Department Information

Overview - Directions

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<th>Program/Discipline</th>
<th>Date Submitted to Dean (Deadline by 4/27/18)*</th>
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<td>Theatre Arts &amp; Cinema</td>
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List of Contributors

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<tr>
<th>Name</th>
<th>Title/Position</th>
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<tr>
<td>Marni Glazier</td>
<td>Theatre &amp; Cinema Faculty Lead</td>
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<tr>
<td>Jeff McGrath</td>
<td>Theatre &amp; Cinema Faculty/The Western Stage</td>
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<td>John Glazier</td>
<td>Theatre &amp; Cinema/Art Faculty</td>
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Signature of Area Dean/Director

Please type the name of the area Dean/Director and the date they reviewed the rest of the document. They may also use this space to provide optional comments.

Dr. Celine Pinet - 5/21/2018

I am mighty pleased to see 8 students graduating from the program. It speaks to the tremendous amount of efforts you have put in streamlining the curriculum to serve both TWS and TAC students needs, as shown in the course rotation handouts you have shared with Counselors and TAC students meetings.
Questions Regarding Degree and Certificate Programs

A.1 Core Outcome I - Completion

Observing the number of students who got Awards in your program(s) using the Program Award Tool, compared to the College historical trends what insights can you share?

Notes: Is your program an awards producer or a “feeder” program? If you have multiple degrees and/or certificates, please analyze and compare the trends among them.

We are still a newly revised program, and as our degree has really just been published this year in the 2017-2018 catalog, we have not yet been established long enough to be able to track program awards. The data is not yet available, though we have seen enrollment numbers in individual courses continue to increase, and have also seen an increase in the number of students declaring themselves TAC majors within our classes.

How do you inform potential students about your program? How do students know which courses they should take for your program and in what sequence?

We use the following methods to inform students about our program on campus:

- General outreach:
  Communication with Counselors, Participation in Panther Prep Days, Course, Program, & Production Flyers, TAC Informational Meetings for students, online announcements sent through TAC listserv, collaboration with other programs, direct communication with students, and TAC Team outreach.

- External Outreach: Concurrent enrollment course offerings at area high schools like Millennium and Soledad, collaborative projects like the April, 2018 eSports Tournament at MCAET, direct outreach to high schools, and community-based projects like the Salinas Founder’s Day event. Students know which courses to take, and in what sequence based on the following:
  1. Course sequence listings for the various TAC tracks in the catalog, with our program description and course listings
  2. Course rotation handouts, shared with Counselors and with students
  3. Verbal information given in student/faculty meetings and in TAC Informational Meetings
  4. Announcements made in TAC classes
A.2 Core Outcome II - Time and Units to Completion

Observing the Time & Units data, what insights do you get from the data in general?
Our students (in Theatre Arts Acting) are at the college mean of 3.9 years to completion. They are taking a greater number of units than students in some of the other programs at the college, however, and there are a number of reasons for this:

- The Western Stage is a professional production company with an excellent reputation, and as such, attracts a large number of participants in both performance and technical theatre production, but in order to participate in these productions, artists and technicians must register for production classes, and since we have a number of people who would like to continue to be involved with TWS and with academic theatre program productions, these participants accrue larger numbers of units.
- Additionally, as technicians and artists, program participants, in order to remain competitive within their fields and to develop their professional and academic portfolios, must build upon their skills through repeated performance and production experiences, but this increases the number of units to completion.
- Finally, our students' options are somewhat limited in transferring to UC and CSU programs - especially in the Theatre Arts - since many are economically disadvantaged, and our local CSU (CSUMB) has no theatre program. Thus while our students may get in to CSU's and UC's in San Jose, Fresno, Los Angeles, or other areas that offer theatre, our students often are unable to afford housing in these areas. Likewise, our film students, who are employed in student internships, face similar challenges. Some solutions that we have proposed include:

1. The development of CTE noncredit courses and CTE noncredit certificates in Theatre and in Film, to serve our students and our region.
2. The development of a baccalaureate program in Theatre (since no regional UC or CSU program is offered)
3. The continued development of the Salinas STEAM Arts & Innovation Hub, to help students who have recently graduated achieve paid apprenticeship positions, to begin to work locally within the Arts, Media, Entertainment industry, and to develop a sustainable arts economy in the Salinas Valley.

Observing the Subject Analysis tool, and focusing on the percentage of capacity of your program, is the college offering enough sections or too many sections of the courses in your program?
We are still a newly revised program, and as we have just begun offering some of our courses, we will continue to explore scheduling solutions that will meet students' needs and allow for on-time completions.
How do you work with underprepared students? How do you share the educational resources that are available on campus with all your students? Please give examples of when these resources have worked well and when they have not.

