Ohlone College
Program Review Report

- **Program Description and Scope:**
  1. **Program Review Title:** Theatre and Dance
  2. **Academic year:** 2012/2013
  3. **Review Type:** Instructional Disciplines
  4. **Program/Departments:** Theatre & Dance (10004,10006)
  5. **Authority Code:** 45-Dean, Arts and Social Sciences
  6. **External Regulations:** Yes X No
  7. **Provide a brief narrative that describes the instructional program/discipline.**

    The Department of Theatre and Dance is a vocational/transfer program of three components – Theatre/Television, Dance, and Entertainment Design/Technology. Our students are taught personal interaction and creativity for vocational training, general education and transfer placement. We are focused on critical thinking skills, personal development and an active awareness of the contribution of arts to our society through a variety of academic and kinesthetic classes.

8. **Describe how the program specifically serves students, faculty and staff:**

    We offer foundation courses that give students a cultural and artistic base for studies in humanities and social sciences. We are the portal to a world of cultures united in learning. We provide hands on training opportunities for students to learn marketable skills in communication and technology. We offer the campus community enrichment by scheduling complimentary preview matinees of our theatre and dance productions targeting the Ohlone students, staff, and faculty. We also interact with various other college disciplines, see #10.

9. **Describe how the program addresses current needs and applies current technologies.**

    Our program utilizes a variety of newer technologies that introduce our students to such classroom techniques as blogging comments, voice thread, hybrid classroom activities, an online class, and we have embraced current ipad technology as a valuable teaching tool. The EDT program teaches state-of-the-art skills using high-end technologies that will directly transfer to the workplace. We also use a variety of current software programs and equipment in the areas of lighting, video, sound recording and digital systems that we strive to continually update to keep in step with industry standards.

10. **Discuss the impact of the program on the college and/or other programs.**
Our departmental outreach focuses on themed show selection which offers not only classroom support but also interaction for such varied programs as the Nursing, History, Psychology, and English departments. We enrich students campus-wide with lively productions, published study guides and meaningful classroom visits by designers, directors and other theatre artists. TD100, TD102 and TD 109, GE/transfer courses, provide an introduction to the arts for the general student population including an interactive lab component. Our learning communities link us to other departments such as the Broadcasting, Art and Speech programs. We also provide artistic and technical support for campus-wide organizations as well as social and academic activities (i.e. Commencement, SOAR, Student Achievement Awards and Student Health Services).

11. Discuss the impact of the program on the community and the impact of the community on the program.

Our productions offer the community a rich and varied exposure to a vast array of cultural diversity which drives some show selection to reflect that very diversity of our local community. We offer open auditions for community members at-large whose professional and personal backgrounds in turn enrich our students' production experience. Our course offerings appeal to life-long learners seeking personal enrichment. Our annual high school theatre festival (second largest in California), approaching it's 20th year, brings together over 1,000 students from 8 counties in Northern California, celebrating the performing arts. Through the festival's design and acting competition process, the high school student participants are given critiques by working professionals- which helps guide them toward successful choices. In addition, we impact high school students by allocating our faculty/staff to interact with them on their campus through the Ohlone College concurrent enrollment program, which includes Irvington High, the local arts magnet high school. Recently we have had success with the use of our program as a destination for Quest students. We are extremely proud of the over 40 year history of the Summerfest Productions, with a rich variety of offerings and strong community involvement. Not only a great training ground for our best performers and technicians but also an exciting collaboration with many Bay Area actors, musicians and dancers. The Summerfest has been a familiar and successful tool in marketing the college name. (Unfortunately this program has been cut.)

- **College Mission**
  1. **Mission Statement**

   The mission of Ohlone College is to serve the community by offering instruction for basic skills, career entry, university transfer, economic development, and personal enrichment for all who can benefit from our instruction in an environment where student learning success is highly valued, supported and continually assessed.
2. **Vision Statement**
   Ohlone College will be known throughout California for our inclusiveness, innovation and superior rates of student success.

3. **Core Values, Goals & Objectives:**

   **College Core Values**
   - We provide life-long learning opportunities for students, college personnel and the community.
   - We open access to higher education and actively reach out to under-served populations.
   - We promote diversity and inclusiveness.
   - We maintain high standards in our constant pursuit of excellence.
   - We value trust, respect and integrity.
   - We promote team work and open communication.
   - We practice innovation and actively encourage risk-taking and entrepreneurship.
   - We demonstrate stewardship for our human, financial, physical and environmental resources.

   **College Goals/Objectives**
   2. **Support the economic vitality of the community through educational programs and services that respond to identified employment needs.**
   4. By 2013 provide opportunities across the curriculum for students to acquire key skill sets and concepts that will help them succeed in the workplace.
   6. **Enhance college-wide interaction with, and acceptance of, diverse peoples, cultures, arts, and perspectives.**
   1. By 2015, increase the number of course offerings which meet the General Education Plan A Intercultural/International Studies requirement.
   2. By 2015, increase the number of opportunities for study abroad for faculty, staff, and students.
   7. **Increase access to higher education of under-served and under-represented demographic groups in the District and local communities.**
   2. Annually increase retention and success rates of under-served demographic groups.

