

PROGRAM REVIEW
SELF-STUDY REPORT

THEATRE

2015-2016 (Completed April 2017)



This page intentionally left blank

CONTENTS

Introduction -----1

Curriculum Development, Assessment, and Outcomes ----- 12

Student Equity & Success-----191

Program Resources ----- 23

Programmatic Goals & Planning -----25

Signature page----- 30

Appendixes-----31

Finding Data for Self-Study ----- 43

INTRODUCTION

SELF-STUDY TEMPLATE

Introduction

The Theatre Department straddles the worlds of civic involvement and academia. Over the past four decades the Solano College Theatre (SCT) has educated many students and created beautiful, intriguing theatre. SCT has trained countless young student actors and technicians. SCT has honored the scholastic needs of Solano College students and is a civic leader in the regional theatre industry.

For many years, the Solano College Theatre Association (SCTA), a non-profit 501C3 organization, operated and managed the theater department programs, facility and productions. The 1200 building, housing the theatre, was initially part of the Measure G fund remodel plan. However, though the building was first on the list to be remodeled, progress was halted when the State froze the funds. Additionally, during the recession years, 2008-2012, the college administration needed to determine cost-saving goals; it was deemed in 2012 that the SCTA was no longer an economically viable agreement for the college to maintain, thus eliminating the contract with the SCTA.

The SCT restructured in a brand-new way. The current theatre department shifted to a ‘student-driven’ model, in which all production work is generated from class activities, under the instruction and guidance of faculty and staff members.

In 2013, Solano county voters passed Measure Q, which --along with the state-- finally provided the funding for the 1200 Theatre Building Remodel Project. The 1200 theatre building is currently under construction with plans to officially open in fall 2017. In the interest of maintaining student continuity, SCC approved the hiring of two full time tenured faculty and one part time staff. To date the staff of the theatre department has three full-time employees: Darsen Long, Professor of Technical Theatre, Christine Mani, Professor of Acting/Directing, and Darcia Tipton, Theatre Technician. We also have three Adjunct Professors: Rebecca Valentino (Costume Design/Make-up Design), Carla Spindt (Acting/Directing/Online Classes) and Dyan McBride (Acting/Directing).

According to the Solano College catalogue, the SCT program is designed to “provide a foundation for the student who wishes to enter the entertainment industry.” Since 2012, SCT has created a new way of looking at the theatre student at Solano Community College. Therefore, we now offer an Associate’s Degree of Arts in Theatre, with both an acting emphasis and a technical emphasis, and a Career Tech Certificate. We present a path for students to obtain theatre units to transfer to a four-year university, to gain internship positions or jobs in theatres, or to receive training to work in the technical theatre industry. We also provide general humanities courses for non-theatre majors. In short, we meet a variety of industry demands, offer transfer models, provide for students’ online and on-campus learning needs, and bestow an A.A. degree and a Technical Certificate to students who complete their units.

Over the last four years Solano College Theatre has faced many challenges such as the lack of a central building (which has led to community and student confusion), constant downsizing/moving of stock, and the loss of many employees and programs. We have also had to find ways to keep our students working on their areas of emphasis in theatre while complying with strict repeatability issues that don’t always understand or address the needs of the arts. Luckily with the guidance and support of the

current dean, the excitement surrounding the new facility, students returning to the theatre program (and its social clubs), and the dedication of our faculty and staff, Solano College Theatre looks forward to once again becoming a great training ground for talented young artists and creating powerful theatre education in Solano County.

1.2 Relationship to College Mission and Strategic Goals.

The Theatre department’s mission closely aligns with that of the college. We educate an ethnically, sexually and academically diverse population of students to help them obtain their educational goals. We provide workforce education and training, transfer level education, and innovative hands-on theatre experiences. Theatre faculty work at the college, and also professionally. Students are offered multiple opportunities to gain experience in a professional setting.

Table 1. SCC’s Strategic Directions and Goals

Goal 1: Foster Excellence in Learning
<p>Obj. 1.1 Create an environment that is conducive to student learning <i>Program Evidence:</i> Our program creates a complete theatre experience using multiple facets of the industry, in both technical theatre and acting/performing. Course content includes beginning and advanced acting and technical design and application, including design in costuming. Our classes speak to the methods and practices of the theatre industry and prepare students for transfer.</p>
<p>Obj. 1.2 Create an environment that supports quality teaching <i>Program Evidence:</i> Through the development of standardized curriculum, courses meet the CID and transfer models for theatre. The department utilizes college resources to help improve instruction, including keeping up to date on technological advances on campus through professional development days, as well as regular Theatre Department meetings to make sure we work together professionally as a team. Because of these team meetings and consistent instructor contact via email/phone/text, we are able to support all students across the different theatre classes, and create a cohesive message for the theatre department faculty and students. The almost finished theatre renovation will also greatly increase our ability to teach the technical arts and have complete programs for our students.</p>
<p>Obj. 1.3 Optimize student performance on Institutional Core Competencies <i>Program Evidence:</i> Theatre syllabi clearly state SLO’s and guidelines for students. Currently SLO and PLO assessments are being updated and reevaluated for all our classes. We do meet CSU and UC transfer criteria, including those in English and Math.</p>
Goal 2: Maximize Student Access & Success

Obj. 2.1 Identify and provide appropriate support for underprepared students

Program Evidence: Many theatre courses have prerequisites to help ensure students are prepared for the requisite skills. Office hours and lab time are used to maximize success, as well as the opportunity to get involved in the Drama Club, which allows students more performance and technical design opportunities. Part of our curriculum also includes opportunities to access local and regional theatre through field trips and class assignments, which allows students a greater understanding of the professional world of theatre.

Obj. 2.2 Update and strengthen career/technical curricula

Program Evidence: A new CTE program in technical theatre has just been submitted. The creation of the A.A degree with a technical emphasis and the Career Tech Certification are major accomplishments. The upgrade and remodel of the theatre building will expose students to current technical equipment in a safe environment.

Obj. 2.3 Identify and provide appropriate support for transfer students

Program Evidence: With the addition of the AAT degree, we are now aligned and articulated with CSU and UC transfer models and continue to teach courses at a transfer level in both acting and the technical fields. We are looking to increase student and counseling awareness of our program, classes and requirements. *(See Table 7, Short and Long Term Goals)*

Obj. 2.4 Improve student access to college facilities and services to students

Program Evidence: We currently produce two shows per year and just created three new performance/acting study class options to allow for greater opportunities for student performances (available to offer as of Fall 2017). We will soon be opening our renovated facility, which will not only increase the technical aspects students can study, but will also increase our ability to offer more varied classes simultaneously with the new spaces available. Drama Club allows students access to more performance and technical work opportunities in their shows, as well as workshops in many fields of study beyond our full classes (such as stand-up comedy, auditioning workshops, etc.) We help students find Summer and on-campus theatre work and internships. We also keep students apprised of industry workshops, auditions, work and performances.

Obj. 2.5 Develop and implement an effective Enrollment Management Plan

Program Evidence: With the now two full time faculty, as well as three adjunct faculty, we have the ability to offer more classes. We have also increased the possible classes we can offer by expanding our offerings, including THEA 35 Musical Theatre, THEA 55 Theatre Touring Company, and THEA 5 Applied Drama. We currently follow academic norms of offering one subject per class session of the block schedule. Course offerings then progressively scaffold into more advanced curriculum. We also offer courses online. *(See section 2.8, Course Offerings and Section 2.9 on fill rate for more information.)*

Goal 3: Strengthen Community Connections

Obj. 3.1 Respond to community needs

Program Evidence: Our department's strength has always been its responsiveness to the Solano College community and the greater local communities. With the opening of the theatre, our department is poised to be responsive once again by offering not only a performance venue, but also allowing students to interact with and support the greater community with their newly learned skills.

Obj. 3.2 Expand ties to the community

Program Evidence: Our program expands ties to the community through outreach to the local Solano and Napa county high school theatre departments by offering free shows, theatre tours and workshops to encourage students to take part in a larger theatre community and potentially our classes. Through our curriculum, we encourage students to participate in and attend local community theatre experiences, as well as theatre in the greater Bay Area. We invite local community members to view the shows we produce. We also involve our staff and students in local community events, providing support for such events as the Haunted Hike and the Solano County Arty Awards. At the local Arty Awards each year Solano College Theatre productions have been honored by nominations in every category applicable, and very often our staff, students, and designers are the recipients of said awards. In the 2016 awards, SCT took home 12 awards, including best director for both the Fall play "Dead Man's Cell Phone" and the Spring musical "Spring Awakening", as well as the great award for Outstanding Production of an Adult Musical for "Spring Awakening".

