

PROGRAM REVIEW Fall 2022

Program: Theater Arts

Division: Arts and Humanities

Date: 11/2/2022

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SLO/SAO Point-Person: Titian Lish

Audience: Deans, Vice Presidents of Student Services and Academic Services, All Planning and Allocation Committees. This document will be available to the public.

Uses: This Program Review will be used to inform the campus and community about your program. It will also be used in creating Division Summaries, determining College Planning Priorities, and allocating resources. The final use is to document fulfillment of accreditation requirements.

Please note: Program Review is NOT in itself a vehicle for making requests. All requests should be made through appropriate processes (e.g., Instructional Equipment Request Process) or directed to your Dean or supervisor.

Time Frame: This Program Review should reflect on program status during the 2022-23 academic year. It should describe plans starting now and continuing through 2023-24.

Sections: There are two sections to this document. Sections and questions identify the name of the committee or office that will use the information and where you can get additional help.

- The first section focuses on general program reflection and planning.
- The second section focuses on data analysis, including SLOs/SAOs/PSLOs
- The final section is a review of your pathway maps and curriculum, to be filled out only by programs with curriculum offerings.

Topics: The Program Review Glossary defines key terms. Writers should review this glossary before writing: <https://bit.ly/2LqPxOW>

For Help: Contact Nadiyah Taylor: ntaylor@laspositascollege.edu.

A list of contacts for help with specific sections is provided on the Program Review website under the “tools for writers” tab. [<https://bit.ly/3fY7Ead>]

Instructions:

Please respond to each question with enough detail to present your information, but it doesn't have to be very long.

If the requested information does not apply to your program, write "Not Applicable."

Optional/suggested: Communicate with your dean while completing this document.

Send an electronic copy of this form to Nadiyah Taylor and your dean **by November 1, 2022**

Helpful Links:

[Program Review Home Page](#)

[Fall 2021 Program Reviews](#)

[Frequently Asked Questions](#)

Throughout this document you'll see that equity is a guiding principle.

Here is the LPC definition:

Las Positas College will achieve equity by changing the impacts of structural racism, ableism, homophobia, and systematic poverty on student success and access to higher education, achieved through continuous evaluation and improvement of all services. We believe in a high-quality education focused on learning and an inclusive, culturally-relevant environment that meets the diverse needs of all our students.

LPC Equity Definition: Equity is parity in student educational outcomes. It places student success and belonging for students of color and disproportionately impacted students at the center of focus.

Section One: Your Program In 21-22 – Please check N/A where relevant

A. Accomplishments: Identify accomplishments from the 21-22 AY.

Some areas you may want to note in your explanation are:

- Did your accomplishments support your program's plans identified in 21-22 PR
- Did they relate to guided pathways, and/or
- Did they support areas in the equity definition above

_____ N/A

Accomplishments
1 Enrolled the third Cohort of the Actors Conservatory, bringing enrollment total over 3 years to 27 to date
2 Returned to summer musical production (full scale) in Summer 21
3 Updated curriculum and degrees/certificates to better increase productivity in 23-24
4 Reestablished our partnership with City of Pleasanton
5 Coordinated with Health center to offer chill and chat and private counseling 2-3x per month in the Mertes Center

Tab to add more lines as needed

B. Challenges, Pain Points, and Needs:

What significant challenges or obstacles did your Program face during AY 21-22 especially related to accomplishing program goals/plans? You may want to consider areas in the equity definition on page 2.

_____ N/A

Challenges/Pain Points/Needs
1. Enrollment numbers continue to rebound slowly. We are currently down 28% from pre-pandemic enrollment
2. Personnelle hiring costs have increased exponentially, as wages and inflation impact everything. A musical is now costing between \$12k-18K in hiring contractors (musicians, choreographers, designers, etc), per production. A play is closer to \$5-6K but does not

have the same audience draw. We have concerns about the ability to continue to produce a third production/summer musicals as a result.
3. Materials and supplies cost have increased with inflation, though the overall department budget has not increased to reflect this reality in more than 4 years (think “lumber costs”).
4. Audience return numbers are still below pre-pandemic numbers, aggravating the decline in financial resources and production revenue needed to support multiple full scale productions.
5.Storage continues to be an issue and is yet unresolved
6.The Collaborative Pianist position currently occupied by Jeremiah Trujillo has an extremely outdated and substandard pay rate. The music program would like to update this pay rate to more directly reflect market value for these services. \$90-120 / hour is much more appropriate for a highly skilled pianist.
7. The part-time nature of the Mertes Center/Operations Specialist continues to be worrisome. Part-time employees do not tend to stay with the college long, perpetuating a cycle of rehiring/retraining. This role is key for facility management and outreach/rental potential.