4. **Briefly describe how the program supports the college mission, vision selected college values.**

   We offer instruction for career entry with our certificates in Dance, Broadcasting and Entertainment Design and Technology (EDT) as well as an AA Degree in EDT with a concentration in a variety of technical disciplines. We offer general education courses for CSU/UC and private university transfer in the areas of Fine Arts and Humanities. Our personal enrichment commitment includes courses ranging from acting to dance to film. In our EDT Program we promote life long learning by offering the community opportunities to re-train and update their skills to facilitate career advancement. We teach teamwork and open communication skills through our collaborative
interaction with students, faculty and staff in each of our theatrical productions. We promote high standards by introducing students to high pressure, real life situations that require a focused sense of responsibility in the pursuit of quality work.

5. Briefly describe how the program supports selected college goals.

Goal 2 - EDT is a career training program that provides actual work experience and on the job training through courses that apply concepts and current technologies in lighting, sound, stage craft, and management.

Goal 6 - We will continue to include diverse cultures and arts in our selections for drama and dance productions. (see attached file, Ethnic Success-TD)

Goal 7 - We will continue to offer productions of high school core-reading curricula and present opportunities for field trip experiences for the at-risk students.

6. Briefly describe how the program supports selected college objectives.

Goal 2 - An AA degree in Entertainment Design and Technology provides a comprehensive understanding in entry level industry standards in such areas as entertainment electricity and lighting control technologies, stage craft skills and disciplines, sound software concepts and applications, and stage management practices.

Goal 6 - We have offered travel-study experiences for over 10 years and continue to actively promote a Theatre/Dance faculty to offer future travel classes and semester abroad programs.

Goal 7 - Despite current budget reductions, we will promote all of our course offerings to include under-represented groups.

- Program SLOs & Assessment
  1. Program SLO -

  Demonstrate a basic knowledge of Technical Theatre, as it relates to sound, stagecraft, and stage lighting and as working knowledge of their chosen area of concentration.

  a. Indicate program assessment strategies used.
  b. Describe the criteria and standards used to appraise student work.
  c. Enter assessment results and analyze student success in achieving this program SLO.
  d. Describe revisions in curriculum or teaching strategies implemented to
promote student success.

c. Future Action (Improvements)

2. Program SLO -

Demonstrate an understanding of how Entertainment Design is an art as well as a craft that can creatively transform a given space into anything one can imagine and in that regard, have a basic knowledge of how to do that through scenery, lighting, and sound.

a. Indicate program assessment strategies used.
b. Describe the criteria and standards used to appraise student work.
c. Enter assessment results and analyze student success in achieving this program SLO.
d. Describe revisions in curriculum or teaching strategies implemented to promote student success.
e. Future Action (Improvements)

3. Program SLO -

Demonstrate a basic understanding of how to creatively express ideas in terms of design and operation of scenery, lighting, and sound as it relates to the entertainment industries of stage, television, and live and recorded events with a working knowledge of their chosen concentration to enter the job market.

a. Indicate program assessment strategies used.
b. Describe the criteria and standards used to appraise student work.
c. Enter assessment results and analyze student success in achieving this program SLO.
d. Describe revisions in curriculum or teaching strategies implemented to promote student success.
e. Future Action (Improvements)

4. Program SLO -

Students are presented with measured points of skill assessment leading to an overall skill level based on the specifics of the class curriculum. Most of these are performance based skills, while a few remain traditionally academic.

a. Indicate program assessment strategies used.
   i. Skills Assessment
b. Describe the criteria and standards used to appraise student work.

Each course sets up measuring points of skill demonstration specific to the discipline being studied. As an example, a theatrical performance course would begin with monologues, continue with improvisational open scenes, move to small scripted scenes presented in classroom circumstances and culminate with a more sophisticated literature based scene in public performance. Evaluations are varied: oral discussions within the classroom, performances in front of an audience, written evaluations by peers and faculty and published reviews. For a technical class, students begin with identification and safe and proper use of equipment. They would use of that equipment in lab situations. Students are assessed through quizzes, exams and
observed/evaluated work on staged productions.

c. Enter assessment results and analyze student success in achieving this program SLO.

While the ebb and flow of student numbers and quality/commitment will always be a constant, our shared evaluations improve annually. Our project/performance completion and quality in each class has improved as based on published grade rosters we share in department meetings. The percentage of students completing the material, from first assignments to the final projects grows with each semester. We document that success in programs printed for the evenings public performances (the class final) of each performance class. The level of success is evident by the material and performances themselves. Our Winter Dance Showcase (the fall dance class finals) has outgrown its allotted number of performances and elevated in quality to the level of now being a standard department public offering.