Goal 4: Optimize Resources**Obj. 4.1 Develop and manage resources to support institutional effectiveness**

Program Evidence: The new theatre, its technology and multiple spaces, will be a great addition to SCC. The theatre has many varied resources that create income for the school, including facility rentals, ticket sales, and technical, set, prop and costume rentals. As the CTE program is coming online, we have also begun to access Perkins funds. All of these funds are used for the betterment of the educational experience of our students.

Obj. 4.2 Maximize organization efficiency and effectiveness

Program Evidence: Through the curriculum review process we have reevaluated, upgraded and removed many unneeded courses. This improved our current pathways so all courses support our goals of a strong educational path for our students and an efficient exit plan for degree or transfer.

Obj. 4.3 Maintain up-to-date technology to support the curriculum and business functions

Program Evidence: The new theatre building opens late Spring of 2017. It will provide updates to both the lighting and sound equipment already in the theatre's possession. It will also provide a new Drama classroom with new features to facilitate curriculum and give more space for classes, as well as provide another performance space on campus for county-wide adventures. The theatre will also include a new box office system (Vendini) that can be available to provide ticketing services for anyone using SCC facilities.

1.3 Enrollment. Utilizing data from Institutional Research and Planning (ITRP), analyze enrollment data. In table format, include the number of sections offered, headcounts, the full-time equivalent enrollment (FTES), and the WSCH for each semester since the last program review cycle. If data is available for the number of declared majors in the discipline, please include as well. Compare the enrollment pattern to that of the college as a whole, and explain some of the possible causal reasons for any identified trends.

Number of sections offered

<u>Fall 11</u>	<u>Spring 12</u>	<u>Summer 12</u>	<u>Fall 12</u>	<u>Spring 13</u>	<u>Summer 13</u>	<u>Fall 13</u>	<u>Spring 14</u>
11	13	N/A	14	15	1	17	15

<u>Summer 14</u>	<u>Fall 14</u>	<u>Spring 15</u>	<u>Summer 15</u>	<u>Fall 15</u>	<u>Spring 16</u>	<u>Summer 16</u>
1	12	11	0	9	12	2

Number of students enrolled

<u>Fall 11</u>	<u>Spring 12</u>	<u>Summer 12</u>	<u>Fall 12</u>	<u>Spring 13</u>	<u>Summer 13</u>	<u>Fall 13</u>	<u>Spring 14</u>
255	252	0	245	228	29	216	220

<u>Summer 14</u>	<u>Fall 14</u>	<u>Spring 15</u>	<u>Summer 15</u>	<u>Fall 15</u>	<u>Spring 16</u>	<u>Summer 16</u>
17	209	205	0	164	196	60

Number of FTES (top line) & WSCH (second line)

<u>Fall 11</u>	<u>Spring 12</u>	<u>Summer 12</u>	<u>Fall 12</u>	<u>Spring 13</u>	<u>Summer 13</u>	<u>Fall 13</u>	<u>Spring 14</u>
43.9	31.4	N/A	29.2	21.0	7.1	22.0	28.3
1,318	941	N/A	877	630	212	661	849

<u>Summer 14</u>	<u>Fall 14</u>	<u>Spring 15</u>	<u>Summer 15</u>	<u>Fall 15</u>	<u>Spring 16</u>	<u>Summer 16</u>
5.4	28.6	27.7	N/A	18.3	28.6	6.0
161	857	832	N/A	549	859	180

Declared Majors in Theatre

(top line – total students, bottom line - percentage of students in theatre classes who are theatre majors compared to all SCC majors, 3rd line – undeclared majors percentage):

<u>Fall 11</u>	<u>Spring 12</u>	<u>Summer 12</u>	<u>Fall 12</u>	<u>Spring 13</u>	<u>Summer 13</u>	<u>Fall 13</u>	<u>Spring 14</u>
77	78	N/A	69	77	26	55	50
31%	24%	N/A	22%	27%	43%	18%	18%
15%	16%	N/A	16%	15%	21%	10%	16%

<u>Summer 14</u>	<u>Fall 14</u>	<u>Spring 15</u>	<u>Summer 15</u>	<u>Fall 15</u>	<u>Spring 16</u>
20	53	47	11	46	49
65%	18%	17%	N/A	17%	21%

24%	15%	16%	N/A	15%	14%
-----	-----	-----	-----	-----	-----

Findings: Based on the charts above, from Fall of 2011 to Fall of 2016, we've had an average of 13 sections per semester, with 264 students average per semester. Average fill rate is 64. FTES Average is 33.

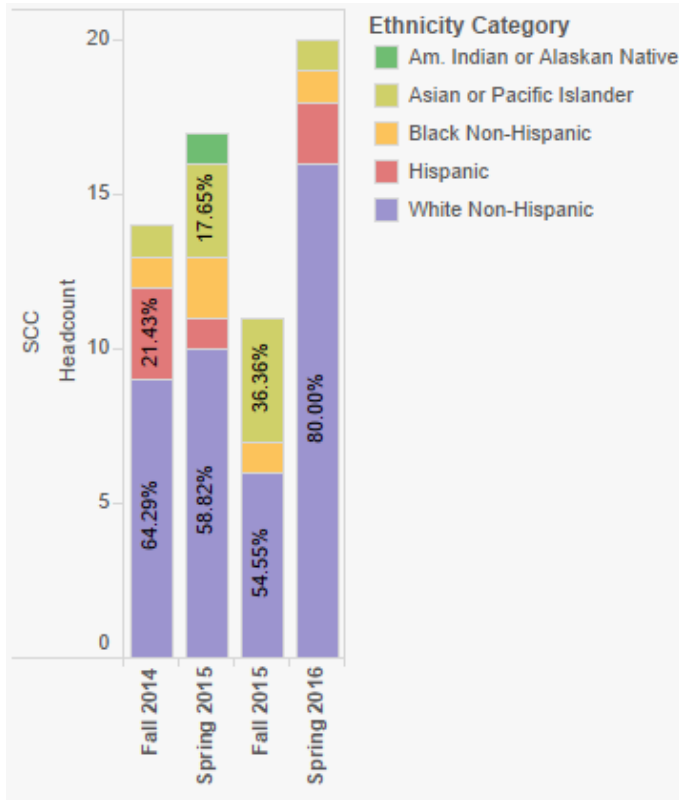
When compared to the school enrollment patterns as a whole, when enrolment in theatre was lower it was also lower across the board for the school as a whole. Some Summer sessions contained no classes or information because there were no Summer classes offered.

1.4 Population Served. Utilizing data obtained from Institutional Research and Planning analyze the population served by the program (gender, age, and ethnicity) and discuss any trends in enrollment since the last program review. Explain possible causal reasons for these trends, and discuss any actions taken by the program to recruit underrepresented groups.

Percentage range of students by ethnicity in Theatre compared to college (Fall 2011–Fall 2016)

<u>Ethnicity</u>	<u>Theatre</u>	<u>Ethnicity</u>	<u>Solano</u>
White (Non-Hispanic)	29 – 55 %	White (Non-Hispanic)	30 – 50 %
Black	16 – 28 %	Black	18 – 26 %
Hispanic	7 – 20 %	Hispanic	8 – 17 %
Asian or Pacific Isl.	9 – 25 %	Asian or Pacific Isl.	12 – 21 %
Amer. Indian/Native Alaska	1 – 2 %	Amer. Indian/Native Alaska	1 – 2 %
Other	1 – 5%	Other	2 – 11%

Findings: Though our overall numbers in ethnicity are similar to those of the overall college, we as a department have noticed that the numbers in our classes are not quite as well diverse when it comes to our performance classes. (As seen by the detailed chart below on Theatre 24 - Rehearsal and Performance breakdown by ethnicity). We have been looking into ways to get more variety in our performance classes by generating more interest in ethnicity specific plays (through staged readings in Drama Club and class readings).



