 2. Creation of costume plots for "Noises Off"	41 students assessed 95% of students met or exceeded the outcome. 40 students assessed 90% of students met or exceeded the outcome.	Paperwork often throws creative students and their lack of time management compounds this. Breaking the project into smaller components can help.
2. Upon successful completion of the courses leading to the Costume Wardrobe Certificate the student will be able to analyze a script to determine the costume needs of actor including the how and when of fast changes	1. Change tracking of "Ragtime" 2. Change tracking of "Noises Off"	17 students assessed 95% of students met or exceeded the outcome. 21 students assessed 100% of students met or exceeded the outcome.	The scope of Ragtime overwhelmed a few students. Reinforcement that projects the students feel confident about are usually successfully completed.
3. Upon successful completion of the courses leading to the Costume Wardrobe Certificate the student will be able to solve and take care of minor costume repairs during the run of a show.	1. Repair sheets completion for "Ragtime" 2. Repair sheets completion "Noises Off"	17 students assessed 100% of students met or exceeded the outcome. 21 students assessed 100% of students met or exceeded the outcome.	Reinforcement that projects the students feel confident about are usually successfully completed.

4.0 Student Learning Outcomes (SLO) Assessment

4.1 List your program level SLOs and complete the expandable table below.

4.1.5 THEATRE ARTS LIGHTING TECHICIAN CERTIFICATE

	Program Student Learning Outcomes (PSLOs)	Date Assessment Completed	Date(s) Data Analyzed	Date(s) Data Used For Improvement	Number of Cycles Completed
1.	Upon successful completion of the courses leading to the Theatre Arts Lighting Technician Certificate the student will be able to identify and explain the documentation required to implement the lighting for a theatrical production.	12/11/2012 05/30/2013 12/12/2013 05/22/2014	12/18/2012 06/05/2013 01/07/2014 05/29/2014	02/04/2013 08/26/2013 01/27/2014 08/25/2014	2
2.	Upon successful completion of the courses leading to the Theatre Arts Lighting Technician Certificate the student will be able to identify, explain and evaluate the safe operation of lighting equipment associated with theatrical productions.	12/11/2012 05/30/2013 12/12/2013 05/22/2014	12/18/2012 06/05/2013 01/07/2014 05/29/2014	02/04/2013 08/26/2013 01/27/2014 08/25/2014	2
3.	Upon successful completion of the courses leading to the Theatre Arts Lighting Technician Certificate the student will be able to identify, describe and define terminology commonly associated with theatrical lighting.	12/11/2012 05/30/2013 12/12/2013 05/22/2014	12/18/2012 06/05/2013 01/07/2014 05/29/2014	02/04/2013 08/26/2013 01/27/2014 08/25/2014	2

4.2 Assessment: Complete the expandable table below.

4.2.5 THEATRE ARTS LIGHTING TECHICIAN CERTIFICATE

<i>Program Student Learning Outcomes Assessment for Instructional Programs at Fullerton College</i>			
Intended Outcomes	Means of Assessment & Criteria for Success	Summary of Data Collected	Use of Results
1. Upon successful completion of the courses leading to the Theatre Arts Lighting Technician Certificate the student will be able to identify and explain the documentation required to implement the lighting for a theatrical production.	Final lighting design paperwork project. Ten out of ten points assessment rubric. Criteria for success: 70%-100% (7-10 points).	100% of the 36 students assessed met or exceeded the outcome.	Positive results, no action taken.
2. Upon successful completion of the courses leading to the Theatre Arts Lighting Technician Certificate the student will be able to identify, explain and evaluate the safe operation of lighting equipment associated with theatrical productions.	Mid-term and final exams. Total of seventy (70) points available. Criteria for success: 70%-50% (50-70 points earned).	100% of the 36 students assessed students met or exceeded the outcome.	Positive results, no action taken.
3. Upon successful completion of the courses leading to the Theatre Arts Lighting Technician Certificate the student will be able to identify, describe and define terminology commonly associated with theatrical lighting.	Multiple choice, true/false quizzes. Total of twenty (20) points available. Criteria for success: 20%-14% (20-14 points earned).	100% of the 36 students assessed students met or exceeded the outcome.	Positive results, no action taken.

4.0 Student Learning Outcomes (SLO) Assessment

4.1 List your program level SLOs and complete the expandable table below.

4.1.6 THEATRE ARTS MUSICAL THEATRE CERTIFICATE

Assessments and summaries administered and compiled by Musical Theatre Adjunct Faculty members.

	Program Student Learning Outcomes (PSLOs)	Date Assessment Completed	Date(s) Data Analyzed	Date(s) Data Used For Improvement	Number of Cycles Completed
1.	Upon successful completion of the courses leading to the Theatre Arts Musical Theatre Certificate the student will be able to explain, discriminate and relate the professional work ethic of Musical Theatre.	12/12/2013 05/22/2014	01/07/2014 05/29/2014	Spring 2014 Fall 2014	1
2.	Upon successful completion of the courses leading to the Theatre Arts Musical Theatre Certificate the student will be able to assess and apply techniques in order to prepare for a professional auditions and interviews.	12/12/2013 05/22/2014	01/07/2014 05/29/2014	Spring 2014 Fall 2014	1
3.	Upon successful completion of the courses leading to the Theatre Arts Musical Theatre Certificate the student will be able to utilize rhythm and note reading skills in the sight-singing of vocal exercises.	12/12/2013 05/22/2014	01/07/2014 05/29/2014	Spring 2014 Fall 2014	1

4.2 Assessment: Complete the expandable table below.

4.2.6 THEATRE ARTS MUSICAL THEATRE CERTIFICATE

Assessments and summaries administered and compiled by Musical Theatre Adjunct Faculty members.