As we focus our students' direction towards university entry and professional connections, we are proud to number many of our alumni as working onstage as directors and actors (Theatreworks, Broadway, ACT, and in film work at Columbia, Focus Productions, Touchstone) as well as union technicians and entertainment technology professionals (Disney, Universal, Great America, SF Symphony, Royal Caribbean cruise ships and national music tours like Bruce Springsteen). Each year our transferring students continue to be accepted into such prestigious programs as UCLA, UC Irvine, Cal State Fullerton, CSU Long Beach, San Jose State University, Expression College, Full Sail, Academy of Art, Yale University and the MFA program at American Conservatory Theatre. Our continued participation in the American College Theatre Festival (ACTF) has honored numerous student actors to participate in the Irene Ryan Acting Competition which has taken us to the semi-finals (top 30 out of over 400 colleges anOur most recent submission, "Servant Of Two Masters" was highlighted for it's connection to the deaf community because one of the featured actors was a deaf student that utilized a deaf interpreter to portray his character onstage. Our students are provided the opportunity of ACTF annually as part of our program's student learning outcomes.

d. Describe revisions in curriculum or teaching strategies implemented to promote student success.

We are committed to our professional alliances and bring in professional guest lecturers into the classroom to expand the knowledge and skills of our students. The annual participation in ACTF conferences and United States Institute of Theatre Technology (USITT) lead our participating instructors to bring fresh ideas and techniques back into their current curriculum. We also continue our department-wide "Open House" as a way to introduce ourselves, our production plans, our classes (and our current students) to the new students in a enlightening evening of activities and information. Also faculty
sabbaticals and workshops have increased networking and beneficial idea exchange with working professionals in LA, SF, NYC and Europe.

**e. Future Action (Improvements)**

5. **Program SLO -**

**Demonstrate clear and cooperative communication in work ethics and educational goals.**

a. *Indicate program assessment strategies used.*
   i. Performance Assessment

b. *Describe the criteria and standards used to appraise student work.*

Student performances are evaluated by faculty based on performance standards set in classroom lectures. Many assignments are focused on methods of preparation and collaboration and require both in class and extra curricular participation between different combinations of students. Work includes, but is not limited to, project selection, in-class rehearsal and analysis, outside classroom rehearsal and evaluation and a series of research options and requirements.

c. *Enter assessment results and analyze student success in achieving this program SLO.*

Faculty meets weekly to discuss and analyze departmental issues. A recurring topic is the sharing of ongoing strategies and results within each course. We share specific assignments, overview of course material and isolated student examples in an effort to continue to analyze and evaluate our individual processes to pursue this goal department-wide. We have found that the climate of the community college student on our campus continues to be lacking in basic collaboration and communication techniques. Add to this challenge the growing disparity of cultural, experiential and geographic commonality among students. We find ourselves in a position of teaching social remediation, often introducing students to collaborative critical thinking, which was not the case more than 20 years ago. So, while the end result of students’ abilities to collaborate easily and effectively is less than the past, we find consistent levels of relative accomplishment based on the rubric of arcing the students’ collaborative abilities from the beginning to the end of the semester in all classes. Our students’ official and informal verbal and written evaluations of our work also reiterates this evaluation. Our internal learning community models are demonstrating success. Our interdepartmental registration of dance students in technology classes and acting students in dance and technology classes has jumped 400% in the last few years. The smaller components (TD-110/TD-119) have demonstrated a growth in both numbers and quality. TD-120 (Student Repertory Company) has grown from limited student designers to a full collaboration between lighting students (TD-172) each designing 2-3 projects in unison with the
directing students (TD-119). TD-172 also now collaborates with student choreographers in Dance Productions (TD-121 series) and Jazz Rock Combo final performance (MUS211BL), providing several points of observation and analysis. Our collaboration between Theatre and Athletics has developed from 3 student athletes in one Acting for Camera class (TD 114) into three complete classes that include mostly student athletes ranging from baseball to water polo. Unfortunately, recent budget constraints resulted in the cancellation of one of these sections. Student performances are video recorded and have demonstrated a clear growth in quality. Student surveys explain that “word-of-mouth” and “friends observing the students work on DVD” more fully prepare the “outer circle” of students entering our performing arts program for the instructional opportunities we present. Social media allows for much more monitoring and student to student contact outside of class. Cell phones, previously restricted from all classroom visibility, now present an immediate method for students to connect at start of class to confirm attendance, tardiness and alternate meeting times and spaces. Unfortunately, absenteeism still affects the performance process as a whole on in-class work days for those left without partners in attendance. We have devised a series of alternate daily written and active work assignments that can allow the stranded students to continue their progress.

d. Describe revisions in curriculum or teaching strategies implemented to promote student success.

We have adopted several changes in our procedures:

1. We have adopted a fuller inclusion plan of acknowledging diversities in background at the beginning of each semester.

2. We have extended the use of departmental duplicating equipment to include in-class student needs.

3. We have extended in-class rehearsal time to allow for student challenges, such as meeting physically outside the formal instruction environment.

4. We have been creative in expanding classroom meeting spaces for students.

5. We have developed the High School Theatre Festival to include more opportunities to allow student-to-student collaboration with updated communication technology, including social media.

6. We have committed to our annual participation in the American College Theatre Festival, allowing for students to collaborate on
projects on a statewide level, which may lead to the national level and national exposure.