Percentage range of students by gender in Theatre (Fall 2011 – Fall 2016)

<u>Gender</u>	<u>Theatre</u>
Male	38 – 50%
Female	47 – 61%

Percentage range of students by age group in Theatre (Fall 2011 – Fall 2016)

<u>Age Group</u>	<u>Theatre</u>
Less than 17	2 – 7 %
17 – 20	40 – 58 %
21 – 25	25 – 28 %
26 – 30	11 – 12 %
31 – 40	10 – 11 %
41 – 50	6 – 8 %
51 – 55	2 – 3 %
56 – 60	1 %
61 – 65	<1 %
66 – 70	<1 %
71+	<1 %

Findings: As far as gender is concerned, we do have slightly more females in our program, but not so much so that it is alarming or would make us question our current tactics of recruitment or retaining

students. As far as age group it is evident that we have more students who are right out of high school but we are still serving a greater community effort by our supporting our more mature students as well.

1.5 Status of Progress toward Goals and Recommendations. Report on the status of goals or recommendations identified in the previous educational master plan and program review.

Table 2. Educational Master Plan

Educational Master Plan	Status
Develop core theatre classes that match California articulation standards.	Complete!
Develop and improve the theatre associate degrees and the technical theatre certificate.	Complete!
Continue to hire specialized industry professionals to work with students in order to provide a richer educational experience.	Continuing... this will increase again with the new theatre opening.
Create an effective marketing strategy, including a more effective outreach strategy with public schools.	A new public school outreach program is being piloted this year. We will see by the new enrollments in the Fall if the efforts proved effective, though the newly opening theatre will contribute to that as well.
Encourage cross-disciplinary cooperation with music, dance, communication, English, history, and video production faculty.	We have some cross-over with video production and THEA 50 (acting for film). We also have cross over with graphic design and art with publicity. More crossover can still be obtained.
Work with music, dance, communication, English, history, and video production faculty to maximize the effectiveness of the theatre renovation project.	Unclear how this crossover would maximize the effectiveness of the renovation project, but the project is almost complete now so this is moot.
Restructure support staffing of the costume shop and the box office. Work with administration to accurately reflect job descriptions.	A new box office manager will start with our Spring 2017 show, Cabaret. We hope to keep a constant person from this point on.
Continue to make the theatre facility available for community use.	This will be discussed more upon the completion of the renovation.
Develop an up-to-date contact list of patrons, performers, teachers, technicians, and designers.	We are currently compiling email addresses of patrons for our new Vendini system for marketing. We already have a well established physical address list for postcard mailing advertisements.
Create a consistent and effective marketing strategy	Fluctuating. Needs to be addressed further.

Table 3. Program Review Recommendations

Program Review Recommendations (Previous Cycle)	Status
Revise the Actor Training Program to remove structural impediments to enrollment	The Actor Training Program has been removed from the program due to funding issues and problems in the program outcomes. We hope to address the knowledge gained through ATP within the electives courses offered in the new AA and AA-T programs.
Revise THEA 005 and THEA 034 to become lab only rehearsal courses. Create sequenced performance courses for each	THEA 005 has been revamped to be used as a capstone class for acting and technical majors to apply their craft without professional designers. THEA 034 has been modified to be offered through theatre faculty and has been changed to THEA 035. It has been adjusted to a mainly lab course with some instruction in order to give more musical theatre training to our students. Sequenced performance courses currently are not in the plans until these classes have been successfully offered and evaluated.
Place more emphasis on students becoming Theatre Arts majors	We are encouraging more students to enroll in the Theatre Arts through our outreach programs with the local high schools. Currently the emphasis is getting students to transfer as declared theatre majors.
Revise THEA 047 to become stage crew lab and create new course for work in scene shop.	THEA 47 has been adjusted as stage crew lab class and had a daytime component for scene shop work. COMPLETED.

1.6 Future Outlook. Describe both internal and external conditions expected to affect the future of the program in the coming years. Include labor market data as relevant for CTE programs (limit to one page or less).

Internal conditions that should positively affect the future of the program include the opening of the renovated theatre and adjoining spaces, and consistency in staffing of the program. During the renovation process, our program and classes have been in temporary spaces, which has been disheartening to students who want the “real theatre experience”. It has also been confusing and difficult to find where classes occur in their many different locations, and even off campus (which greatly turned off many students). It is evident that students currently enrolled are very excited to be a part of the newly remodeled and updated theatre, and the local high school outreach is drumming up even more excitement from soon to be graduates and local theatre teachers. The local theatre community is also excited, which gives word of mouth investment again in our program. In staffing over the last 5 years, there have been many changes in theatre instructors, especially for acting and

directing. Now we have a full time director/acting instructor who is deeply invested and plans to finish out her career with us.

Other advantages are the newly revised AA-T, and newly revised AA (Just approved at the state chancellor’s office) and classes offered, including some new classes as well as newly revamped older offerings. These revisions have streamlined the process of transfer and graduation while at the same time offering students more variety and opportunity to specialize in their desired career paths. There is still more work to be done, such as adding the capstone and more advanced classes we would like, but the program and enrollment must grow before we increase further offerings.

The Drama Club has also taken on the new function of offering small workshops and performances to add to the experiences of the student population. This allows for more knowledge in specialized areas of study where we have no classes (like Improv, Stand Up Comedy, Script writing), and in giving students another avenue for performances, directing opportunities, and producing shows.

As far as external conditions, CA LMI lists 97 employers existing in the Sacramento region that is adjacent to the Solano College area. Most of these businesses are theatre companies. Jobs can include Scenic Production, Professional Audio, Entertainment Lighting, Wedding/Party Event planning and Stage Industry Equipment Supply business. Jobs in the Sacramento and the greater San Francisco Bay area regions are projected to increase 8% across the Arts and Entertainment industry over the course of the next five years. The EDDLMI tracked a 7.3% increase of Arts and Entertainment positions from 12/15 to 12/16. The same type of information occurs in the EDDLMI report for the Oakland Hayward Berkeley MD area report from 12/15 to 12/16.

O*Net reports the top wage ranges for the industry. For example; Technical Directors, job class # 27-2012.05, average \$32.91 per hour and \$68,440 annually as the high, with Sound Technicians, job class # 27-4014.00, as \$25.64 per hour and \$53,333 annually as medium earners to Set Designers, job class # 27-2012.05, at \$23.81 per hour and \$50,000 annually. Current employment postings on Offstagejobs.com, in the greater San Francisco region, for January 2017, list 47 job openings for compatible technical theatre occupations.

CURRICULUM DEVELOPMENT, ASSESSMENT, AND OUTCOMES

Program Learning Outcomes

2.1 Using the chart provided, list the Program Learning Outcomes (PLOs) and which of the “core four” institutional learning outcomes (ILOs) they address. In the same chart, specifically state (in measurable terms) how your department assesses each PLO. For example, is there a capstone course (which one), is it a passing grade on certain assignments or exams that demonstrate acquisition of the PLO, is it acquiring specific skills necessary for a licensing exam, completing a portfolio, etc.?

Table 4. Program Learning Outcomes

We are currently looking into revising the PLO’s and their assessments tools because the classes and situations mentioned in the original PLO narrative are no longer in place, or not currently offered. For example, the capstone project (THEA 114) course does not currently exist and with our curriculum revisions the course is no longer necessary.

Program Learning Outcomes	ILO (Core 4)	How PLO is assessed
Technical theatre students will	Critical Thinking and	Design Project: a

demonstrate comprehension of technical elements and design processes.	Problem Solving, Personal Responsibility and Workplace Skills	minimum of 2 faculty and/or staff will formally evaluate the project
Performance theatre students will provide evidence of vocal and physical performance techniques	Communication, Critical Thinking and Problem Solving, Personal Responsibility and Workplace Skills	Capstone Performance Project: perform a theatrical scene on the main stage, 8-12 minutes long, genre assigned by instructor. An additional accredited instructor of acting will also be asked to evaluate.
Students will assess written materials for context, theme, structure, and technical requirements	Communication, Critical Thinking and Problem Solving, Personal Responsibility and Workplace Skills, Global Awareness	Capstone Analysis Project (proposed as THEA 114) Detailed character analysis, rudimentary designs, and directors perspective analysis. Presented in portfolio form.