C. Reflecting on your program’s experiences from 2020 - to 2022, what innovations or new processes did you integrate that you would like to continue?

_____N/A

Increased use of Canvas, online teaching and department management tools, use of Zoom for meetings
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D. Explain one way that your program is connected to the College Mission and/or Educational Master Plan. Identify the specific elements.

- [College Mission](#)
- [Educational Master Plan](#) (see pages 72-76)

_____N/A

Our technical theater and conservatory program both speak to: “...career-technical goals while promoting lifelong learning.”
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E. Planning: What are the most important plans, either new or continuing, for your Program?

 N/A

Plan	New	Continuing	Long term	Short term
Grow the Actors Conservatory at LPC		XX		
Grow the Tech CTE Program at LPC		XX		
Increase enrollment		XX		
Increase audiences turn-out	XX			

F. If you have outreached to students in your department, program, or classes, please share information about what you discovered and how you have used the feedback.

XX N/A

Describe student outreach used to gather feedback. For example, through surveys, conversations, etc.	
What did you learn?	
How will you use the feedback?	

G. Are there institutional barriers to the equity work that your program would like to engage in, and what suggestions do you have for minimizing or eliminating these barriers? (See page 2, for the equity definition)

XX N/A

Barrier	Suggestions

Section Two: Data Analysis – Quantitative and Qualitative

A. IR Data Review: Discuss any significant trends in the data provided by the Office of Institutional Research and Planning (or any other data you use for decision-making and planning).

(Note: Not all Programs have IR data available; if your program does not have a data packet or dashboard data, you may note that in the response box.)

- IR Data packets are available here (posted Fall 22): <https://bit.ly/2lYaFu7>
- Course Set Standard Overview & Success Rates Dashboard can be found in the middle of this page: <https://bit.ly/2Y9vGpl>

Using total course enrollments, it is clear that the overall enrollment in Theater is on a rebound from the pandemic finally.

In Spring 22 we were down a shockingly high 32% of course enrollments, but this Fall we are at about 12% of pre pandemic levels. This progress of enrollment is promising and I hope reflects ongoing enrollment trends back into the arts.

Our demographics remain steady with gender, age, and ethnicity representation holding fairly steady over the last four years. The one area of change has been in the use of DE courses, and that is partly because the program no longer offers a couple of required courses in person that historically were only offered face-to-face. Our success rates remain higher in face-to-face courses. Theater students by nature tend to do better in personal, ensemble driven, environments so it is no surprise to me that the DE courses remain an area that they don't excel in.

Our course set rate is: 79.7% (the set standard is 75%)

Our degree and certificate numbers remain low, though I again remind the reader that the receipt of a certificate or degree is not required for transfer for many students when they transfer to other 4-year public or private institutions. Oftentimes the theater students have completed all the requirements for multiple degrees and certificates... they just don't bother to fill out the form. Therefore I don't find this measure to be a useful indicator of program success.

B. Program-Set Standard (Instructional Programs Only):

The program-set standard is a baseline that alerts programs if their student success rates have dipped suddenly. There are valid reasons a program does not meet the Program Set Standard; when a program does not meet this standard, they are simply asked to examine possible reasons and note any actions that should be taken, if appropriate.

[Program-set standard data can be found on this page](#)

- Did your program meet its program-set standard for successful course completion?
80% Yes No
- If your program did not meet your program-set standard, discuss possible reasons and how this may affect program planning or resource requests.