7. We are opening up opportunities for collaboration between classes. Our Student Repertory Company (TD-120) collaborates with Lighting class (TD-172). Our Student Choreographers (TD 149) collaborate with EDT students (TD 152 and TD 172) in applying lighting design concepts through dance production. Also, the Acting class (TD-110) regularly meets with Directing (TD-119) on small assignments, longer projects and the final.

8. We have introduced hybrid classes utilizing new technologies to get more interaction with our students, as well as an online class. Blogging has replaced some classroom discussions, leaving more hands on time in the classroom.

e. *Future Action (Improvements)*

6. **Program SLO -**

**Demonstrate responsibility and leadership skills in meeting deadlines, working independently, and commitment to academic goals.**

a. *Indicate program assessment strategies used.*

   i. Culminating project

b. *Describe the criteria and standards used to appraise student work.*

Students are regularly accountable for responsibility and leadership on a daily basis in all classes with a laboratory component – approximately 95% of our program. Criteria include discussion participation, homework accountability, assignment assessment, and project design, process and completion.

c. *Enter assessment results and analyze student success in achieving this program SLO.*

Most performance skill based courses have internal periodic assessments within the classroom context that build to a public performance of the material. The quality and level of performance based on personal commitment and strength of leadership is implicit in all assignments for the faculty and observers to evaluate. In faculty discussions, we are in agreement that personal accountability and command for leadership has lessened over the years in general with students. Therefore we allot much of our instruction time to enforcing these principles with as many assignments and points of accountability as possible.

As with collaboration, we see an unsteady but consistent growth in this area as relative to society at large. We also have tracked and studied our
continuing students in their pursuit through the program developing individual study plans to further expand these standards.

As with collaboration, when in-class supervised workshops on performance material does not achieve 100% attendance, the process is threatened for those students left without a complete team. By promoting “leadership” responsibilities in the class syllabus and clearly articulating and adhering to a more complete calendar breakdown of daily goals, our students have become more pro-active in taking responsibility for their own progress. We have opted for faculty modeling of student pairing/teaming on the first projects/assignments and then supervise student-based teams. This is evident in design/tech as well as performance. For example, in Student Repertory (TD-120) students form production teams for each student project. These teams include lighting design students from the TD-172 class. By creating these teams, students are put into leadership roles and encouraged to work collaboratively to achieve a collective goal. Evident in the growing distance between the best and worst of projects and assignments, students have demonstrated that the leaders are attracting other leaders and the students with mixed commitment also find each other paired together. The more public and observable the student’s history of commitment, the closer she/he is to attracting another student of the same commitment level. Performance observations and analyses confirm this in-class pattern. We also offer opportunities to demonstrate leadership and responsibility in classes offered (Directing, Choreographing, Stage Management) Leadership classes (i.e. TD-119, TD-181, TD 179, and TD 149) have thrived and continue to grow in complexity of assignments as evidenced in the evaluation of those assignments. For example, the length and difficulty of material chosen for public performances (Student Repertory Company) is growing annually. Also, incoming students wanting to participate in leadership roles has grown 50% in the few years, and has stayed steady to this day.

Department projects (High School Theatre Festival, American College Theatre Festival, employment) have also seen a growth in leadership applications and observable student accomplishment. For example, Festival Central (the informational hub of the 1,000 student recruitment activity) has evolved from an associate student support group to an independent information sharing and decision making body, completely comprised of students. Dozens of documented situations of conflict have been successfully avoided and/or solved by the student leaders chosen to direct the Central office, supervise as "Building Captains" and orchestrate the computer accountability in tabulations. These are non-pay, non-credit volunteer positions for which the applications have risen from 5 to 17 since 2004.

Our largest projects would be our annual offerings of featured productions. In this production/lab model, under faculty supervision, students take leadership roles in a practical hands-on environment. These roles have a direct impact on the success of these production projects and are witnessed
not only by faculty but their peers and paying audiences. We have observed that students in leadership roles will be models to underperforming members of the production team and help them to perform better-sometimes reassigning them to more suitable roles within the team. In this scenario all students benefit. The leader gets the invaluable experience of problem solving using communication skills and the other student learns from the leader how to become a more successful contributing member to the team. We have observed that the less skilled student in this scenario often will seek more responsibility in future projects, achieving more success and more self esteem.

d. Describe revisions in curriculum or teaching strategies implemented to promote student success.

We will continue to evaluate the nature of our incoming students, follow our continuing students and set aside time and opportunities to evaluate departmentally our specific courses and teaching techniques to evolve with the ever-changing nature of our students and their needs. New methods are blogging through a hybrid course, use of cell communication between students, online classes, internet posting of classroom materials, observations of ratemyprofessor.com (although it is unscientific it does capture some of the flavor of our work). Internet resource searching has become a prime example of of new way of having students obtain fresh and timely materials for the classroom.

e. Future Action (Improvements)

• SLO Matrix

*Key: I-Introduced, P-Practiced with Feedback, M-Demonstrated at the Mastery Level*

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### SLO Matrix Comments

#### Course SLO & Assessment

**TD 142A Introduction to Jazz Dance**

1. Demonstrate physical progress toward proper body alignment, strength, coordination, and rhythmic ability to execute the technical skills as listed in the course outline.
2. Define and identify Jazz I terminology.
3. Evaluate their personal response to a jazz dance performance in terms of
choreography, music, technical performance of dancers, and theatrical elements such as
costumes, scenery, and lighting.
4. Memorize and perform beginning level jazz choreography.