Program Student Learning Outcomes Assessment for Instructional Programs at Fullerton College			
Intended Outcomes	Means of Assessment & Criteria for Success	Summary of Data Collected	Use of Results
1. Upon successful completion of the courses leading to the Theatre Arts Musical Theatre Certificate the student will be able to assess and apply techniques in order to prepare for a professional auditions and interviews.	Live performance with an accompanist of musical scenes/solos, utilizing a 50 point assessment rubric. Criteria for success: 35 %-50% (35-50 points).	1. 21 total students assessed 100% of students met or exceeded the outcome. 2. 22 total students assessed 100% of students met or exceeded the outcome.	Students will be given more in-class time for rehearsal & hands on collaboration with instructor. They will receive detailed notes/feedback for at-home study.
2. Upon successful completion of the courses leading to the Theatre Arts Musical Theatre Certificate the student will be able to utilize rhythm and note reading skills in the sight-singing of vocal exercises.	Live performance with an accompanist of musical scenes/solos, utilizing a 50 point assessment rubric. Criteria for success: 35 %-50% (35-50 points).	1. 21 total students assessed 100% of students met or exceeded the outcome. 2. 22 total students assessed 100% of students met or exceeded the outcome.	Students will be given more in-class time for rehearsal & hands on collaboration with instructor. They will receive detailed notes/feedback for at-home study

4.0 Student Learning Outcomes (SLO) Assessment

4.1 List your program level SLOs and complete the expandable table below.

4.1.7 THEATRE ARTS SCENIC ARTIST CERTIFICATE

	Program Student Learning Outcomes (PSLOs)	Date Assessment Completed	Date(s) Data Analyzed	Date(s) Data Used For Improvement	Number of Cycles Completed
1.	Upon successful completion of courses leading to the Theatre Arts Scenic Artist certificate the student will be able to demonstrate and evaluate general drawing and painting skills.	06/10/2014 12/11/2014	06/10/2014 12/11/2014	Fall Semester 08/25/2014	1
2.	Upon successful completion of courses leading to the Theatre Arts Scenic Artist certificate the student will be able to demonstrate, formulate and assess the principles of color theory and paint mixing.	06/10/2014 12/11/2014	06/10/2014 12/11/2014	Fall Semester 08/25/2014	1
3.	Upon successful completion of courses leading to the Theatre Arts Scenic Artist certificate the student will be able to compare, contrast and choose the appropriate brushes, rollers, and applicators as needed for various scenic materials.	06/10/2014 12/11/2014	06/10/2014 12/11/2014	Fall Semester 08/25/2014	1

4.2 Assessment: Complete the expandable table below.

4.2.7 THEATRE ARTS SCENIC ARTIST CERTIFICATE

Program Student Learning Outcomes Assessment for Instructional Programs at Fullerton College			
Intended Outcomes	Means of Assessment & Criteria for Success	Summary of Data Collected	Use of Results
1. Upon successful completion of courses leading to the Theatre Arts Scenic Artist certificate the student will be able to demonstrate and evaluate general drawing and painting skills.	Final Project, demonstrations, assignments assessed by use of a rubric. Criteria for success: 70%-100% (7-10 points).	100% of the 9 students assessed met the outcome.	No action taken due to positive results of the outcome.
2. Upon successful completion of courses leading to the Theatre Arts Scenic Artist certificate the student will be able to demonstrate, formulate and assess the principles of color theory and paint mixing.	Final Project, demonstrations, assignments assessed by use of a rubric. Criteria for success: 70%-100% (7-10 points).	100% of the 9 students assessed students met the outcome.	No action taken due to positive results of the outcome.
3. Upon successful completion of courses leading to the Theatre Arts Scenic Artist certificate the student will be able to compare, contrast and choose the appropriate brushes, rollers, and applicators as needed for various scenic materials.	Final Project, demonstrations, assignments assessed by use of a rubric. Criteria for success: 70%-100% (7-10 points).	100% of the 9 students assessed students met the outcome.	No action taken due to positive results of the outcome.

4.0 Student Learning Outcomes (SLO) Assessment

4.1 List your program level SLOs and complete the expandable table below.

4.1.8 THEATRE ARTS SOUND TECHNICIAN CERTIFICATE

Assessments and summaries administered and compiled by Adjunct Faculty member.

	Program Student Learning Outcomes (PSLOs)	Date Assessment Completed	Date(s) Data Analyzed	Date(s) Data Used For Improvement	Number of Cycles Completed
1.	Upon successful completion of the courses leading to the Theatre Arts Sound Technician certificate the student will be able to identify, explain and evaluate audio equipment and components commonly used in the theatre.	12/15/2012	01/07/2013	08/25/2014	

4.2 Assessment: Complete the expandable table below.

4.2.8 THEATRE ARTS SOUND TECHNICIAN CERTIFICATE

Assessments and summaries administered and compiled by Adjunct Faculty member.

<i>Program Student Learning Outcomes Assessment for Instructional Programs at Fullerton College</i>			
Intended Outcomes	Means of Assessment & Criteria for Success	Summary of Data Collected	Use of Results
1. Upon successful completion of the courses leading to the Theatre Arts Sound Technician certificate the student will be able to identify, explain and evaluate audio equipment and components commonly used in the theatre.	Final Exam questions. Two questions worth 5 points each for a total of 10 points. Criteria for success 70-100 %, (7-10 points)	73 % of the 10 students assessed met the outcome.	Provide more opportunities for hands-on experience so students can demonstrate as well as write about the use of audio equipment.

4.0 Student Learning Outcomes (SLO) Assessment

4.1 List your program level SLOs and complete the expandable table below.

4.1.9 THEATRE ARTS STAGE MANAGEMENT CERTIFICATE

	Program Student Learning Outcomes (PSLOs)	Date Assessment Completed	Date(s) Data Analyzed	Date(s) Data Used For Improvement	Number of Cycles Completed
1.	Upon successful completion of the courses leading to the Theatre Arts Stage Management certificate the student will be able to organize and create a prompt book relevant to a theatrical production.	12/10/2012 05/29/2013 12/11/2013 05/21/2014	12/18/2012 06/05/2013 01/07/2014 05/29/2014	02/04/2013 08/26/2013 01/27/2014 08/25/2014	2
2.	Upon successful completion of the courses leading to the Theatre Arts Stage Management certificate the student will be able to analyze and evaluate the production requirements of a play or musical.	12/10/2012 05/29/2013 12/11/2013 05/21/2014	12/18/2012 06/05/2013 01/07/2014 05/29/2014	02/04/2013 08/26/2013 01/27/2014 08/25/2014	2
3.	Upon successful completion of the courses leading to the Theatre Arts Stage Management certificate the student will be able to evaluate and compare the job descriptions of theatrical production personnel.	12/10/2012 05/29/2013 12/11/2013 05/21/2014	12/18/2012 06/05/2013 01/07/2014 05/29/2014	02/04/2013 08/26/2013 01/27/2014 08/25/2014	2

4.2 Assessment: Complete the expandable table below.

4.2.9 THEATRE ARTS STAGE MANAGEMENT CERTIFICATE

<i>Program Student Learning Outcomes Assessment for Instructional Programs at Fullerton College</i>			
Intended Outcomes	Means of Assessment & Criteria for Success	Summary of Data Collected	Use of Results
1. Upon successful completion of the courses leading to the Theatre Arts Stage Management certificate the student will be able to organize and create a prompt book relevant to a theatrical production.	Fifty (50) point rubric that assesses the submission of prompt book assignments. Criteria for success: 50%-35% (35-50 points earned).	90 % of the 38 students assessed met the outcome.	The prompt book project is a semester length in-class project. Students who are absent from class have difficulty completing the project. Completed sections of the prompt books could be due on specific days instead of the entire project due at the end of the semester.
2. Upon successful completion of the courses leading to the Theatre Arts Stage Management certificate the student will be able to analyze and evaluate the production requirements of a play or musical.	Fifty (50) point rubric that assesses the submission of prompt book assignments. Criteria for success: 50%-35% (35-50 points earned).	90 % of the 38 students assessed met the outcome.	The prompt book project is a semester length in-class project. Students who are absent from class have difficulty completing the project. Completed sections of the prompt books could be due on specific days instead of the entire project due at semester's end.