2.2 Report on how courses support the Program Learning Outcomes at which level (introduced (I), developing (D), or mastered (M))

Table 5. Program Courses and Program Learning Outcomes

Course	<u>PLO 1</u> <i>Read and analyze written materials for context, theme, and dramatic intent.</i>	<u>PLO 2</u> <i>Demonstrate comprehension of vocal and physical performance techniques.</i>	<u>PLO 3</u> <i>Demonstrate comprehension of technical and artistic production elements including stagecraft, scenery, costumes, lighting and sound.</i>
THEA 1	I	I	
THEA 2	M	M	I
THEA 3			I
THEA 5	M	M	M
THEA 6	I		
THEA 8	I		I
THEA 9	I/D		
THEA 10	I		
THEA 11	I		
THEA 13	I		
THEA 20			D
THEA 21	D		M
THEA 24	D	M	M
THEA 32	D		M
THEA 35 (Old 34)	D	M	D
THEA 40 (Old 50)	D	D	

THEA 47			I/D/M
THEA 55 (Old 108)		D	

2.3 Utilizing table 6, describe the results of program learning assessments and any planned actions to increase student success where deficits were noted. Results should be both quantitative and qualitative in nature, describing student strengths and areas of needed improvement. Action plans should be specific and link to any needed resources to achieve desired results.

Table 6. Program Learning Assessments

Program Learning Outcomes	Date(s) assessed	Results	Action Plan
Technical theatre students will demonstrate comprehension of technical elements and design processes.	Not yet assessed	Using a rubric developed by the department, second year students will be evaluated for this Program Learning Outcome. The student will be assigned a Capstone Design Project. The topic of the project will depend upon the student's technical focus (lighting, stagecraft, or costume/makeup). The evaluation criteria will be documented in the form of a brief syllabus and agreement statement developed by both the student and project supervisor. Upon the completion of this design project, a minimum of 2 faculty and/or staff will formally evaluate the project. Their assessment will be based upon the pre-determined objectives of the assignment. This Design Project will be generated through the subject mastery courses that are currently being developed. These courses include: Introduction to Theatre Design, Stagecraft II, Stage Lighting II, and Stage Costuming II. Depending upon the development of the curriculum, projects may instead be generated from an already existing course (such as THEA 049 – Theatre Arts Honors). Examples of such projects might include: - The construction of a scale model of a theatre setting. - The drafting of a full-scale theatre production setting. - The stage management of a main stage production. - The drafting of a light plot and light design. - The drafting of a costume and/or makeup plot for a full-length show.	Complete assessments
Performance theatre students will produce evidence of vocal and physical performance techniques	Not yet assessed	Using the rubric included below, students enrolled in THEA 152 Acting II (currently designated as THEA 002) will be assigned a Capstone Performance Project. As the last assignment of the semester, students will perform a theatrical scene on the main stage. The scene will be between 8 and 12 minutes in length and the genre of the drama will be assigned by the instructor. For the sake of verification and validity, an additional accredited instructor of acting will also be asked to evaluate the performances.	Complete assessments

		Acting Assignment Grading Rubric <u>Grade Element Fair Good Excellent Notes</u> Body Language Movement Improvisation Realism Vocal Clarity Oral Interpretation Preparation Memorization	
Students will assess written materials for context, theme, structure, and technical requirements	Not yet assessed	<p>In the new proposed curriculum, a course entitled “Script Analysis” will be offered to students after they have successfully completed either “Introduction to Theatre” or “Stagecraft.” This course (which will be designated as THEA 114) will include a Capstone Analysis Project, using a multifaceted rubric. In this project, students will be expected to develop and design a script analysis for a full-length script. Students will assess the script from the perspectives of the performer, the designer, and the director.</p> <p>From the perspective of the performer, a detailed character analysis of each significant character will be expected. From the design perspective, a rudimentary light design, costume and/or stage makeup analysis, and basic scene design will be produced. Finally, the movement, theme, structure, and context will be analyzed from the perspective of the director. The project portfolio will be presented in class and in the presence of an additional faculty member in order to provide validity to the assessment.</p> <p>The three assessment processes describe above will be instituted in the Spring 2014 semester. Once these assessments take place, the theatre department will be in a position to evaluate the successful and unsuccessful aspects of the majority of its courses. It is the goal of this department to provide students with the tools needed to pursue a university degree or a career in the performing arts.</p>	Complete assessments

2.4 Describe any changes made to the program or courses that were a direct result of program learning assessments.

No changes have yet to be made to the program based on the program learning assessments. The new capstone courses still need to be created for this to happen. As a department we will be re-assessing the PLO’s to make sure that we are moving in the appropriate direction as a team.

Student Learning Outcomes

2.5 Describe the current status of SLOs in your program. Are SLOs being updated as necessary? What is the planned assessment cycle (need to be assessed at least twice during the program review cycle)? Are assessment results driving course level planning? If deficiencies are noted, describe planned actions for change. Address how courses with multiple sections have been aligned so that a common tool is utilized to assess student learning outcomes; describe any steps taken to standardize measures.

Some SLO's in our program have been recently adjusted to match state CID's course objectives, but not all of them. SLO revision is the goal of Spring 2017 so that we can implement any changes for Fall of 2017 if changes need to be made. We hope to ensure that all sections SLO's are consistent and updated by Fall (at least on the syllabus side, until school wide database is updated. Courses with multiple sections are rare in our program currently so have yet to be addressed.

2.6 Review the course level SLOs completed by the program in the last year to ensure accuracy of information provided (core four, level of mastery, assessment tool, etc.). Note if any changes are needed.

No changes needed based on the current assessments, but we are still generating new SLO assessments.

Currently there are 2 – 4 SLO's for each course. We have assessed all of the courses that were offered in Fall 2016 and are about to assess all of the Spring 2017 courses to remain on time with our assessments. We do, however, need to revise some of the course SLO's to better reflect the listings of the C-ID descriptors for those courses. We also need to start disaggregating assessment results to pinpoint student needs and assess them more broadly. We are trying to institute a student survey and the end of the semester to help gather this data.

2.7 Describe any changes made to the program or courses that were a direct result of student learning outcomes assessments.

The need for more actor preparation (and performance opportunities) **as found in SLO assessment of X course** spurred the need to add more performance and acting classes to the course offerings, however C-ID limitations and core classes don't support this at this time. We adjusted our program to fit these needs currently by changing the goals of the Drama Club to be more constructive and supportive of the program. Drama Club is now putting on productions allowing students more performance and tech opportunities without credit but to add to their experience in the theatre world and industry.

Curricular Offerings

2.8 Course offerings. These course offerings will soon be in the next year catalogue (based on our recent addition and deletion of classes). The transfer degree has been approved in accordance with SB 1440.

The chart below lists all of the courses we will be offering as of this document. **See appendix 1** for complete catalogue course descriptions. Our current course descriptions as published in the 2017-18 catalog are outdated and going through revisions. Changes are already submitted through curricUNET and are expected to be active Fall 2018.

SEE APPENDIX 1 for complete catalogue course descriptions.

COURSE CHANGES:

- For Theatre 24, 47 and 32, the suite cycles have been deleted (meaning labeling them A, B, C, D). Theatre 24 and 47 without the suites now has 3 times repeatability. Theatre 32 has moved to a repeatable lecture/lab class.
- Theatre 35 is a new course offering resurrected from an old course (never offered and originally focused more on music only). This course is especially important since we produce a musical once a year with previously no class to train students in musical theatre.
- We have also re-numbered some courses for UC transferability. Those course changes are Theatre 34 changed to 35, Theatre 50 changed to 40, and Theatre 108 changed to 55.
- We are also looking at revision and to begin offering again Theatre 13 – American Diversity in Theatre.

CENTER OFFERINGS: Currently we do not offer any classes at the Centers (Vacaville, Vallejo, Travis). Because of the physical needs of our space and equipment, it may be difficult at this time to offer classes away from our theatre building. We do, however, offer online classes.

<u>Course ID</u>	<u>Course Title</u>	<u>Description /purpose</u>	<u>Last term offered</u>	
THEA 1	Acting 1	Initial acting class	Fall 2016	
THEA 2	Acting 2	Continued acting experience	Fall 2016	
THEA 3	Stagecraft	Learn tools/techniques/terms	Fall 2016	
THEA 5	Applied Drama	Applying all aspects of the trade of theatre	Sp 14 cancl'd Sp 13 flew	Re-vamped class for new offering.
THEA 6	Intro to Theatre	A survey course –brief overview of history, components, and theatre work.	Fall 2016	
THEA 8	Stage Make-Up	Learn to apply stage makeup	Spring 2014	
THEA 9	Script Analysis	Study scripts. Audience Oriented, non-performance class	Fall 2016	
THEA 10	Theatre History 1	Theatre History Greece through Restoration	Fall 2016	
THEA 11	Theatre History 2	Theatre History Restoration through present	Spring 2016	
THEA 13	American Diversity in Theatre	An introduction to American cultural diversity in theatrical performance	Fall 2010 (cancelled)	Looking if revisions needed or to offer Spring 2018.
THEA 20	Intro to Stage Lighting	Stage lighting study	Spring 2016	
THEA 21	Technical Theatre Capstone	Exiting technicians design project	New Class	
THEA 24	Rehearsal and Performance	Performance	Fall 2016	
THEA 32A	Costuming	Researching/creating costumes	Fall 2016	
THEA 32B	Costume Lab	Creating costumes	New Class	Class being re-written
THEA 35 (Old 34)	Musical Theatre	Techniques for Musical Theatre	New Class	New adjusted class.
THEA 40 (Old 50)	Acting for Camera	Acting techniques for film	Spring 2016	Course ID change only.