C. SLOs/SAOs: Assessment of Student Learning and Support

Program Review is our major source of data on student learning for the college and is therefore regularly reviewed. *Each year programs must discuss how their PSLOs, CSLOs, or Service Area Outcomes (SAOs) support the College Mission. This helps us to see how our students are progressing in their learning.*

For assistance with these questions and instructions on how to run the necessary reports in eLumen, [click here](#).

You should complete at least one of the following three sections. Please choose the option(s) below that are appropriate for your program - Go directly to the section(s) you chose.

- [C1: Instructional Programs with PSLOs \(disaggregated PSLOs\)](#)
- [C2: Instructional Programs with CSLOs \(Departments without degrees, non-major courses, and/or other courses up for assessment\)](#)
- [C3: Non-Instructional Programs \(SAOs\)](#)

C1: Instructional Programs with PSLOs (disaggregated PSLOs)

- 1) To assess PSLOs, CSLOs must be correctly mapped to only one PSLO within eLumen and every mapped CSLO must have assessment data. Please insert a checkmark in one of the following options that correctly describes your data and move on accordingly.
 - a. If the CSLOs are mapped correctly and there is data for each CSLO, then continue to question 2.

- b. If the CSLOs have assessment data and the mapping needs to be completed, then complete the mapping within eLumen ([See SLO Handbook, p. 7](#)) and continue to question 2.
- c. If not all of the mapped CSLOs have assessment data, then you cannot assess the PSLO. In this case, continue to question C2.

2. Based on your current [3-year plan](#), list the PSLO(s) for the academic year 2021-2022 that your program selected to review and explain why these were chosen.

The following PSLOs were chosen for the 3-years cycle based on the course offerings/calendering within the program. (we have 6 certificate/degree programs):

- Examine and perform within major genres of theater from world theatrical history
- Make bold acting choices during the rehearsal process as a means of creative exploration.
- Exhibit a portfolio of academic and performance work
- Synthesize acting, movement, dance, and singing skills into a truthful musical theater performance.
- Perform as a member of a show running crew in various capacities, such as stagehand, light or sound board operator, or wardrobe assistant.
- Read construction plans and construct common stage scenery such as flats, platforms, and stairs.
- Possess the skills necessary for textual interpretation for academic discourse, design, and/or performance studies.
- Understand how to develop and maintain a positive contribution to the field of theater in academics, performance, or technical theater.

- 2) What percentage of faculty completed the planned assessments for the selected PSLO? ([run Faculty Participation report](#) from last year). <10%
- 3) Non-disaggregated Analysis of PSLO(s): In general, what conclusions can be drawn about student learning in your program?

N/A - we have little data to support any information gathering. With little data, I will focus on the AA-T, as that program has the most amount of crossover in the department and the one with data available:

The two PSLOs for the AA-T that had FALL data were:

PSLO: Upon completion of the AA-T in Theater Arts, students are able to apply the learned techniques of acting or technical theater in a public performance of various genres of theater, or other types of personal creative work.										
	Mastery		Above Average		Average		Below Average		No Demonstrated Achievement	
Fall 2021	12	48.00%	6	24.00%	3	12.00%	4	16.00%	0	0.00%
Overall	12	48.00%	6	24.00%	3	12.00%	4	16.00%	0	0.00%

PSLO: Upon completion of the AA-T in Theater Arts, students are able to possess the skills necessary for textual interpretation for academic discourse, design, and/or performance studies.										
	Mastery		Above Average		Average		Below Average		No Demonstrated Achievement	
Fall 2021	18	46.15%	9	23.08%	6	15.38%	6	15.38%	0	0.00%
Overall	18	46.15%	9	23.08%	6	15.38%	6	15.38%	0	0.00%

- 4) Disaggregated Analysis of PSLO(s) to identify potential inequity: Disaggregation allows you to examine inequities in student learning outcomes within sub-populations in your program. [See the Guide](#) for instructions on how to disaggregate PSLO data.

Which variables did you use to disaggregate the data? Mark all the apply.

- Gender
- Age
- Ethnicity
- EOPS
- Veteran
- BOG Recipient
- First Generation
- DE
- Online
- Hybrid
- Fact-to-Face

- 5) Did your data reveal any patterns of inequity? If so, please explain those patterns.