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<th>Describe the criteria and/or performance standards used to appraise student work.</th>
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<th>Enter assessment results and analyze student success in achieving course SLOs.</th>
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<tr>
<td>I will include the rubric in the course syllabus to notify students of the criteria upon the first day of instruction.</td>
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TD 121A Dance Rehearsal and Performance
1. Demonstrate, through performance, the techniques and skills necessary for the dances as created by the choreographers.
2. Differentiate the objectives between staging, technical and dress rehearsals, and performances.
3. Understand and apply the principals and protocol of theatrical production including appropriate use/respect of the facility, commitment to strike, and allied technical/promotional commitments.

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<tr>
<td>Rubrics</td>
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<td>Culminating Project</td>
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<tr>
<td>Performance Assessment</td>
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<td>Skills Assessment</td>
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<th>Describe the criteria and/or performance standards used to appraise student work.</th>
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Implementation Plan
Timeline:

Key/Responsible Personnel:
_Walt Birkedahl and Janel Tomblin-Brown_

**TD 152 Introduction to Stage Lighting and Sound**

1. Identify and use lighting equipment in a safe and appropriate manner which includes a basic understanding of electricity to produce the medium of light as an artistic tool in the interpretation of an idea or thematic concept in a theatrical work.
2. Demonstrate an understanding of basic sound concepts as well as the ability to identify basic sound equipment and an understanding of its use and how it applies to the interpretation of the thematic content of a theatrical work.
3. Observe and interpret the natural environment as it applies to the senses of sight and hearing and apply those concepts and practices of observation and imagination to express a theme or idea.

**Indicate planned course assessment strategies**

**Describe the criteria and/or performance standards used to appraise student work.**

**Enter assessment results and analyze student success in achieving course SLOs.**

**Describe revisions in curriculum or teaching strategies implemented to promote student success.**

see attachment TD 152-2012

**Future Action (Improvements)**

- **Student Achievement:** A series of measures including course completion, course retention, persistence, program completion, and others.
  1. List expected student achievement outcomes:
  2. Analyze changes in data, identify trends, and provide possible contextual explanations for each measure used. (Example measures include: course completion, course retention, persistence, program completion).

The Annual FTES seems to show a pattern that relates to the number of full time faculty members in our department. In academic year 2007-2008, we hired a full-time faculty member in EDT and were able to offer more classes, which resulted in a marked increase of FTES. In 2010 we lost a full-time faculty member due to retirement, which resulted in a dip in our FTES. This pattern indicates that the number of full-time faculty members in our department is a direct link to our Annual FTES (see attached Annual FTES-2012).

In the time since the Annual FTES document was published, we have lost yet another full-time faculty member. We expect that the most current statistics, despite our best efforts, will resemble a number even lower than what is currently stated.
Attached are the Concurrent Enrollment statistics and the Ethnic Retention statistics. The concurrent enrollment statistics are difficult to decipher and we believe that is because there are three separate programs within one department (Theatre Arts, Dance, and EDT). However, we noticed that there is a pattern in the Ethnic Retention data that shows a higher student success rate in the spring semesters than in the fall semesters, until 2010. We attribute this to the budget constraints that forced our department to reduce class offerings (See attached, TD Concurrent 2012, and TD Ethnic Retention 2012).

3. Analyze program budget trends and expenditures. Comment on how the program can best use budget resources.

We are operating on about the same amount of funds that we were allotted when the Smith Center for The Fine and Performing Arts was first opened. Since that time, we have added a vibrant Dance program and Entertainment and Design Technology program, and still, our budget has not increased enough to adequately support our growth. In order to facilitate success in our growing programs, faculty and staff are forced organize fundraisers and seek sponsors, which takes away from our focus on student learning.

To help offset our budget constraints and increased costs, we have sought resources such as the Perkins Grants and ASOC funding. For example, our EDT program, as a member of Career Training Education (CTE), has received funding from Perkins Grants to upgrade technical equipment and technologies to current industry standards that will prepare our students for the marketplace. This continued funding is crucial to stay current with technologies in the EDT industries and the success of student learning. In addition to the Perkins Grant, we have successfully applied for, and received, modest funding from Associated Students of Ohlone College (ASOC) that is necessary to offset increased costs of our Annual High School Theatre Festival (the 2nd largest of its kind in the state), which introduces Ohlone College to a plethora of students from High Schools throughout Northern California.

4. Analyze the program's current use of staff, equipment, technology, facilities, and/or other resources. Comment on how the program can best use these resources.
5. Describe any additional notable program achievements (optional).
6. Additional Program Table Data
7. Future Action
   Strategies to improve student achievement indicators. Specify.

We plan to establish AA degrees in both Theatre Arts and Dance by 2014. We believe that students will be inspired to complete these degrees, resulting in an increase in college transfers to CSU's and UC's.