4.0 Student Learning Outcomes (SLO) Assessment

4.1 List your program level SLOs and complete the expandable table below.

4.1.10 THEATRE ARTS TECHNICAL THEATRE CERTIFICATE

	Program Student Learning Outcomes (PSLOs)	Date Assessment Completed	Date(s) Data Analyzed	Date(s) Data Used For Improvement	Number of Cycles Completed
1.	Upon successful completion of the courses leading to the Theatre Arts Technical Theatre Certificate the student will be able to describe and explain technical theatre terminology.	06/10/2014 12/13/2014	06/10/2014 12/13/2014	Fall Semester 08/25/2014	1
2.	Upon successful completion of the courses leading to the Theatre Arts Technical Theatre Certificate the student will be able to identify tools, hardware and equipment associated with the implementation of the various technical theater components.	06/10/2014 12/13/2014	06/10/2014 12/13/2014	Fall Semester 08/25/2014	1
3.	Upon successful completion of the courses leading to the Theatre Arts Technical Theatre Certificate the student will be able to differentiate and explain the different types of construction techniques used in building theatrical scenery.	06/10/2014 12/13/2014	06/10/2014 12/13/2014	Fall Semester 08/25/2014	1

4.2 Assessment: Complete the expandable table below.

4.2.10 THEATRE ARTS TECHNICAL THEATRE CERTIFICATE

Program Student Learning Outcomes Assessment for Instructional Programs at Fullerton College			
Intended Outcomes	Means of Assessment & Criteria for Success	Summary of Data Collected	Use of Results
1. Upon successful completion of the courses leading to the Theatre Arts Technical Theatre Certificate the student will be able to describe and explain technical theatre terminology.	Final project and final exam assessed by use of a rubric. Criteria for success: 70%-100% (7-10 points).	91% of the 40 students assessed met the outcome.	No action taken due to positive results of the outcome
2. Upon successful completion of the courses leading to the Theatre Arts Technical Theatre Certificate the student will be able to identify tools, hardware and equipment associated with the implementation of the various technical theater components.	Final project and final exam assessed by use of a rubric. Criteria for success: 70%-100% (7-10 points).	91% of the 40 students assessed met the outcome.	No action taken due to positive results of the outcome
3. Upon successful completion of the courses leading to the Theatre Arts Technical Theatre Certificate the student will be able to differentiate and explain the different types of construction techniques used in building theatrical scenery.	Final project and final exam assessed by use of a rubric. Criteria for success: 70%-100% (7-10 points).	91% of the 40 students assessed met the outcome.	No action taken due to positive results of the outcome

4.0 Student Learning Outcomes (SLO) Assessment

4.1 List your program level SLOs and complete the expandable table below.

4.1.11 THEATRE ARTS (DRAMA) ASSOCIATE IN ARTS DEGREE

	Program Student Learning Outcomes (PSLOs)	Date Assessment Completed	Date(s) Data Analyzed	Date(s) Data Used For Improvement	Number of Cycles Completed
1.	Upon successful completion of the courses leading to the Theatre Arts (Drama) Associate in Arts Degree the student will be able to describe and demonstrate basic theatre related vocabulary including stage directions, positions, focus, pace and rhythm.	12/16/2013	08/18/2014	Fall 2014	1
2.	Upon successful completion of the courses leading to the Theatre Arts (Drama) Associate in Arts Degree the student will be able to appraise and evaluate clear concise critical thought in evaluation of peer performance work both orally and in written reviews appropriate to college level writing standards.	05/13/2013	08/19/2013	Fall 2013	1
3.	Upon successful completion of the courses leading to the Theatre Arts (Drama) Associate in Arts Degree the student will be able to differentiate and evaluate the obligations of a theatre to its audience and the obligations of an audience to the theatre.	12/11/2013 05/21/2014	01/15/2014 08/18/2014	Fall 2014	1

4.2 Assessment: Complete the expandable table below.

4.2.11 THEATRE ARTS (DRAMA) ASSOCIATE IN ARTS DEGREE

<i>Program Student Learning Outcomes Assessment for Instructional Programs at Fullerton College</i>			
Intended Outcomes	Means of Assessment & Criteria for Success	Summary of Data Collected	Use of Results
1. Upon successful completion of the courses leading to the Theatre Arts (Drama) Associate in Arts Degree the student will be able to describe and demonstrate basic theatre related vocabulary including stage directions, positions, focus, pace and rhythm.	Performance Jury of scenes and monologues utilizing a 0-25 point assessment rubric.	100 % of students who completed assessment met or exceeded the outcome.	Members of the acting faculty met in order to evaluate progress of acting curriculum.
2. Upon successful completion of the courses leading to the Theatre Arts (Drama) Associate in Arts Degree the student will be able to appraise and evaluate clear concise critical thought in evaluation of peer performance work both orally and in written reviews appropriate to college level writing standards.	Performance projects showcasing student work in a variety of acting styles and evaluated utilizing a 0-25 point assessment rubric.	100 % of students who completed assessment met the outcome.	Members of the acting faculty met in order to evaluate progress of acting curriculum.
3. Upon successful completion of the courses leading to the Theatre Arts (Drama) Associate in Arts Degree the student will be able to differentiate and evaluate the obligations of a theatre to its audience and the obligations of an audience to the theatre.	Evaluation of a written report/paper of the director's responsibilities and conceptual development of a theatrical production utilizing a 0-25 point assessment rubric.	85% of the students who completed the assessment met the outcome.	To better align General Education pedagogy with faculty effectiveness.