THEA 47	Technical Theatre	Being technicians in rehearsal	Fall 2016	
THEA 55 (Old 108)	Theatre Touring Company	Performance and outreach	Spring 2013 (cancelled)	Re-vamped class for new offering.

2.9 Fill rates/Class size. Based on data from ITRP, discuss the trends in course fill rates and possible causes for these trends (include comparison/analysis of courses by modality if applicable). Address how the size of classes affects courses and if there are any necessary adjustments to course classroom maximums. If there are courses that are historically under-enrolled, discuss strategies that might increase enrollment.

Student Head count for Theatre Arts at Solano have averaged on part over a period of 11 semesters; roughly between the fall of 2010 to fall of 2015, 186 students average in the major across that time. The success rate has been an average of 90% roughly during a 10 semester time frame. The EOT average is 92%. The NS Persistence average rate over same time frame is 61%.

Reporting over a period of 11 semesters the following data, is an average of what has been recorded:
 13 Sections per semester.
 264 total enrolled on average per semester for a total of 2,705.
 Avg % Fill Rate is 64.
 FTES avg. is 33.

Currently we are aware that many of our classes are under enrolled, or have been for the last 2 years that we have been removed from the main campus during construction. Though we are confident we are going to increase enrollment when the new building opens, we are also exploring possibilities for increasing class offerings to give students with those interests more options for their elective courses for the associates degree. One such avenue we are looking at is taking over the fashion design courses on campus within our theatre costuming department.

SEE APPENDIX 2 for fill rate data

2.10 Course sequencing. Report on whether courses have been sequenced for student progression through the major, how students are informed of this progression, and the efficacy of this sequencing. Report on whether curriculum is being offered in a reasonable time frame (*limit to one or two paragraphs*).

Course sequencing is an area that is currently under investigation to aid in student success and transfer. Our current goal is aiming to look like the UC Davis model for classes. We plan to make this goal clear through creating a brochure/handout for each area of study in our program.

We are also creating career paths for our students to access. See **appendix 3**.

One area we would like to improve is complimentary courses for our students. The CTE certificate in technical theatre (currently in review) includes courses outside of the theatre discipline, such as painting, welding and drafting. We would like for our theatre majors to also explore similar complimentary courses outside our disciplines, such as dance, music, and creative writing. Due to the

nature of our discipline, in which repetition of skills is necessary for mastery, it is vital to encourage students to take courses that explore skills from a different perspective.

SEE APPENDIX 3 for Solano College Theatre career paths.

2.11 College Preparedness/Basic skills. Describe the basic skills component of the program, including how the basic skills offerings prepare students for success in transfer-level courses. If your program doesn't have designated basic skills courses, then explain how your courses support fundamental writing and/or mathematic competencies. Analyze courses with course advisories, prerequisites and/or co-requisites to see whether this level of preparation supports student success.

All of our courses have advisories that range from minimum English/Math standards to completion of English 1. English 1 is required for the Theatre History courses and Introduction to Theatre. All courses have writing components that help push students to achieve greater success in analytical skills in writing.

2.12 Student Survey. Describe the student survey feedback related to course offerings. In terms of the timing, course offerings, and instructional format, how does what your program currently offer compare to student responses?

Currently we do not have a student survey in place related to course offerings. We are adding creating this survey to our current goals.

2.13 Four-year articulation (if applicable). Utilizing the most current data from the articulation officer, and tools such as ASSIST.org, state which of your courses articulate with the local four year institutions and whether additional courses should be planned for articulation (limit to one or two paragraphs).

A lack of articulation officer at Solano had led to a lack of agreements with CSU and UC, as well as CID compliance. We currently articulate a few courses with CSU Sacramento and CSU Chico, but we would like to expand and update articulation.

2.14 High school articulation (if applicable). Describe the status of any courses with articulation/Tech Prep agreements at local high schools. What (if any) are your plans for increasing/strengthening ties with area high schools and advertising your program to prospective students? (limit to one or two paragraphs).

In the Fall 2016 semester we began a strong outreach program with the local high schools. Schools that have so far made an effort to make use of the outreach are Armijo High, Vanden High, Fairfield High, Rodriquez High, Benicia High, Vacaville High, Dixon High, American Canyon High, and the Solano College High School program. 25 total schools were contacted in Solano and Napa counties. We hope to continue to strengthen this outreach that would possibly lead to future course articulation.

2.15 Distance Education (if applicable). Describe the distance education courses offered in your program, and any particular successes or challenges with these courses. Include the percentage of courses offered by modality and the rationale for this ratio.

Then:

- 1) Discuss your program's plans to expand or contract distance education offerings;
- 2) State how you ensure your online courses are comparable to in-class offerings

Currently for distance education we offer 3 classes online, Theatre 6 (Intro to Theatre), Theatre 10 (Theatre History 1), and Theatre 11 (Theatre History 2). This means approximately 18% of our classes have an online possibility for students. At this time we are not expecting to increase this percentage as a large portion of our classes rely on hands on study and practice (the technical classes specifically), or physically being able to demonstrate abilities (the acting classes as well as technical).

As it has been some time since we have had both online and in-class offerings of the same courses at once, as we move forward where this becomes the case, we will look into making sure the online and in-person offerings are comparable. Many of the face-to-face classes that would have paralleled the online sections have been canceled recently due to low enrollment.

2.16 Advisory Boards/Licensing (CTE) (if applicable). Describe how program curriculum has been influenced by advisory board/licensing feedback. How often are advisory board meetings held, provide membership information and what specific actions have been taken. Attach minutes from the past two years.

CTE Technical Theatre advisory committee is currently under construction. The plan is for the advisory committee to meet annually in the Spring. During the building process, outreach has been to regional community theatre companies and for profit theatrical supply houses. The feedback from the supply business has been focused on current trade equipment standards and industry labor work ethics.

STUDENT EQUITY & SUCCESS

3.1 Student Success. Anecdotally describe how the program works to promote student success. Include teaching innovations, use of student support services (library, counseling, DSP, etc), community partnerships, etc. Provide possible reasons for these trends AND planned action to equalize student success. Then, utilizing data from the office of Institutional Research and Planning, report on student success through course completion and retention data. Then, analyze by discipline success by gender, age, ethnicity, and on-line (may analyze other variables such as disability, English as a second language, day vs. night courses, etc. as appropriate).

Along with using the resources that are available to the students on campus, we are encouraging students to train in real world scenarios by auditioning for roles and jobs related to their field of study. Several technical students have earned summer scholarship internships, training in an intensive 13 week summer workshop applying the technical trades. We are aware of our students with IEP's and pay extra attention to customize instruction to work with them based around their individual needs, as well as to help find them appropriate placement in theatres that will continue to support their desire to work in theatre.

In the research provided by the office of Institutional Research and Planning, as shown in **appendix 4**, the success rates for “Black Non-Hispanic” and “Other” categories in success by ethnicity is often slightly lower than other categories. These two categories are the only categories that go as low as in the 60% range, while the lowest elsewhere is in the 80% range. Though overall we have a similar ratio of ethnicities in our classes compared to that of the main campus, we are evidently at least partially missing out on the complete success of these categories of our students. We have already started addressing what we hope to be part of the issue by bringing in more ethnically charged plays in class discussion, field trips and through Drama Club that are considered non-white plays, such as plays by August Wilson, Lynn Nottage and Jiehae Park. We also hope that in bringing back the Diversity in Theatre class (THEA 13) we will remind students that there are plays out there that fit all students.

According to current data, success in online students has been increasing lately. This may be due to the ease of technology or that students are getting more used to this opportunity for classes, but it is clear that our success rate is currently better in face-to-face classes. This data is slightly skewed, however, due to the fact that the online classes are also some of the toughest classes academically.