- Program Analysis
  After assessing student learning outcomes/impacts, student/program achievement,
and the status of previous program improvement objectives (PIOs), analyze the
data and any identified trends, and summarize your findings. Use these data and
trends to prioritize, revise, or develop new PIOs

1. Describe program achievements and successes.

Our students are our focus and this focus is diverted by non teaching
functions and inability to spend maximum time with them. Despite budget
cuts, our programs continue to increase enrollment, especially in the EDT
Program. The EDT program has increased its stature in the professional, and
student, community by acquiring working professionals as part-time faculty.
As a result, union professionals in this field are taking our classes to upgrade
their skills to current standards, which in some cases, meet the professional
development requirements. By offering coursework that meets professional
standards, we have established our EDT program as a destination for working
technicians wishing to upgrade their skills to facilitate career development.

We plan to enrich our student's production experience by continuing our
participation in the Kennedy Center American College Theatre Festival
(KCATCF). This program opens opportunities for student recognition and
regional and national exposure. This also connects them to CSU's and UC's
that offer degrees in Theatre and Dance.

We plan to continue our inter-departmental class associations so students can
learn from each other in leadership roles. We also plan to continue our
association with other departments (TV, Music, Speech, and Art) in technical
classes so students can gain experience in varied areas of live and recorded
performance.

2. According to the evidence, what are the areas needing improvement?

1. We need to replace both of our full-time faculty positions that were lost
due to retirement. We are a department of three programs,
Theatre/Performance, Dance, and Entertainment Design and Technology. We
are currently operating without any full-time faculty in Theatre/Performance.
This is NOT sustainable.

2. We need more time devoted to teaching, and less to fundraising. This
would help to insure student learning outcomes. More teacher/student
interaction always manifests itself in higher scores, higher success and
student growth.

Program Improvement Objectives:
1. Objective:

Increase opportunities for students to complete transfer patterns for Theatre and
Dance.

a. Action Plan
   Year 1:

Create CSU/UC AA Transfer degree in both Theatre Arts and Dance.
Year 2:
Complete the process as needed.

b. Staffing
Year 1:
Duplicate from PIO #1

c. Equipment (Include items that fit under department budget codes)
Year 1:
Duplicate from PIO#1

d. Technology (Include items that fit under IT budget codes)
Year 1:
Duplicate from PIO#1

e. Facilities (Include items that fit under the Facilities budget codes)
Year 1:
Duplicate from #1

f. Assessment Plan: List Assessment Strategies
Year 1:
Continually assess the progress of this ongoing process.

g. Which college goal(s) does this program improvement objective work to achieve? Clearly describe how your PIO will help achieve one or more of the college goals and objectives, has impact beyond the particular department, and contributes to student learning/success.
4. Use human, fiscal, technological, and physical resources responsibly, effectively, and efficiently to maximize student learning and achievement.

Rationale:

Ohlone College is uniquely different in that we are the owners of a well equipped and modern theatre space with adequate equipment, better designed and equipped than all of the bay area universities. With proper budgeting and administrative support we could create the premier bay area theatre program.

2. PIO Assessment
a. Enter assessment results with analysis.
The degrees were in process, but not completed, by faculty members that have since retired. Our new target date as listed in our PIO is to complete the AA degree in Theatre Arts by Fall 2013, and the AA degree for Dance by Fall 2014.

b. Describe how PIO achieved one or more of the college goals and objectives, had an impact beyond the particular department, and contributed to student success/learning.

Without the ability to replace two full time faculty members, our resources are mostly spent on student contact and instruction. The result of this particular PIO is still to be determined. Once completed we predict this PIO will be in sync with college goals #1, #2, and #6.

c. Analyze the impact of reallocation or addition of resources. If money or resource was not used, give rationale.

The impact of the AA degrees will substantially improve the quality of our transfer programs and to CSU's and UC's. However, without the replacement of our 2 full-time faculty members, the courses necessary to complete these degrees will not be available in a timely manner.

d. Future Action
   Current level of focus maintained. Describe.

   See above.

1. Objective:

   Increase the audience attendance at academic department performances in the Smith Center to enhance the student performance experience as well as increase revenues for program support.

   Potentially the highest revenues that the Smith Center can generate should, and could come from the academic programs for which the Center was initially funded, designed, and built.

   a. Action Plan
      Year 1:

      Hire a public relations person to create and begin implementing a comprehensive strategy for expanding the audience for the department. The goal would be for this person to create a sustained program that could
markedly improve the long-term financial outlook of the department, apart from student enrollment and state funding. Needs would include an office, computer set-up, and IT help in developing databases of both press and patrons, and ongoing support with data entry as the audience grows. This person would need a budget for research and development.

1. Develop relationships with local and wider Bay Area press (as well as theatrical and academic trade press) first by simply accustoming them to receiving press releases regarding Ohlone productions on a consistent basis, developing pitch letters that provide angles for stories about Ohlone Drama, and then establishing personal contact with reviewers and inviting them to selected productions. A data-based press list/fax or email list would be developed. (A separate, parallel program would be developed for the High School Theatre Festival.)