4.0 Student Learning Outcomes (SLO) Assessment

4.1 List your program level SLOs and complete the expandable table below.

4.1.12 THEATRE ARTS ASSOCIATE IN ARTS DEGREE FOR TRANSFER

	Program Student Learning Outcomes (PSLOs)	Date Assessment Completed	Date(s) Data Analyzed	Date(s) Data Used For Improvement	Number of Cycles Completed
1.	Upon successful completion of the courses leading to the Theatre Arts Associate in Arts Degree for Transfer (AA-T) the student will be able to construct, recognize, and apply criteria for judging the effectiveness and success of a theatrical production.	12/11/2013 05/21/2014	01/15/2014 08/18/2014	Fall 2014	1
2.	Upon successful completion of the courses leading to the Theatre Arts Associate in Arts Degree for Transfer (AA-T) the student will be able to demonstrate and employ a professional work ethic in both rehearsals and performances.	12/11/2013 05/21/2014	01/17/2014 08/17/2014	Fall 2014	1
3.	Upon successful completion of the courses leading to the Theatre Arts Associate in Arts Degree for Transfer (AA-T) the student will be able to demonstrate the ability to execute character based motivations, mannerisms, vocal and physical choices as directed.	03/20/2013 03/19/2014	08/19/2013 08/18/2014	Fall 2014	1

4.2 Assessment: Complete the expandable table below.

4.2.12 THEATRE ARTS ASSOCIATE IN ARTS DEGREE FOR TRANSFER

<i>Program Student Learning Outcomes Assessment for Instructional Programs at Fullerton College</i>			
Intended Outcomes	Means of Assessment & Criteria for Success	Summary of Data Collected	Use of Results
1. Upon successful completion of the courses leading to the Theatre Arts Associate in Arts Degree for Transfer (AA-T) the student will be able to construct, recognize, and apply criteria for judging the effectiveness and success of a theatrical production.	Evaluation of a written report/paper of the director's responsibilities and conceptual development of a theatrical production utilizing 0-25 point assessment rubric.	85-100% of the students who completed the assessment met the outcome.	To better align General Education pedagogy with faculty effectiveness.
2. Upon successful completion of the courses leading to the Theatre Arts Associate in Arts Degree for Transfer (AA-T) the student will be able to demonstrate and employ a professional work ethic in both rehearsals and performances.	Evaluation of student performances during a theatrical production utilizing a 0-25 point assessment rubric.	95% of students who completed the assessment met the outcome.	Discussions held during post mortems of productions that evaluated effectiveness of the production process. The discussions prompted changes in course syllabi and company handbooks.
3. Upon successful completion of the courses leading to the Theatre Arts Associate in Arts Degree for Transfer (AA-T) the student will be able to demonstrate the ability to execute character based motivations, mannerisms, vocal and physical choices as directed.	Evaluation of student performances during a theatrical production utilizing a 0-25 point assessment rubric.	100% of students who completed the assessment met the outcome.	Discussions held during post mortems of productions that evaluated effectiveness of the production process. The discussions prompted changes in course syllabi and company handbooks.

4.3 What percentage of your program level SLOs have ongoing assessment? Comment on progress/lack of progress.

One hundred percent (100%) of the PSLO's have ongoing assessments. In addition, there are annual conversations with the CTE Advisory Councils concerning the assessments and discussion on how there can be improvement or if changes are needed.

4.4 How has assessment of program level SLOs led to improvements in student learning and achievement?

The assessment of PSLO's has had a positive impact on student learning and achievement. Students are interested in completing the different levels (introduction, beginning, intermediate and advanced) of the Theatre courses. The successful completion of courses can lead to the earning of certificates and degrees. The Costuming Program has had an upswing in certificate completions and the CTE Advisory Council feels that the assessments have helped the students understand what they still have to accomplish and creates a goal for that accomplishment.

As the data for TOPS code 1006 (Technical Theatre) indicates, in table 2.2, the success rate of Fullerton College is in the 84th percentile. (Data compiled 11/4/2014 CCCCCO). We are comparable to El Camino College, Pasadena College and above East LA and Glendale College.

As the data for TOPS code 1007 (Dramatic Arts) indicates, in the table at 2.2, the success rate of Fullerton College is in the 74th percentile. (Data compiled 11/4/2014 CCCCCO). We are comparable to Glendale College while below Pasadena and Saddleback Colleges. We are above East LA and El Camino Colleges.

Both Saddleback and Pasadena draw students from a higher economic background, which can play a part in their success. Students who do not need to work and have family support are more likely to be able to complete their education. Students who come from a higher income bracket often have more exposure to the arts and thus initially a better understanding of theatre.

4.5 How has assessment of program-level SLOs led to improvements in transfer or certificate/degree awards?

PSLO's have not directly led to transfer or certificate/degree awards.

While the current KPI Data does not indicate our actual transfer rate, record keeping by the department indicates that our transfer rate has gone up in the last five years. While individual advisement has been helpful for this, using the PSLOs as goals has helped give our students written plans which in turn, have led to more students working towards transferring.

4.6 What challenges remain to make your program level SLOAs more effective?

The tracking of student's progress throughout the academic term is available for those students who make appointments with a faculty advisor. Students are often advised as to educational pathways, but students do not always make appointments for us to assess their progress from semester to semester.

Marketing and promotion needs to be done. Students are often unaware of the certificates and degrees offered and whom to go to for advisement. Updated brochures are needed, as is a designated marketing person.

5.0 Evaluation of Progress Toward Previous Goals/SAP's (Future program review templates for this section will identify "previous goals" as "previous *strategic action plans*"-- SAP's.)

5.1 List the goals from your last self-study/program review.

5.1-1 - Implement the hiring of a full time (100%) Classified Costume Shop Foreman.

5.1-2 - Guarantee the replacement of full time faculty.

5.1-3 - Implement the hiring of a full time (100%) Certificated Theatre Arts Production Manager.

5.1-4 – Develop a two year education plan for Theatre Arts Majors, The AA Degree, the AA Transfer Degree and the CTE Certificate Program(s)

5.1-5 – Maintain currency in digital technologies and instructional delivery systems.

5.1-6 – Utilize the Centennial activities to promote and maintain community support.

5.1-7 – Develop a plan that addresses the fatigue and stress of full time faculty members.

5.1-8 - Explore the implementation of reassigned time for full time theatrical designers.

5.1-9 – Increase the reassign time (from three to six units) for department coordinators in order to match the other department coordinators in the division.

5.2 Describe the level of success and/or progress achieved in the goals listed above.

5.2-1 – *Implement the hiring of a full time (100%) Classified Costume Shop Foreman.* Theatre Arts has been unsuccessful in obtaining the desperately needed position of Classified Costume Shop Lab Technician. It remains the most significant challenge in the Theatre Arts Department to date. (Unmet goal from 1996, 2002, 2009 Program Reviews)

5.2-2 – *Guarantee the replacement of full time faculty.* The Department has been successful in securing replacement of full time vacancies when they have occurred since the 2009 program review cycle replacing both the department Scenic Design/Technical Director (2005/2007) and filling the recent retirement of an acting faculty member (2014). This position was voted the #1 faculty replacement priority for the campus by the Deans and Faculty Senate.