Since we are a very hands-on program, we work one-on-one with students in all of our classes, and allow for close faculty mentorship through internship opportunities with The Western Stage and with the Theatre and Cinema academic program. We also do a great deal of active teaching/learning within our classes, and this ensures student engagement. Thus our retention and success rates are considerably higher than the college mean.

We maintain close communication with our students and thus, students in need are spoken with directly by faculty and are referred to counselors, crisis counselors, and other college resources as needed.

For the most part, these resources have worked well when faculty have directly put students in contact with college resources - in some cases walking students over to counselors or crisis counselors; in some cases accompanying students to Admissions and Records to help them get registered for classes; in some cases sending an email to a specific counselor and asking that counselor to reach out to a student. This direct communication, as well as direct faculty-to-student conferencing, tends to be far more successful than the online referral system that asked faculty to submit names of students who were at risk of failing.

A.3 Core Outcome III - Transfer

Observing the number of transfer students from the transfer volume data, what insights do you get from the data in general?

While we have had a growing number of students transferring and/or preparing to transfer, our students are taking a great number of units, and many are taking a long time to complete. There are a number of reasons for this:

- The Western Stage is a professional production company with an excellent reputation, and as such, attracts a large number of participants in both performance and technical theatre production, but in order to participate in these productions, artists and technicians must register for production classes, and since we have a number of people who would like to continue to be involved with TWS and with academic theatre program productions, these participants accrue large numbers of units.
- Additionally, as technicians and artists, program participants, in order to remain competitive within their fields and to develop their professional and academic portfolios, must build upon their skills through repeated performance and production experiences, but this increases the number of units to completion.
- Finally, our students’ options are somewhat limited in transferring to UC and CSU programs - especially in the Theatre Arts - since many are economically disadvantaged, and our local CSU (CSUMB) has no theatre program. Thus while our students may get in to CSU's and UC's in San Jose, Fresno, Los Angeles, or other areas that offer theatre, our students often are unable to afford housing in these areas. Likewise, our film students, who are employed in student internships, face similar challenges. Some solutions that we have proposed include:

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3. The continued development of the Salinas STEAM Arts & Innovation Hub, to help students who have recently graduated achieve paid apprenticeship positions, to begin to work locally within the Arts, Media, Entertainment industry, as well as to develop a sustainable arts economy in the Salinas Valley.

What interactions do you have with students about transfer options? Please give examples.
Since we are a very hands-on program, we work one-on-one with students in all of our classes, and allow for close faculty mentorship through internship opportunities with The Western Stage and with the Theatre and Cinema academic program. We also do a great deal of outreach and through our TAC Team, we are focused almost exclusively on academic and professional development opportunities, including the Kennedy Center American College Theatre Festival (KCACTF) for which we are active participants in Region VIII. This festival along with other festival opportunities (including the New Jersey Fringe Festival which we are attending this summer with a small group of students) allows students to directly engage with students and faculty from other schools. In terms of the KCACTF, students get to connect with faculty from all of the UC's and CSU's in our region from San Jose to San Diego, as well as with faculty from schools in Nevada, Arizona, and Utah. The summer trip will also involve visits to schools in New Jersey, New York City, and Philadelphia. Aside from travel through festivals, the TAC program also offers numerous opportunities for students to collaborate with our regional CSU, CSUMB, through collaborative performance opportunities and exhibitions. Additionally, we sometimes have visits from such programs as UCSB's Head of their BFA Program. Above all, we maintain close communication with our students and thus, students are spoken with, one on one with faculty, and are frequently asked about their future plans, so that faculty can help students stay on track, and be goal-oriented. We've also begun holding an annual end-of-year party for TAC students, as well as an end-of-year ceremony, wherein awards and acknowledgements are given to students to help encourage completion.

How are program learning outcomes aligned with the skills and knowledge students will need to succeed in transferring to baccalaureate degree programs?
TAC has a number of program outcomes to cover the intricate and variegated skillsets encompassed by our field, and TAC faculty and staff ensure that all outcomes are met through our carefully planned and diversified selection of productions, internship opportunities, and coursework in all facets of Theatre Arts and Cinema, helping to ensure that students are on par with students at the schools they'll be transferring into.

A.4 Core Outcome IV - Employment

Observing the Employment data, what insights do you get from the data in general?
I was surprised to see that the employment numbers were lower than I'd thought they would be - for all programs. I know that it has been somewhat difficult to track students once they've left the college and entered the workforce, and I suspect that this has some bearing on the lower than expected employment figures across the board.
How and when do you inform students about prospective employment opportunities?