2. Develop back-up materials of a press kit, photo archive, and website link.

3. Develop a schedule for creating and disseminating printed advertising materials for each production, with the goal of creating a coordinated look across posters, postcards, and show program, eventually establishing an alliance with Ohlone’s graphic arts program.

4. Develop a fundraising plan with the goal of creating ongoing revenue and developing a repeat audience and perhaps an endowment for Ohlone Drama. This plan would outline financial needs, establish short-term and long-term goals, identify possible sources of donations, both corporate and individual (with the goal of finding one important corporate angel). The plan would include development of a master list of previous patrons, create a plan for honoring donations (outlining levels of giving and naming them), and creating an outreach system so patrons are apprised of upcoming productions and are invited to fundraising events.
b. **Staffing**  
   *Year 1:*  
   Hire personnel as described in action plan.

c. **Equipment (Include items that fit under department budget codes)**  
   *Year 1:*  
   Use of existing equipment.

d. **Technology (Include items that fit under IT budget codes)**  
   *Year 1:*  
   Purchase additional computers and software specific to this task.

e. **Other (Include other resources needed)**  
   *Year 1:*  
   cash

f. **Assessment Plan: List Assessment Strategies**  
   *Year 1:*  
   Record and evaluate the changes in audience attendance, box office revenues, etc.

g. **Which college goal(s) does this program improvement objective work to achieve?**  
   Clearly describe how your PIO will help achieve one or more of the college goals and objectives, has impact beyond the particular department, and contributes to student learning/success.  
   1. Through innovative programs and services, improve student learning and achievement.  
      **Rationale:**  
      Fundraising takes up a considerable amount of faculty time. With a wider audience base, the department productions will increase their self-generated revenue. This will ultimately lead to the faculty spending much less time on fundraising. Our students would benefit greatly if faculty can free up time to fully focus on teaching and expanding our multi-faceted programs.
6. Enhance college-wide interaction with, and acceptance of, diverse peoples, cultures, arts, and perspectives.

Rationale:

The overall goal is to achieve a wider audience base which will lead to a more ethnically and culturally diverse audience. By doing so, we will increase department community outreach which will lead to an increase of self generated financial resources for the department through ticket sales. Achieving this objective will serve to expand our audience and thus give us resources to expand our culturally artistic offerings to those audiences. A good number of our students come into our program from the community. As we increase our multi-cultural audience base we will increase our multi-cultural student base. As innovators in creating artistic performance experiences, faculty staff and students would have the resources to expand their multi-cultural expression through performance projects and productions.

2. PIO Assessment
   
a. Enter assessment results with analysis.

   The funding for this PIO has not become available. Therefore this position, which is still desperately needed, is still an active PIO. The target date for this PIO is undetermined pending funding for this part-time position.

b. Describe how PIO achieved one or more of the college goals and objectives, had an impact beyond the particular department, and contributed to student success/learning.

   As stated above, this PIO is currently stagnant, but, once funded, has the potential to pay for itself, both fiscally and in the improvement of the standing of the college and the community at large. This position will support college goal #6 by exposing more students and people in our community to the diverse cultures through arts and performance offered by our programs.

c. Analyze the impact of reallocation or addition of resources. If money or resource was not used, give rationale.

   The result of this particular PIO is still to be determined. Once completed we predict this PIO will be in sync with college goals #1, #2, and #6.

d. Future Action

   Current level of focus maintained. Describe.

   See above.

1. Objective:

   Provide students with increased opportunities to engage in high quality academic and performance experiences with a full compliment of coursework as part of their academic plan leading to student success and UC/CSU transfer.
a. *Action Plan*

*Year 1:*

1. Campaign to, and get approval for, the replacement of BOTH full time faculty positions in theatre. Due to retirement, we have lost 2 full-time faculty members that are crucial to our program. It is most urgent to replace BOTH full-time faculty positions in order to serve the student's needs and facilitate the growth of the three programs within our department.

2. Increase college awareness that our current budget is insufficient to adequately cover the costs of running an active production program.

3. Clarify that external fundraising is a distraction to the educational goal of the department, keeping us from more important tasks like creating AA degrees in both Theatre Arts and Dance.

4. Identify other sources of income and specifically request higher budget levels to support our program growth, needs, and student success.

5. Implement a more technologically up-to-date promotion campaign for productions which includes social media. Continue to lift the visibility of the unfunded Summer Musical (Summerfest) that was historically a community mainstay.

*Year 2:*

1. Assess the direction of our program with the 2 new Theatre Arts faculty and determine a 5 year plan to accommodate Measure G's Arts Building addition and a return of the Fall production to the Jackson Theatre.

2. A Theatre Arts AA degree in place, develop a degree transfer plan with CSU's and UC's.

3. Continue our practice of utilizing internal production resources, through recycling materials, to support ongoing productions.
4. Continue the campaign for the Summerfest Musical's return with another small production to complement the drive. Plan for summer courses that will lead to the regeneration of Summerfest.

**Year 3:**

1. A Dance AA degree in place, further develop a degree transfer plan with CSU's and UC's.

2. Implement the beginning of our 5 year plan to accomodate Measure G's Arts Building addition, which will include a return to the Jackson Theatre for the Fall theatre production.