5.2-3 – *Implement the hiring of a full time (100%) Certificated Theatre Arts Production Manager.* This Production Manager position is currently being held by a full time faculty member and an adjunct instructor, and the department continues to lobby the division and campus to support the request for a full time Production Manager. The department production program as well as the instructional program suffers from this key position.

5.2-4 – Develop a two year education plan for Theatre Arts Majors, The AA Degree, the AA Transfer Degree and the CTE Certificate Program(s). The department has successfully completed the development and maintenance of curriculum changes and updates for the AA Degree, AA Transfer Degree and the CTE Certificate Program(s) to date in alignment of articulation agreements with the CSUF and UC systems.

5.2-5 – Maintain currency in digital technologies and instructional delivery systems. Theatre Arts has successfully implemented digital technologies in automated scenery as well as new smart lighting programs and current sound technologies delivery systems in the Campus Theatre and the Bronwyn Dodson. Though these technologies in the Campus Theater are primarily for the facility rental and division production programs, sound design, lighting design and technical theatre students have been able to utilize these improvements as instructional components.

5.2-6 – Utilize the Centennial activities to promote and maintain community support. Theatre Arts students, faculty and staff participated in several Centennial Celebration events throughout the 2013-2014 academic year. Acting students and faculty performed in the 1913 event on the quad, the spring 2014 convocation event, the fall 2013 production of Ragtime as well as the closing gala. These activities served to spotlight our students to the Fullerton College community as well as the greater city of Fullerton reconnecting them with alumni and networking them with working professionals in the performing arts.

5.2-7 – Develop a plan that addresses the fatigue and stress of full time faculty members. The fatigue and stress factor for full time faculty in Theatre Arts continues to be an issue unresolved by the department and the division. Though our concerns have been expressed, no real or significant steps have been implemented to reduce this faculty exhaustion. Indeed the work load continues to increase with the ever changing landscape of curriculum changes, course repeatability issues, PSLO and SLOA implementation policies and procedures and the constant revision of said policies. The often heard phrase “When do we have time to actually teach?” is a rallying call in the Theatre Department. (Unmet goal from 1996, 2002 and 2009 Program Reviews.)

5.2-8 – Explore the implementation of reassigned time for full time theatrical designers. The issue of reassigned time for department designers continues to go unresolved.

5.2-9 – Increase the reassign time (from three to six units) for department coordinators in order to match the other department coordinators in the division. The issue of increasing the unit load for department coordinators from three to six units release time has changed somewhat by the addition of one unit (3 to 4) as of 2013. The division/campus argument is based on the number of full time faculty and number of course offerings in Theater Arts in comparison to those elements in Music and Art. Department coordinator responsibilities with such a large production program, student ambassador program, student advisement activities is demanding of time and effort beyond the assignment of faculty loads and implementation of the schedule of classes. Our collected voice for a larger change continues to be expressed.

5.3 How did you measure the level of success and/or progress achieved in the goals listed above?

The Theater arts department meets on a regular basis throughout the academic year in addition to day long meetings before the beginning of the fall and spring semesters where discussions and evaluations of these goals as well as other department business are examined and addressed. Post production faculty/staff and student meetings also occur where evaluation the effectiveness of new technologies as production and instructional tools are discussed in a candid and informative forum. New strategies are discussed and developed in our continue pursuits of those goals that remain unaccomplished. We have not had a department retreat since 2005 when we were able to get off campus and meet over a long weekend.

5.4 Provide examples of how the goals in the last cycle contributed to the continuous quality improvement of your program.

The implementation of an ever expanding list of CTE certificates offered and awarded in various technical programs in our attempts to teach currency in technical and design technologies improve student output and skills has been recognized and encouraged by the continued involvement of Disney and other local theme park entertainment departments. Several internships with multiple venues and organizations have been initiated in these technical and design arenas. The recognition by large entertainment and theme park organizations of the Fullerton College Theater Department is expanding exponentially as a direct result of the development and maintenance of these technical certificate programs.

5.5 In cases where resources were allocated toward goals in the last cycle, how did the resources contribute to the improvement of the program?

The increased production budget from alumni donations and fund raising activities allowed for an increase in the production budget for the fall 2013 centennial production of Ragtime basically doubling the cast size to over eighty students and alumni performers and technicians.

The district funding of a full time faculty replacement to replace Gary Krinke for fall 2014 allowed the instructional and production programs in Theatre Arts to continue without disruption or compromise.

Continuing VETEA funds for instructional equipment for technical theatre classes tied to the CTE Certificate programs has allowed for the purchase and integration of automated scenic processes for production, giving our technical theatre students currency with industry standards.

5.6 If funds were not allocated in the last review cycle, how did it impact your program?

The Theatre Arts Department full time faculty and staff continue to experience fatigue and exhaustion from the added workload of addressing a never ending stream of changes in procedure and policy regarding curriculum updating and implementation. This is all completed without compensation or reassigned time to assist with the voluminous amount of paperwork required. Without adequate release time allocated for duties that amount to a full time responsibility this fatigue will only increase as the majority of the full time faculty approach senior status as members of the Fullerton College academic community.

The work load of the department coordinator continues to increase while the four units reassigned time continues to remain an inadequate form of compensation for the duties performed adding to the stress of an already overworked faculty member.

6.0 Strategic Action Plans (SAP) [formerly called Goals (6) and Requests for Resources (7)]

Using the tables below, list the strategic action plans (SAPs) for your program. These plans should follow logically from the information provided in the self-study. Use a separate table for each SAP.

SAPs for this three-year cycle:

STRATEGIC ACTION PLAN # 1		
Describe Strategic Action Plan: (formerly called short-term goal)	Develop and disseminate Education Plans for all Theatre degrees and certificates.	
List College goal/objective the plan meets:	College Goal #: 1 Objective #: 2, 3, 4, 5	
Describe the SAP: (Include persons responsible and timeframe.)	Theatre faculty will review proposed educational plan options for Theatre majors for each of the degrees and certificates no later than March 15, 2015. The proposal from the steering committee will be presented to adjunct faculty for review at that time. By April 15, 2015, the plan will be presented to FC Counseling for their review. The approved plans will be published both in print and on the Theatre Department website no later than June 1, 2015. Mela Hoyt Heydon, Theatre Department Coordinator (Lead) Stephen Pliska Chuck Ketter Kevin Clowes Tim Espinosa	
What <i>Measurable Outcome</i> is anticipated for this SAP?	The publishing and dissemination of Education Plans for all Theatre degrees and certificates will result in (1) improved faculty and counselor advisement for music majors, (2) increased student awareness, (3) improved student persistence and completion rates.	
What specific aspects of this SAP can be accomplished without additional financial resources?	No additional funds are being requested for this project.	
If additional financial resources would be required to accomplish this SAP, please complete the section below. Keep in mind that requests for resources must follow logically from the information provided in this self-study.		
Type of Resource	Requested Dollar Amount	Potential Funding Source
Personnel		
Facilities		
Equipment		
Supplies		
Computer Hardware		
Computer Software		
Training		
Other		
Total Requested Amount	0	0