Overall by Demographic Element for Demographic Category: Gender

	Mastery		Above Average		Average		Below Average		No Demonstrated Achievement	
Decline to State	0	0.00%	0	0.00%	0	0.00%	2	100.00%	0	0.00%
Female	17	54.84%	5	16.13%	7	22.58%	2	6.45%	0	0.00%
Male	13	41.94%	10	32.26%	2	6.45%	6	19.35%	0	0.00%

Overall by Demographic Element for Demographic Category: Age

	Mastery		Above Average		Average		Below Average		No Demonstrated Achievement	
21 or younger	23	45.10%	12	23.53%	8	15.69%	8	15.69%	0	0.00%
22 or older	7	53.85%	3	23.08%	1	7.69%	2	15.38%	0	0.00%
Unknown	0	0.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%

Overall by Demographic Element for Demographic Category: Ethnicity

	Mastery		Above Average		Average		Below Average		No Demonstrated Achievement	
African American	0	0.00%	2	100.00%	0	0.00%	0	0.00%	0	0.00%
American Indian/Alaska Native	0	0.00%	2	100.00%	0	0.00%	0	0.00%	0	0.00%
Asian American	5	71.43%	0	0.00%	2	28.57%	0	0.00%	0	0.00%
Decline to State	0	0.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Filipino	2	66.67%	0	0.00%	1	33.33%	0	0.00%	0	0.00%
Hispanic	10	35.71%	6	21.43%	6	21.43%	6	21.43%	0	0.00%
Pacific Islander	1	25.00%	2	50.00%	1	25.00%	0	0.00%	0	0.00%
White	21	45.65%	13	28.26%	3	6.52%	9	19.57%	0	0.00%

The equity issues that emerged were largely:

- Women are doing slightly better
- Older students are doing slightly better
- Asian and Filipino students are doing better significantly better than all other demographics, and
- African-American students are tragically unrepresented in our data (which is reflected in our enrollments, unfortunately) for a number of ongoing industry and program historical, cultural, and artistic reasons. This continues to be an area for improvement and we struggle with how to improve this.

- 6) Identify any challenges facing your department that may contribute to inequitable outcomes as revealed by your disaggregated PSLO data. (Refer to section 1B if needed)

Declining enrollments will mean fewer courses. fewer courses will mean a fewer diverse faculty and independent contractors- and eventually students will see less diverse representation in the department as a whole.

- 7) Based on discussion with others in your program, explain potential changes that will improve student learning and address inequities identified through analysis of disaggregated PSLO data.

We continue to attempt to balance representation amongst faculty and staff with supplementing independent contractors and directors from diverse backgrounds.

- 8) The 2022-2023 Academic year is the last year in our 3-year assessment cycle. [Please review your 3-year plan](#) and verify that all of your courses will be assessed by June 2023.

Will all of your courses be assessed by June 2023?

☐ Yes ☒ No

All **PSLOs** are mapped and planned to be assessed, though assessment rates completion remains low.

If not, please update your 3-year plan to include any courses you missed or if you plan to revise your 3-year plan, then send your updated plan to the [Curriculum and SLO Specialist, and the SLO Chair](#).

9) Are you planning on updating any CSLOs or PSLOs?

_____ YES XX NO

(If yes, then you may do this through eLumen, see the [SLO Handbook](#) if you need instructions on how to do this.)

10) If you experienced any challenges in completing your PSLO assessment process please list those in the box below along with any items that would help you improve this process in the future.

Hey team.

It continues to be exceedingly difficult to get faculty to execute this task. The new system of *only* assessing *certain* CSLOs, as they connect to *specific* PSLOs across multiple courses at the same time has proven to be more confusing for everyone and less successful than before, when we just assessed *all* CSLOs for each course we were teaching, when we were teaching it. Teachers remain confused and frustrated by the extra tracking (“this assigning, not that one” or “only this SLO on this assignment, not that one.”). The mapping and planning in advance is difficult and non-intuitive. I continue to be unsure of the value of the PSLO tracking process and am not clear if our department is setting up the process correctly in order to be most effective in the data collection requests. Do we just not get it? I don’t know.