3. Offer summer courses in performance and theatre technology that support the production of a Summerfest.

**b. Staffing**

**Year 1:**

1. Replace BOTH full-time faculty positions that were lost due to retirement.

2. Per our last two Program Reviews, hire new full time Makeup/Costume faculty, hire half time theatre technician.

3. Increase the budget that supports the hiring of outside contractors that teach seminars and workshops. This will expose our students to professional actors, dancers, and designer/technicians and inspire their success.

**Year 2:**

1. Hire additional contracted staff to support the work load increase of the current theatre technician that is inevitable with the Measure G Arts Building addition.

2. Add a part time public relations position directly related to the promotion of the Department, it's Programs, and it's productions.

3. Maintain staffing.
Year 3:
1. Maintain our staff

c. Equipment (Include items that fit under department budget codes)

Year 1:

2. Purchase a 50" wide screen televisions with DVD player for acting classes in the Nummi and SC144.

3. Computer upgrades for staff and faculty (2 faculty, 1 staff).

Year 2:
1. 

Year 3:
Purchase up to date laptop computers, and software upgrades for all computers in the Theatre offices and classrooms.

d. Technology (Include items that fit under IT budget codes)

Year 1:
Entertainment Design and Technology Program needs:

1. Need to upgrade technology equipment for rigging hardware.

2. Need 8 new intelligent lights for classroom instruction.

3. Need smart room equipment for SC-202 as listed earlier.

4. Need LED panels for projection technology that meet current standards.

Year 2:
1. Continue upgrade in projection technology per previous years requests.
2. Update EDT training to include media server, controller into coursework and production work.

Year 3:
1. Continue previous years request.

e. Facilities (Include items that fit under the Facilities budget codes)
   Year 1:
   1. Additional classroom/rehearsal spaces are needed so that our performances/productions do not evict students and other teachers from classroom activities. This would be the reconfiguration of Building 2 as mentioned in the recent Master Plans. (see attached file -OC Master Plan)

2. We desperately need additional storage space. Current storage is inadequate and not cost effective or student friendly. Currently unused houses on campus could be used for short term storage.

3. An ongoing problem is sufficient lighting for instruction. Our dance studio (room SC-174) as well as Studio B (room SC-144) are in need of adequate energy efficient (and permanently installed) classroom lighting. The current lighting is wholly inadequate for even general classroom instruction.

Year 2:
1. A technology learning lab space is needed to allow increased student learning in a permanent space.

f. Assessment Plan: List Assessment Strategies
   Year 1:
   Student feedback, monitor student enrollment and retention.

g. Which college goal(s) does this program improvement objective work to achieve? Clearly describe how your PIO will help achieve one or more of the college goals and objectives, has impact beyond the particular department, and contributes to student learning/success.
1. Through innovative programs and services, improve student learning and achievement.
Rationale:
The high school theatre Festival improves student awareness of Ohlone College in our community and in the greater bay area.

Technology equipment and software upgrades in the EDT Program will allow students to practice and learn skills that are applicable to the current entertainment design and technology marketplace and provide opportunity for theatre arts and dance students to experience, and practice, performance with theatrical design elements.

2. PIO Assessment
   a. Enter assessment results with analysis.

   We believe this PIO has been communicated, but we'd like to reinforce it. We are in a more urgent state due to the reduction of two full-time faculty members and fiscal resources. Also the costs of materials for a production programs have increased.

   b. Describe how PIO achieved one or more of the college goals and objectives, had an impact beyond the particular department, and contributed to student success/learning.

   Fundraising pulls faculty and staff away from student and classroom focus, students get less faculty time between classes, office hours, etc.

   c. Analyze the impact of reallocation or addition of resources. If money or resource was not used, give rationale.

   Increased funding of at least 30% would allow further growth of production values which would directly relate to our ability to attract more students as well as audience members, while supporting our current students with appropriate materials and resources for both the classroom and staged productions. These relate directly to college goals #1, #2, and #6.

   d. Future Action

   Strategies to promote improvements. Specify.

   1. Try to increase administrative awareness of our budget needs.

   2. Request an increase in our Theatre and Dance Department budget.

   3. Request a source for fundraising besides full-time faculty members.

   4. Request an annual donation from the Foundation.

   5. Continue to work on the AA degrees in Theatre Arts and Dance to fortify our academic standing and CSU/UC transfer.
• **Outside Review Results** 02/15/2012
  1. List each team members name and title.
     None.
  2. Discuss key feedback provided by team and how it was incorporated into the report.
     None.

• **Attached Files**
  1. [Annual FTES T and D-1.doc](#)
  2. [Ethnic info T and D-2.doc](#)
  3. [Ohlone College Master Plan-LINK.doc](#)
  4. [FTESconcurrent2012.doc](#)
  5. [TD EthnicRetention2012.xls](#)
  6. [EDT Promotional Video Link1.doc](#)
  7. [Course Assessment142A-2012.docx](#)
  8. [Annual FTES 2012.doc](#)
  9. [TD121A-2012CourseAssessment.docx](#)
 10. [TD 152 Assessment in a Box, Version II.docx](#)