STRATEGIC ACTION PLAN # 2

Describe Strategic Action Plan: (formerly called short-term goal)	Hire a 100% laboratory technician to support Costume instruction and production at Fullerton College, assuming the responsibilities of a Costume Shop Foreman.
List College goal/objective the plan meets:	College Goal #: 1 Objective #: 2-5
Describe the SAP: (Include persons responsible and timeframe.)	The hiring of a full time theatre laboratory technician will relieve both the pressures on the principal Costume Faculty members, to maintain, repair and replace costume equipment and costume inventories, inventory and order supplies, assist costuming students, and perform production related costuming assignments. Lobbying by the Dean of Fine Arts in fall 2014 Hiring Committee to be named later
What <i>Measurable Outcome</i> is anticipated for this SAP?	When the equipment inventory is well maintained, systematically repaired, catalogued, and, when necessary, replaced, students gain the benefit of excellent hands-on instruction and experience, increasing student retention and success. By having a full time person assigned to the extensive costume inventory and equipment and supply inventories, faculty may concentrate more on instruction and other departmental responsibilities. Maintenance and inventory record-keeping is much more consistent when organized by a single person with a singular focus. Support of the costume classes working in the Costume Shop will translate into greater student success.
What specific aspects of this SAP can be accomplished without additional financial resources?	None

If additional financial resources would be required to accomplish this SAP, please complete the section below. Keep in mind that requests for resources must follow logically from the information provided in this self-study.

Type of Resource	Requested Dollar Amount	Potential Funding Source
Personnel (100%/12 month)	40,000	District/College
Retirement.etc.	11,873	District/College
Benefits	13,358	District/College
Supplies		
Computer Hardware		
Computer Software		
Training		
Other		
Total Requested Amount	65,231	District/College

STRATEGIC ACTION PLAN # 3

Describe Strategic Action Plan: (formerly called short-term goal)	The Theatre Department will conduct a department wide strategic planning retreat to explore trends in the entertainment industry, trends in theatre higher education, state regulations and guidelines about Carnegie unit calculations, and the effects of all three on the future of Theatre Education at Fullerton College. The final topic will be the new Theatre Building slated for the near future and what facility requirements should be considered for implementation.
List College goal/objective the plan meets:	District Strategic Direction 4: the District will implement best practices related to planning including transparent decision-making processes, support of strategic and comprehensive planning activities at campus and District levels, and the allocation of resources to fund planning priorities. College Goal #: 1, 2 Objective #: 1-5, 1-4
Describe the SAP: (Include persons responsible and timeframe.)	More than ever before, the Theatre Department needs to engage in meaningful dialogue about the external forces that influence the philosophy, the pedagogy, and the focus of Theatre education at Fullerton College for the next ten years. <u>Timeline:</u> Fall 2015 <u>Participants:</u> Professional Facilitator The new Dean of Fine Arts All full time faculty, Some adjunct faculty who serve as program leads
What <i>Measurable Outcome</i> is anticipated for this SAP?	Strategic research, planning, and dialogue have far reaching implications for curriculum, program directions and emphasis, facilities, and faculty hires for the future. One single measurable outcome is the improvement in faculty dialogue and collaboration. It will also serve to orient the new Dean of Fine Arts to the Theatre faculty and programs.
What specific aspects of this SAP can be accomplished without additional financial resources?	The planning and preliminary research for this retreat can be done without funding. The desire to move off campus and spend two to three days in robust dialogue informed by preparatory research requires additional funding.

If additional financial resources would be required to accomplish this SAP, please complete the section below. Keep in mind that requests for resources must follow logically from the information provided in this self-study.

Type of Resource	Requested Dollar Amount	Potential Funding Source
Personnel (facilitator)	1,500	College or District Carry-over
Facilities		
Equipment		
Supplies	150	College or District Carry-over
Computer Hardware		
Computer Software		
Training		
Other (accommodations, food)	4,500	College or District Carry-over
Total Requested Amount	6,500	

STRATEGIC ACTION PLAN # 4

Describe Strategic Action Plan: (formerly called short-term goal)	Create better alignment between the Associate of Arts degree and Associate of Arts Transfer degree curriculum and the university transfer requirements for the Bachelor of Arts degree.
List College goal/objective the plan meets:	College Goal #: 1 Objective #: 1-5
Describe the SAP: (Include persons responsible and timeframe.)	1. Consult with CSUF, CSULB, UCI, Chapman U., UCLA, UCSB, and UCSD 2. Study current FC curriculum 3. Work with Campus Articulation Officer to develop new plans. Spring 2015 and Fall 2015. Mela Hoyt-Heydon, Steve Pliska, Chuck Ketter, Kevin Clowes, Tim Espinosa
What <i>Measurable Outcome</i> is anticipated for this SAP?	An increase in the transfer rate of Fullerton students to accredited four year institutions and conservatory programs.
What specific aspects of this SAP can be accomplished without additional financial resources?	No funding is being requested.

If additional financial resources would be required to accomplish this SAP, please complete the section below. Keep in mind that requests for resources must follow logically from the information provided in this self-study.

Type of Resource	Requested Dollar Amount	Potential Funding Source
Personnel		
Facilities		
Equipment		
Supplies		
Computer Hardware		
Computer Software		
Training		
Other		
Total Requested Amount	0	

STRATEGIC ACTION PLAN # 5

Describe Strategic Action Plan: (formerly called short-term goal)	Expand CTE program growth in Technical Theatre, Costuming, and Musical Theatre.
List College goal/objective the plan meets:	College Goal #3 : Objective #1: Strengthen partnerships with local College Goal #1: Objective #3 Increase number of certificates earned
Describe the SAP: (Include persons responsible and timeframe.)	<ol style="list-style-type: none"> 1. Win state approval for Theme Park Technician Certificate 2. Collaborate with Disney and SCE on the Sound Mechanic program 3. Migrate SCE courses into FC curriculum. 4. Re-invigorate the Musical Theatre Certificate with a new advisory committee and revise curriculum and certificate, if necessary. 5. Re-invigorate the Musical Theatre Certificate through the deployment of a touring musical theatre performance group. <p>Spring 2015 and fall 2015</p> <p>Mela Hoyt-Heydon, Steve Pliska, Chuck Ketter, Kevin Clowes, Tim Espinosa</p>
What <i>Measurable Outcome</i> is anticipated for this SAP?	<p>(1) Increased employment of Theatre Arts students in local arts related industries is expected.</p> <p>(2) Increased enrollment in performance related curriculum is expected from outreach and recruitment efforts through an expanded Musical Theatre Touring Performance group(s).</p>
What specific aspects of this SAP can be accomplished without additional financial resources?	#1-4 require no funding # 5 requires funding.