We inform our students regularly about employment opportunities, which come to us from a variety of sources - both internal and external to the college. Some of these employers include: The Western Stage, MCAET, and Hartnell College programs and services, such as Nursing, Student Affairs, and Agriculture, as well as external employers like The Monterey Bay Aquarium, the Grower's & Shipper's Association, and MCAET. We also receive regular calls for actors and technicians, and such calls are also regularly shared with students. These calls have resulted in students’ participation in film opportunities such as the recent Monterey filming of the HBO series, “Big Little Lies.”

Students are informed of opportunities through:

- TAC Informational Meetings for students
- Online announcements sent through TAC listserv
- Classroom announcements
- TAC Team meetings
- Direct communication with students and faculty

How are program learning outcomes aligned with the skills and knowledge students will need to succeed in their future employment?

TAC has a number of program outcomes to cover the intricate and variegated skillsets encompassed by our field:

- recognize standard practices in a rehearsal/performance environment.
- compare and analyze the theories and techniques of acting/acting for the camera.
- analyze texts and scripts as they pertain to narrative writing and performance.
- demonstrate skill for technical and artistic aspects of acting, film, and cinema.
- analyze theatre/cinema as a dynamic art form influencing society.
- analyze the components of a theatrical/cinematic production.
- apply imagination and character analysis to identify and describe the personality and motivations of given characters/media personalities.
- apply technical processes, including lighting, set, costume, and/or stage make-up design, and audio/video editing as they pertain to a given production

and TAC faculty and staff ensure that all outcomes are met through our carefully planned and diversified selection of productions, internship opportunities, and coursework in all facets of Theatre Arts and Cinema.

A.5 - Recommendations

Reflecting on your observations and analysis from A.1 through A.4, what recommendations do you have for your program?

1. The development of CTE noncredit courses and CTE noncredit certificates in Theatre and in Film, to serve our students and our region, coupled with clear pathways between the TAC program and area industry wherein our students will be employed upon completion.
2. The continued development of internship opportunities for students in theatre and in cinema, with ample lab time for students to hone their craft
3. The continued development of the Salinas STEAM Arts & Innovation Hub, to help students who have recently graduated achieve paid apprenticeship positions, to begin to work locally within the Arts,
4. The development of a baccalaureate program in Theatre (since no regional UC or CSU program is offered).

Reflecting on your observations and analysis from A.1 through A.4, what commendations do you have for your program?

1. The development of CTE noncredit courses and CTE noncredit certificates in Theatre and in Film, to serve our students and our region, coupled with clear pathways between the TAC program and area industry wherein our students will be employed upon completion.
2. The continued development of internship opportunities for students in theatre and in cinema, with ample lab time for students to hone their craft.
3. The continued development of the Salinas STEAM Arts & Innovation Hub, to help students who have recently graduated achieve paid apprenticeship positions, to begin to work locally within the Arts, Media, Entertainment industry, as well as to develop a sustainable arts economy in the Salinas Valley.
4. The development of a baccalaureate program in Theatre (since no regional UC or CSU program is offered).

Questions About Previous Activities

B - Questions About Previous Activities

Evaluate the success of each completed activity in Section D.1 (Previously Scheduled Activities) from your Spring 2017 PPA. What measurable outcomes were achieved? Did the activities and subsequent dialog lead to significant change in student learning or program success?

Previously Scheduled Activities:

1. Production Support
   • We received support from the college to help bring in a strong production team to aid our students in developing a very successful fall production of Antigone.
   • This resulted in three students’ nominations to the KCACTF Irene Ryan Acting Scholarship Competition, two students’ recognition awards for meritorious achievement for design and production management, and one student’s participation in the KCACTF Stage Management Fellowship Program in February, 2018.
2. Festival Participation Support
   • We received support from our Perkins and Strong Workforce funding, and from student
fundraising to help us participate in the February 2018 KCACTF, which allowed our students to compete on a regional level and allowed them exposure to important career and academic workshops and opportunities.

• We received support from our Strong Workforce funding, from our Faculty Innovation Grant, and from student fundraising to help us participate in the August 2018 New Jersey Fringe Festival, which will allow our students a national audience for their work and will allow them exposure to other regions and cultures, as well as visits to other colleges.

• We received support from our Perkins funding to help us begin to organize a New Works Festival on campus, open to campus and community, to help support Hartnell student artists and other local artists, and we are looking forward to growing this opportunity as we move forward in the 2018-19 academic year, enabling students to develop strong and thorough portfolios for academic and career advancement.

3. Faculty Benefits/Recognition

• We did receive some support for faculty mentorship and for faculty production support for the year, and while we have not been able to create a full-time position for Jeff McGrath as our TWS/TAC liaison, we are hopeful that as our enrollments grow, we can provide more support and job security for him in this critical position, as well as provide more faculty mentorship support for our faculty who are helping the film students in labs and in special film projects for college and industry partners.