The age group success rates seem to differ greatly from semester to semester so doesn’t seem to be as indicative of actual age issues but rather the specific students we have during those semesters. Success by gender as well seems to fluctuate per semester and only a few semesters do you see females at a lesser percentage of success so it is difficult to pinpoint trends at this point.

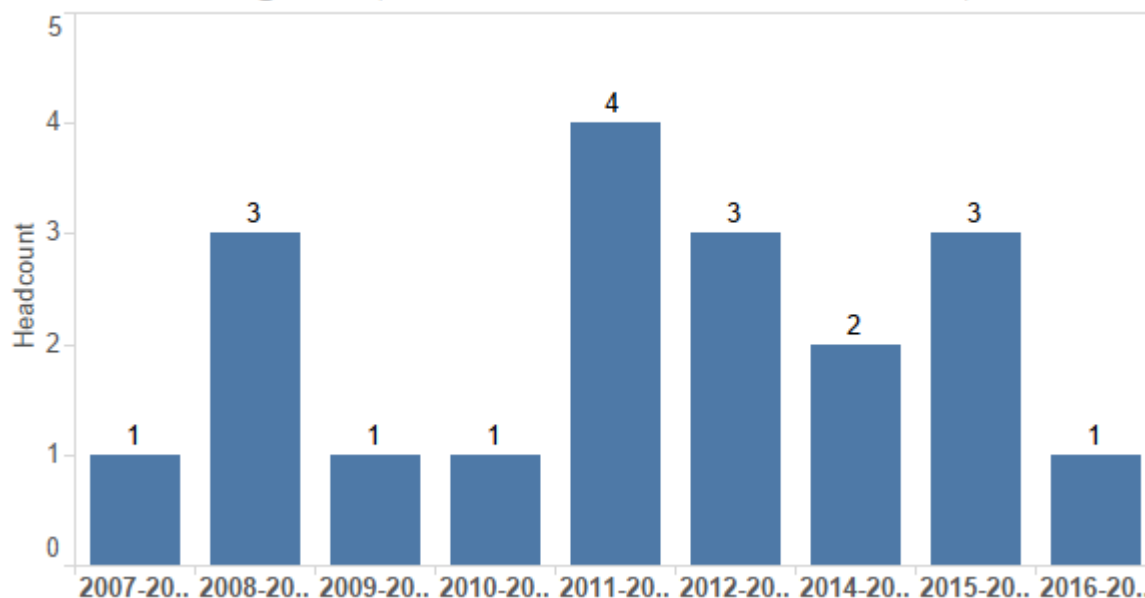
SEE APPENDIX 4 for office of Institutional Research and Planning data

3.2 Degrees/Certificates Awarded (if applicable). *Include the number of degrees and certificates awarded during each semester of the program review cycle. Describe the trends observed and any planned action relevant to the findings.*

Year	Degrees awarded	Certificates awarded
2008/2009	3	N/A
2009/2010	1	N/A
2010/2011	1	N/A
2011/2012	4	N/A
2012/2013	3	N/A

According to the data available, the Theatre department at Solano College has not seen many degrees awarded in the field of theatre, but the previous push in years past had been toward a certificate in theatre (under the Actor Training Program). Data given is only through 2013, unfortunately, but it does let us know that the push to getting more students on an exit path to either transfer or degree needs to be our main focus.

Number of Degrees (Theatre Arts - Associate in Arts)



Note: No degrees earned yet for the AA-T.

3.3 Transfer (if applicable). Describe any data known about students in your program who are transfer eligible/ready (have 60 transferable units with English and math requirements met). Include how your program helps students become aware of transfer opportunities (limit to one or two paragraphs).

We had an ATP (Actors Training Program) that ended in May 2012, that was only a certificate program. Most of the students who transferred to a CSU or UC had a difficult time getting the colleges to accept their course work.

The data given to us for the program review doesn't currently address how many of our students are transferring to other colleges under the major of Theatre. Currently we are trying to help our students understand their transfer eligibility by having a department workshop/talkback about the theatre degrees we have to offer and how they can use their classes to claim a degree, CTE certificate, or transfer respectively. This transfer or exit-plan workshop is still in progress.

3.4 Career Technical Programs (if applicable). For career technical programs, describe how graduates are prepared with the professional and technical competencies that meet employment/licensure standards. State if there are any efforts made to place students in the workforce upon graduation, including any applicable placement data.

The Theatre Technical Certificate is currently being created. Outcomes include the following: Job placement with local and regional theatre companies, Theatrical supply companies, local sound

companies, Amusement park companies. Work and relationships are ongoing and students can begin to fill the need well before graduation from SCC.

PROGRAM OF STUDY

Theatre Arts Technical Certificate Certificate of Achievement

The Theatre Arts Technical Certificate program prepares students for an entry-level career in Community and Professional Theatre. Beginning careers may include: Scene Shop Technician, Stage Electrician, Property Artisan, Costume Technician, Make Up Technician, Scenic Artist, Audio Technician, Stage Manager, and Event Tech. A Certificate of Achievement in Technical Theatre can be obtained upon the completion of the 33.5 units required. The program also prepares students who wish to expand their careers into related fields. Selected courses in the Certificate program meet lower division requirements for the Bachelor of Arts degree at many CSU and UC programs. Students can consult with department faculty and a college counselor for more information.

Program Outcomes

1. Work effectively with Lighting and Scenery design plans.
*Demonstrate an understanding of specific scenic elements and lighting components from Designer scale drawings and plans. Comprehend and apply scale ruler conversion.
2. Work competently with common materials and techniques when constructing theatrical elements.
*Master the use of scene shop tools by safely and efficiently constructing scenic elements by using learned theatre construction methods and styles. Fabricate projects using different materials such as: wood, metal, fabric and paint.
3. Apply fundamental techniques while participating as a member of a backstage production crew.
* Safely demonstrate and master skills such as: Run list of assigned duties, coordinated scenic element movement/shifts and execution of scripted lighting cues. Use of proper theatre crew etiquette, such as timely arrival and co-operation among fellow participants.
4. Demonstrate basic skills in one or more of the following areas of specialization. lighting hangs and focus, scenic carpentry, scenic painting, audio set up and signal routing.
* Safely apply the following: Installation of lighting instruments and application of use. Construction of specific scenic elements used in productions, applying paint utilizing scenic art techniques and methods, setting up audio systems and successfully trouble shooting signal problems.
5. Integrate knowledge of theatre history and literature when constructing theatrical elements.
*Demonstrate an understanding of historic time/year periods and how this can relate directly to the scenic elements of production design. Successfully apply modern scenic construction methods, yet maintaining the outward appearance to reflect a historic period.

Career Opportunities in THEA

Technical Careers may include: Scene Shop Technician, Property Artisan, Stage Electrician, Costume Technician, Makeup Technician, Scenic Artist, Audio Technician, Stage Manager, Event Tech, Technical Interns and Production Assistance. Local employment outlets exist. (such as: Vacaville Performing Arts Theatre, Missouri Street Theatre, Starbound Theatre, Mondavi Center for the Arts, The Lux Productions, Sacramento Theatrical Lighting, California Musical Theatre, North Bay Hospital, Six Flagg's, I.A.T.S.E. local 107 & 50, Benicia High School, City of Fairfield, City of Suisun, and the KROC Center,) have continually employed our students.

Required Technical Certificate Core Courses Units

THEA 001 Acting 1 3
THEA 003 Stagecraft 3
THEA 006 Introduction to Theatre 3
THEA 020 Introduction to Stage Lighting 3
THEA 047 Technical Theatre in Production 12
Select 9 - 9.5 units from Elective Technical Cert. list 9 - 9.5

Total Units 33 - 33.5

Elective Technical Cert. Courses Choose 9 units from this list Units

THEA 008 Stage Make-Up 3

THEA 009 Script Analysis 3

THEA 021 Introduction to Theatre Design 3

THEA 032A Fundamentals of Costume Design 3

THEA 032B Fundamentals of Costume Design 1.5

ART 006 Design Principles in 2-Dimensions 3.5

DRFT 045 Introduction to Computer-Aided Drafting (CAD) 3

WELD 125 Gas Metal Arc Welding 3

Total Units 0

PID 369

PROGRAM RESOURCES

4.1 Human Resources. Describe the adequacy of current staffing levels and a rationale for any proposed changes in staffing (FTES, retirements, etc.). Address how current staffing levels impact the program and any future goals related to human resources.