If additional financial resources would be required to accomplish this SAP, please complete the section below. Keep in mind that requests for resources must follow logically from the information provided in this self-study.

Type of Resource	Requested Dollar Amount	Potential Funding Source
Personnel		
Facilities	5,000.00 travel trailer	District/Campus
Equipment	4,000 sound system 5,000 portable lighting system	District/Campus or VTEA
Supplies	2,500 costumes	District/Campus or VTEA
Computer Hardware		
Computer Software		
Training		
Other		
Total Requested Amount	\$ 16,500	

STRATEGIC ACTION PLAN # 6

Describe Strategic Action Plan: (formerly called short-term goal)	Create a consistently funded Theatre Guest Artist/Speaker Program
List College goal/objective the plan meets:	College Goal #: 1 Objective #: 1-5
Describe the SAP: (Include persons responsible and timeframe.)	An augmentation of the base budget allocation or a special subsidy to offer a guest artist series in Theatre would move the concept of guest artist contracts into a regularly scheduled and promoted series of events each academic year. Guest artists will conduct clinics and question and answer sessions on theatre careers and entertainment industry trends. They may also perform with the students in performances at the college. The arrangements can be for a single day or follow the Artist in Residence model used by the Art Department since 1973. Program Lead: Steven Pliska Timeline: Fall 2015 if approved.
What <i>Measurable Outcome</i> is anticipated for this SAP?	1. Student awareness of specific theatre skills will increase 2. Student awareness of theatre careers will increase. 3. Student awareness of performance and collaboration techniques will increase.
What specific aspects of this SAP can be accomplished without additional financial resources?	None

If additional financial resources would be required to accomplish this SAP, please complete the section below. Keep in mind that requests for resources must follow logically from the information provided in this self-study.

Type of Resource	Requested Dollar Amount	Potential Funding Source
Personnel	7,500	District/college/program review
Facilities		
Equipment		
Supplies		
Computer Hardware		
Computer Software		
Training		
Other		
Total Requested Amount	7,500	District/college/program review

STRATEGIC ACTION PLAN # 8

Describe Strategic Action Plan: (formerly called short-term goal)	Improve Student Recruitment and Theatre Department Promotional Activities
List College goal/objective the plan meets:	College Goal #: 3 Objective #: 1-5
Describe the SAP: (Include persons responsible and timeframe.)	Working closely with the new Fine Arts Marketing Representative and Theatre faculty, the Theatre Department project lead will develop new strategies for recruitment, including (1) strengthening outreach to the high schools, (2) improving Theatre Department promotional materials, (3) updating the Theatre Department website, and (4) schedule more visits to HS and for HS to visit FC, (5) improve recruitment at FC Theatre festival and high school matinee performances. Project Lead: Tim Espinosa (New Fine Arts Marketing Representative) Mela Hoyt Heydon Chuck Ketter Steve Pliska Kevin Clowes
What <i>Measurable Outcome</i> is anticipated for this SAP?	A new and improved website and expanded social medial presence will improve student awareness of music programs, events, and requirements, and better promote our classes and our performance groups.
What specific aspects of this SAP can be accomplished without additional financial resources?	Research and discussion can be performed without funding. The rest of the project requires funding, especially website development.

If additional financial resources would be required to accomplish this SAP, please complete the section below. Keep in mind that requests for resources must follow logically from the information provided in this self-study.

Type of Resource	Requested Dollar Amount	Potential Funding Source
Personnel	3,000 web designer	District/college
Web design/recruiter stipends	2,500 recruiter stipends	District/college
Facilities		
Equipment		
Supplies	1,500 marketing materials	District/college
Computer Hardware		
Computer Software		
Training		
Other	3,000 HS matinee bus fees	District/college
Total Requested Amount	\$ 10,000	District/college

STRATEGIC ACTION PLAN # 9

Describe Strategic Action Plan: (formerly called short-term goal)	Develop a Consistently Funded Equipment Replacement Plan
List College goal/objective the plan meets:	College Goal #1 Objective #:2-5
Describe the SAP: (Include persons responsible and timeframe.)	<ol style="list-style-type: none"> 1. Develop a strategic plan for Theatre Arts equipment replacement and augmentation. 2. Review emerging theatre technologies with CTE advisory committees. 3. Lobby for campus funding consideration. 4. Submit annual instructional equipment requests as part of the funding cycle 5. Submit Perkins IV grant requests for new equipment Kevin Clowes, Steve Pliska, Mela Hoyt Heydon Fall 2015.
What <i>Measurable Outcome</i> is anticipated for this SAP?	Maintaining and replacing instructional equipment improves student success and job placement because proficiency in equipment usage and contemporary theatre practices utilizing new technologies are required of employees in the entertainment industry.
What specific aspects of this SAP can be accomplished without additional financial resources?	The steps listed above do not require funding. The actual purchases to accomplish this goal are expected to be annual.

If additional financial resources would be required to accomplish this SAP, please complete the section below. Keep in mind that requests for resources must follow logically from the information provided in this self-study.

Type of Resource	Requested Dollar Amount	Potential Funding Source
Personnel		
Facilities		
Equipment	50,000	Instructional Equipment Funds
Supplies		
Computer Hardware		
Computer Software		
Training		
Other		
Total Requested Amount	\$50,000	

STRATEGIC ACTION PLAN # 10

Describe Strategic Action Plan: (formerly called short-term goal)	Hire a full time (100% 10 month) classified Theatre Arts Production Manager
List College goal/objective the plan meets:	College Goal #: 1 Objective #: 2-5
Describe the SAP: (Include persons responsible and timeframe.)	1. Develop job description with program faculty 2. Prepare and submit Classified Position Justification Document 3. Lobby for permission to hire 4. Form hiring committee and hire the successful candidate Steve Pliska Fall 2015
What <i>Measurable Outcome</i> is anticipated for this SAP?	1. Quality of continuous production management will increase. 2. Budget and calendar development and management will be the service provided to the faculty 3. Coordination of all production services, communication among all production personnel, and big picture oversight will be a very positive outcome of the hiring of this person.
What specific aspects of this SAP can be accomplished without additional financial resources?	All the preliminary work carries no financial request. Once the position is approved, funding becomes a college responsibility.