The SLO data gathering process feels cumbersome and unhelpful as a department coordinator. It was also discouraging and frustrating to have gone through the process previously taught of mapping, planning, etc. only to be told we had done it wrong and to do it over. Being the SLO coordinator, on top of everything else, is overwhelming and requires far more hand-holding (including for myself!) than any other part of my job. It is an extremely time consuming and complicated process (when it works well!) and creates more frustration than meaningful results (at least for my program). And while the faculty are *required* to spend 4 hours on SLOs by contract, honestly- that 4 hours could be eaten up by just having to re-explain HOW to log into eLumen and input data every year, to say nothing of the actual assessment/ reflection time.

Section Three: Guided Pathways & Curriculum Review

(Programs with Courses Only)

For assistance with these questions, contact the [Curriculum Committee Chair](#)

Part One: Guided Pathways: Your program's work with guided pathways

A. Program Maps - [The Program Maps \(degree and certificate course sequences\) are found in Academic & Career Pathways](#)

Up-to-date Program Maps are used by students in your pathway, for data collection to support in-reach to students in your Pathway, predictive scheduling recommendations for Discipline Plans, and may influence the allocation of FTEF.

Please compare each Program Map to your current course offerings and course sequencing. Pay close attention to prerequisite information and to classes that may only be offered particular terms.

1) Are your Program Maps accurate?

- No. The Program Map for **Actors Conservatory , AA-T, CTE Technical Theater**

Requires an update

- Requires a **non-curricular change** (ie: course sequencing) Please consult your [Pathway counseling faculty liaison](#)
- **Curricular Change** (Program modifications) - Modifications are initiated through the Curriculum Committee. For mapping support contact the [Curriculum & SLO Specialist](#).

Part Two: Curriculum Review

For assistance with this section, contact the [Curriculum Committee Chair](#).

The following questions ask you to review your program's curriculum. To see the last outline revision date and revision due date follow the directions below:

1. Log in to CurricUNET
 2. Select "Course Outline Report" under "Reports/Interfaces"
 3. Select the report as an Excel file or as HTML

A. Title V Updates [Curriculum Committee]: Do you need to update any courses to stay within the 5-year cycle? List courses requiring updates below.

Reminder: updates to course title or units, and course deactivations, will require updating any program they are associated with. List programs requiring updating in question (C).

_____ YES XX No

Course Name & Number
All required updates have been completed at this time, as of November 1

B. Degree/Certificate Updates [Curriculum Committee]: Do any programs require modification in this cycle? If yes, list them below.

Reminder: Program modifications sent to the Curriculum Committee for approval require an updated Program Map. For mapping and curriculum support please contact the [Curriculum & SLO Specialist](#).

_____ YES XX No

Certificate or Degree
All required updates have been completed at this time, as of November 1

C. Are there any courses or programs for which a non-mandatory update is planned?

Reminder: Program modifications sent to the Curriculum Committee for approval require an updated Program Map. For mapping and curriculum support please contact the [Curriculum & SLO Specialist](#).

_____ YES XX Not at this time

If yes, explain details, rationale, or any support that might be helpful to the committee.

All non-required updates have been completed at this time and submitted to the Committee. • We updated THEA 56, 58, 47A-D, and 57A-D • We updated CTE and ACTors Conservatory program to reflect course offering changes
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D. Does your program plan to create any new courses or programs this year?

*Reminder:: New program proposals require a Program Map for Senate approval. Please **contact the [Curriculum & SLO Specialist](#) if you are planning a new program.***

_____ YES XX No

If yes, please provide details and the rationale

We reviewed the mandatory changes in September and have elected changes in our programs, and courses, to better reflect enrollment and instructional challenges. No additional changes will be made at this time.

E. Are there any courses that you plan to deactivate or sunset?

XX YES _____ No

Course Name & Number
We have sunset THEA 14 Bay Area Theater - we don't have the allocation to offer it regularly, and the requirement to travel in the bay area and see theater was expensive and difficult to coordinate effectively.

Program Review Suggestions (optional): What questions or suggestions do you have regarding this year's Program Review forms or process?

I think that SLO reports should be generated for departments, as they are by institutional research with data packets to facilitate easier access to data.