For the 2016/2017 school year, our staffing is adequate. When the department opens the new theatre in 2017, we expect the staffing and instructor needs to increase with the additional class offerings. The new building and its advanced features of updated technical and increased performance spaces will encourage students to participate in more of the technical and performance offerings in the department.

Currently our department is able to hire Form 6 employees (ie. student hourly workers). However, with the advent of the rental component of the new facility, for which the department will be directly responsible, a more permanent technical support position (Production Manager) will be vital to ensure a safe and smooth operation of the new facility. This position will be in addition to the instructional support position (Theatre Technician) already in place.

Based on a multi-college regional study on like positions, the department concludes that the Theatre Technician position is currently drastically underpaid by nearly \$30,000. To ensure continued quality support, both technical positions should be paid at market rate.

4.2 Current Staffing. Describe how the members of the department have made significant contributions to the program, the college, and the community. Do not need to list all the faculty members' names and all their specific activities, but highlight the significant contributions since the last program review cycle.

Current staffing:

Darsen Long-F/T Instructor, Technical Theatre: Primary Instructor for Technical course offerings, Department Curriculum coordinator responsible for creating Theatre AA and AAT, CTE, Chair of the Theatre 1200 Building Renovation Committee.

Christine Mani-F/T Instructor, Acting/Directing: Selects casts and directs plays and musicals for SCT, liaison to HS theatre community.

Dyan McBride- Adjunct Instructor, Acting/Directing: Directs plays and musicals, liaison to Bay Area theatre and film organizations, union member of SAG/AFTRA and AEA.

Darcia Tipton- F/T Classified Staff Theatre Technician: Onsite staff for production areas. Head of set design/properties, liaison for all scholarship and endowment monies, rental manager for all SCT sets and properties.

Rebecca Valentino-Adjunct Instructor, Costume Design: Maintains all costume and make-up stock, costume design for SCT.

Carla Spindt- Adjunct Instructor, Acting/Directing: Instructor of online courses for theatre department, director of Summer Shakespeare, Union member of AEA.

Janice (J.J.) Eaves- Campus Facility Coordinator: Responsible for business and calendar contracts with facility rentals.

4.3 Equipment. Address the currency of equipment utilized by the program and how it affects student services/success. Make recommendation (if relevant) for technology, equipment, and materials that would improve quality of education for students.

Currently our program is housed in temporary spaces in the 1800, 1600, and 1400 buildings on the main campus, as well as in the 360 Campus Lane building. This will change as the theatre renovations are completed for move in by Fall 2017. When the new theatre is complete it is expected that we will have up to date facilities and equipment for our needs. We will need to reevaluate this question after we are in the new building and see how the renovations and equipment needs panned out. Currently faculty are working closely with the remodelers to ensure, as much as possible, that proper equipment is being adequately installed.

4.4 Facilities. Describe the facilities utilized by your program. Comment on the adequacy of the facilities to meet program's educational objectives.

Currently our program is housed in temporary spaces in the 1800, 1600, and 1400 buildings on the main campus, as well as in the 360 Campus Lane building. This will change as the theatre renovations are completed for move in by Fall 2017. When the new theatre is complete it is expected that we will have up to date facilities and equipment for our needs. We will need to reevaluate this question after we are in the new building and see how the renovations and equipment needs panned out.

4.5 Budget/Fiscal Profile. Provide a five year historical budget outlook including general fund, categorical funding, Perkins, grants, etc. Discuss the adequacy of allocations for programmatic needs. This should be a macro rather than micro level analysis.

Currently we do not have the responsibility of generating our theatre budget as that is the purview of the School of Liberal Arts. However, we are allotted an internal budget to be used on a semester by semester bases/per instructional year. Such funds are used for department productions and instructional projects. We have seen a huge drop in funding based on reduced production capabilities and limited instructional spaces. We anticipate significant budget increases with the move to the new building.

PROGRAMMATIC GOALS & PLANNING

This section will be submitted to the governing board as an overview of programmatic strengths and areas of growth.

5.1 Summarize what you believe are your program’s strengths and major accomplishments in the last 5 years. Next, state the areas that are most in need of improvement.

Strengths: Creation of the AA T degree and modification of the A.A. degree to meet the C-ID requirements, CTE Technical Theatre, SLO’s completed and implemented, design and application of new theatre, downsized stock, professional internships/jobs for students, outreach to community (especially high schools).

Major accomplishments: At least 14 Summer intern technical scholarships awarded to SCC theatre students. SCC was nominated for and received numerous annual local Arty awards. Hiring the full time acting/directing tenure professor ensured the ongoing strength of the program. National theatrical supply company, ROSCO, has established an annual training seminar for the region on the Solano College Campus. Even in the limited space and restricted technologies afforded by our temporary facilities (aka our Studio G theatre space), the department still nevertheless produced professional level productions.

Completion of the theatre remodel was nearly a decade long undertaking, frequently threatened by funding shortages and a recession, as well as turnover of administration. Having the completion of the theatre in sight constitutes a major accomplishment for the students, the department, the community, and the school.

In Need of Improvement: See table 7, below.

5.2 Based on the self-study analysis, prioritize the program’s short (1-2 years) and long term goals (3+ years). Check whether the goal requires fiscal resources to achieve.
(Arranged in new format provided by Ferdinanda Florence – Program Review coordinator 2017)

Table 7. Program Goals

PROGRAM OVERVIEW & MISSION

This portion of the table should be used to inform the Educational Master Plan.

Goals	Planned Action	Person(s) Responsible	Priority ranking
Increase the number of shows produced.	Create new performance classes (THEA 35 – Musical Theatre, THEA 5 – Applied Drama, THEA 55 – Theatre Touring Company). Also looking into repertory productions (2 shows within the same class). Allow more performances through Drama Club.	Christine Mani/Darsen Long	1

ASSESSMENT (Sections 2.1-2.7)

This portion of the table should inform assessment and curriculum review.

Goals	Planned Action	Person(s) Responsible	Priority ranking
Re-evaluate all program SLO's.	Create a template showing the CID options and current SLO listings for SCT classes. Team meeting discussions to adjust SLO's as needed.	Christine Mani/ Darsen Long	2
Re-evaluate all program PLO's.	Create PLO's that are less like action plans. (See Table 6 of this document for current PLO's)	Christine Mani/ Darsen Long	3
Re-assess the course descriptions as listed in the course catalog.	Make sure all course offerings refer to our new student-driven model of classes.	Christine Mani/ Darsen Long	4
Create a student survey to better evaluate our classes.	Create a course survey for all theatre classes to better understand student successes and failures in each class. This can allow us to re-evaluate how classes are being taught.	Christine Mani	1

CURRICULUM (Sections 3.1-3.7)

This portion of the table should inform curriculum review.

Goals	Planned Action	Person(s) Responsible	Priority ranking
Adding more opportunities for our students to hone their theatre crafts	Create more opportunities for our students to hone and enhance their theatre skills without making them take more classes than are necessary for transfer or graduation. The plan is to use workshops, Drama Club and short, one unit classes to give students more opportunities past the classes allowed for transfer in C-ID.	Christine Mani	

CAMPUS & COMMUNITY INTEGRATION (Sections 4.1-4.3)

This portion of the table should inform the Educational Master Plan.

Goals	Planned Action	Person(s) Responsible	Priority ranking
Better relationship with counseling (so they understand our offerings/program)	Create a theatre brochure to explain our program offerings.	Christine Mani	
Renew connections with local high schools (to increase enrollment and knowledge that we are have a strong theatre program)	Outreach programs – getting their students to visit our campus and see our program and getting our students to ply their new skills at these needy high school theatres.		
Summer School project	Create an early age connection with local students and SCT through a summer school workshops.	Christine Mani/ Darsen Long	

STUDENT EQUITY & SUCCESS (Sections 5.1-5.6)

This portion of the table should inform the Educational Master Plan.