If additional financial resources would be required to accomplish this SAP, please complete the section below. Keep in mind that requests for resources must follow logically from the information provided in this self-study.

Type of Resource	Requested Dollar Amount	Potential Funding Source
Personnel—Step 45	41,610	District/college
Retirement, etc.	12,350	District/college
Benefits	11,130	District/college
Supplies		
Computer Hardware		
Computer Software		
Training		
Other		
Total Requested Amount	\$ 65,090	

7.0 Long Term Plans

Describe the long term plans (four-six years) for your program. Please consider future trends in your narrative. (Identifying financial resources needed for these plans is optional.)

7.1.1 The creation of a new Performing Arts Complex that includes current state of the arts theatre facilities.

The Theatre Arts Department would benefit greatly from the construction of a new performing arts complex that would include a proscenium theatre with a fully-equipped fly loft, a black box theatre, rehearsal spaces equivalent to those stage sizes, a computer design lab, a large lecture hall, several acting and directing classrooms, a lighting lab, a sound lab, a fully equipped scenery construction shop, a paint shop, properties shop, furniture storage, a full equipped costume shop with adequate storage facilities, green rooms, and makeup rooms. The faculty is encouraged by the passage of Measure J and look forward to participating in the planning for the new performing arts complex.

7.1.2 Upgrade the 1300 building and Wilshire Auditorium before the Performing Arts Complex is started and completed. These improvements include the renovation of the 1300 and Wilshire Auditorium restrooms, carpeting, and audio visual teacher station capabilities.

7.1.3 Guarantee the replacement of full time faculty as they retire

7.1.4 The development and consistent funding for an equipment replacement plan.

7.1.5 The development and consistent funding for a computer technology plan.

7.1.6 Maintain currency in digital technology and instructional delivery systems

7.1.7 Hire a full time Production Manager

7.1.8 Hire a part time Technical Director

7.1.9 Continue to build stronger relationships with the major four-year academic institutions across the state that offer training programs specifically designed for theatre and entertainment students

Long Range PROGRAM GOALS STILL OUTSTANDING FROM 2012

7.2.1 Failure of the theatre arts facilities to be remodeled

7.2.2 A lecture hall for general education classes

7.2.3 No disabled access to second floor of the 1300 building, Wilshire Auditorium or the restrooms in the 1319 hallway

7.2.4 Inadequate dressing room and green room spaces

7.2.5 No computer, lighting or audio lab spaces

7.2.6 Inadequate office and library space

7.2.7 Inadequate storage space for lighting, audio, scenery, properties and costume inventories

7.2.8 Inadequate construction and maintenance spaces for scenery, scenic painting, lighting, audio, properties and costumes

7.2.9 Respect the importance of teaching time for all aspects of the theatre curriculum and production program

7.2.10 Educate District and College personal on the debilitating effects on the creative spirit of the faculty and the staff facing, when they face a confusing and changing matrix of regulations and procedures

8.0 Self-Study Summary

This section provides the reader with an overview of the highlights, themes, and key elements of this self-study. It should not include new information that is not mentioned in other sections of this document.

The Fullerton College Theatre Arts Department continues to have a reputation for excellence in theatre education and is considered by many to be one of the finest among all community colleges across the nation. The Theatre Department is recognized for the quality and dedication of the faculty, the ambitiousness of its theatrical productions, the variety and depth of its certificate programs, the comprehensiveness of the course offerings and its emphasis on student success. The ambitious seasons of plays and special events create a consistently positive energy within the department and offer a multitude of practical experiences for our students.

A central theme of the self-study is the compelling need to replace the 1300, 1100 and 2000 buildings with a new performing arts complex on the south side of Chapman Avenue. New facilities will allow the Theatre Department to attract the finest performing arts students, meet entertainment industry training requirements, and serve as contemporary cultural center for the campus and city. Housed in a building that was constructed in 1967, the Theatre Arts Department has no room to grow, and although there exists a strong commitment to providing current state-of-the-art technologies, the facilities are woefully inadequate. This self-study details current facility inadequacies. It also emphasizes the importance of well-funded equipment and computer technology replacement plans, allowing our transfer and vocational student's access to the latest industry technologies and practices. The new Sound Mechanic Training program with Disney is the latest example of how the Theatre Arts Department responds to current industry demands.

Recruitment has been a major goal of the Theatre program for the last 35 years. Our high school outreach programs are designed to bring high school students to our campus, affirm their interest in Theatre, and invite them to become part of our next generation of Theatre majors at Fullerton College. We are also committed to developing theatre audiences for the future and enjoy serving a large general education student population. We require the help of a new person in the Fine Arts Marketing Representative position to increase our exposure through web-based advertising, print media, and a presence at college fairs and general events for high school audiences. We need a new website and a new smart approach to attracting students and audiences.

Three of our five full-time faculty will retire from Fullerton College in the next five years. The contributions that they currently make to the program should reinforce the reasons for their immediate replacement upon retirement. The expanding technical theatre program will also lead to an expansion of our teaching and classified ranks. The self-study advances arguments for the hiring of a classified Costume Shop Foreman and a Fulltime classified Production Manager. Hiring the Costume Shop Foreman has been an unmet goal since 1992.

We are excited to have added Kevin Clowes and Tim Espinosa to our full-time faculty ranks, and we look forward to a bright future under their emerging leadership in the technical theatre and acting arenas. In only his first semester at the college, Tim is forging a new vision for the musical theatre program, and the self-study advances the argument for financial support for a performance outreach to high school students. In his six years at Fullerton College Kevin has added a new level of professionalism and teaching excellence to our technical design and direction program. Our proposal for equipment and technology replacement plans ensures that he will continue to bring emerging and contemporary technologies to his teaching area.

The Theatre faculty at Fullerton College is equally and fully engaged in the Theatre program and its students. As working artists both at the college and in the professional theatre world, we model the work ethos and artistic standards that we seek to develop in our students. We are all proud to work at Fullerton College, which explains why many of our full time and adjunct faculty has been here for over twenty years, and our student recognize our commitment to their development and success.

Like many faculty at Fullerton College, we ask ourselves how we can better reach, encourage, equip, and challenge our students. We never take for granted the privilege it is to teach at Fullerton College, collaborate with our colleagues, and direct the work of wonderfully gifted young people. We seek to make their days at Fullerton College exceptional.

**Division Deans' or appropriate Immediate Management Supervisor (IMS)
Response Page**

I concur with the findings contained in this Program Review.

I concur with the findings contained in this Program Review with the following exceptions (include a narrative explaining the basis for each exception):

Area of exception:

I do not concur with the findings contained in this Program Review (include a narrative exception):