Goals	Planned Action	Person(s) Responsible	Priority ranking
Create a workshop to explain to SCT students their next step towards graduation, transfer, or the workforce.	Have SCC Drama Club host a question and answer session for current and potential Theatre majors, with instructors in attendance.	Christine Mani/ Darsen Long	
Creating more avenues to increase participation in performances /performance classes by ethnicities shown lacking in those classes.	Create interest in the student body toward plays that are ethnically charged. Through class readings, Drama Club staged readings, and the THEA 13 (Diversity in Theatre class), try to pull in more of our non-white student body into performances.	Christine Mani	
Disaggregating assessment results to pinpoint student needs	Deeper research into the data provided about Theatre student success, combined with the new student survey of classes.		
Better relationships with local colleges and local and Bay Area theatre programs.	Encourage more internship programs for our students in local theatres. Encourage local theatres to rent our theatre.	Darsen Long/ Christine Mani	

RESOURCES (Sections 6.1-6.5)

Human Resources Goals (to inform hiring decisions)	Planned Action	Person(s) Responsible	Priority ranking
Equitable pay for the Theatre Technician position	Based on a multi-college regional study on like positions, the department concluded that the current position being held at SCC is drastically underpaid to the amount of \$30,000. To ensure continued quality support, both technical positions should be paid at market rate.	Darsen Long/ Darcia Tipton	
Restructure support staffing of the costume shop	Obtain regular funding for costuming support rather than emergency Form 6 payment of students.	Darsen Long / Rebecca Valentino	
Restructure support staffing of the box office and theatre marketing	Obtain regular funding for box office and theatre marketing support rather than emergency Form 6 payment of students.	Darsen Long/ Christine Mani	
Create Additional support positons	With the new building coming online, there is additional staffing needs required; New Production personnel to assist new additional facility technical needs.	Celia Esposito-Noy/ /Darsen Long / Christine Mani / Darcia Tipton	

Technology & Equipment Goals (to inform Technology Master Plan)	Planned Action	Person(s) Responsible	Priority ranking
Better sound treatment in the new theatre Drama Classroom (the NEW Studio G)	Get sound treatment on the walls so that the echo doesn't make the room unusable for class, rehearsal, or performance.	Darsen Long/ Christine Mani / Neil Glines	
Facilities Goals (to inform Facilities Master Plan)	Planned Action	Person(s) Responsible	Priority ranking
Costuming shop re-location (back on campus)	Re-designing a classroom in the 1800 building as a temporary Costume shop until Phase 2 of the theatre build can be completed (estimated 7 years).	Darsen Long/ Rebecca Valentino	
Storage (costumes, set, props)	Minimal storage is arranged in the new theatre building, strong need to relocate off site costume storage and some prop/set storage to facilitate student access on campus.	Darsen Long/ Darcia Tipton	
Policies and operating procedures for renting and using the new theatre building.	Create policies for renting the new theatre that will protect the building as well as protect the human resources needed to keep the theatre in good working order. This should also look to financial upkeep on the facilities.	Celia Esposito-Noy /Darsen Long / Christine Mani / Darcia Tipton	
Library Resource Goals	Planned Action	Person(s) Responsible	Priority ranking
Increase theatre text offerings in the theatre	Provide librarians with lists of play names to house in the library.	Christine Mani	
Other Resource Goals	Planned Action	Person(s) Responsible	Priority ranking
Marketing strategies	Create effective marketing strategies to allow the community, both on campus and off, to know that Solano College and it's theatre program are still alive and strong.	Christine Mani / Darcia Tipton	

PROFESSIONAL DEVELOPMENT (All sections)

List any professional development needs that would improve program functioning

Goals	Planned Action	Person(s) Responsible	Priority ranking
Deeper investigation into other community college theatre programs	Create more regular contact with other community college theatre programs. This will allow us to evaluate what other colleges are offering and providing to see if there are other ways to benefit our students. This requires possible funding for travel.	Christine Mani / Darsen Long	
Deeper investigation into state and university college theatre programs	Create more regular contact with college theatre programs where our students are known to transfer. This will allow our program to better fit the needs of our students before they transfer. This requires possible funding for travel.	Christine Mani / Darsen Long	

SIGNATURE PAGE

6.1

The undersigned faculty in the Theatre program have read and concur with the finding and recommendations in the attached program review self-study, dated 4/27/2017.

Darsen Long

Faculty Name

Signature

Christine Mani

Faculty Name

Signature

APPENDICES

APPENDIX 1

Solano College Theatre Courses – With CurricUNET Course Descriptors (Current as of 4/24/17)

<u>Course ID</u>	<u>Course Title</u>	<u>Description /purpose</u>
THEA 1	Acting 1	This course prepares a student to apply basic acting theory to performance and develops the skills of interpretation of drama through acting. Special attention is paid to skills for performance: memorization, stage movement, vocal production, and interpretation of text.
THEA 2	Acting 2	The continued study of theories and techniques used in preparation for the interpretation of drama through acting. The emphasis will be placed on deepening the understanding of the acting process through character analysis, monologues, and scenes.
THEA 3	Stagecraft	An introduction to the backstage aspects of live theatre and the creation of technical elements. Includes basic concepts of scene design, scene painting techniques, set construction, set movement, prop construction, backstage organization and career possibilities. May include stage management, lighting, and or sound techniques. Lecture, reading, projects, and hands on practical experience.
THEA 5	Applied Drama	The study and rehearsal of dramatic, comedic and musical works for the stage which includes: classical plays, contemporary dramas and comedies, revues, musicals, and one-acts. Students participate as actors, ensemble members, directors, production designers and/or technicians.
THEA 6	Intro to Theatre	This course focuses on the relationship of theatre to various cultures throughout history, and on the contributions of significant individual artists. This course introduces students to elements of the production process including playwriting, acting, directing, design, and criticism. Students will also survey different periods, styles and genres of theatre through play reading, discussion, films and viewing and critiquing live theatre, including required attendance of theatre productions. This is an audience oriented, non-performance course.
THEA 8	Stage Make-Up	Students will receive instruction and practice in a lecture/ laboratory setting in all phases of makeup specifically designed for theatrical use.
THEA 9	Script Analysis	Fully explore an in-depth methodology of reading, analyzing and understanding play scripts in a variety of genres and styles intended for production. Investigate techniques used to determine how to read a play for its' structure, scrutinizing the playwright's methods of creating theatre through plot, character and imagery, and understanding what scripts "mean" to the professional theatre artist and audience as distinct from other forms of literature.
THEA 10	Theatre History 1	The study of the history of theatre from the Origins of Theatre through the 17th Century. The history and development of theatre and drama are studied in relationship to cultural, political and social conditions of the time. Plays are read for analysis of structure, plot, character and historical relevance.
THEA 11	Theatre History 2	The study of the history of theatre from the 17th Century to contemporary times. The history and development of theatre and drama are studied in relationship to cultural, political and social conditions of the time. Plays are read for analysis of structure, plot, character and historical relevance. Contemporary multicultural theatre will be emphasized.
THEA 13	Diversity in Theatre	An introduction to American cultural diversity in theatrical performance, this course will study African-American, Asian-American and Latino (a) theatres, and theatrical representations including TV and film, supplemented by consideration of the social and political conditions impacting these works. Journals, exams, and scene performance or

		readings and oral reports or critical papers are required.
THEA 20	Intro to Stage Lighting	This course involves the study and execution of stage lighting with an emphasis on equipment, control, color and their relationship to design. This course will discuss the methods and materials utilized in designing lighting for the stage. Focus on the practical skills needed to complete a Light design projects.
THEA 21	Technical Theatre Capstone	Students will be offered a survey of scenery, lighting, sound, costumes, make up, properties, theatrical equipment and construction techniques through demonstration and laboratory experience. Information will be applicable to all formal theatrical applications.
THEA 24	Rehearsal and Performance	This course provides instruction and supervised participation in theatre rehearsal and performance. Instruction will be focused upon the unique elements and demands of a live stage production. The production(s) can be: A Comedy, Drama, Classical and a Musical. Before enrolling in this course, students are required to audition for a role. Auditions take place during the second week of the semester. Details about auditions will be posted in the theater.
THEA 32A	Costuming	Students will study costume history, design, and basic construction techniques as an introduction to theatrical costuming. Subject material can cover a variety of theatre genre, including: Musical Theatre, Drama, Comedy, and Classical works. Emphasis on illustration and design elements, including story boards and renderings. Students will analyze and examine scripts and research items related to costuming. Students will explore and learn how stock characters and their costumes can support an exaggerated theme and how these characters can have multiple costumes.
THEA 32B	Costuming Lab	This lab course is oriented for the student to work with the Costume requirements used in a production. The type(s) of production can be: Comedy, Drama, Classical and Musical. Students will gain practical experience in the application of Costume responsibilities in any of the following: Assistant Designer, Tailor, Milliner, Cobbler, Cutter, Draper, Dyeing and painting, and alterations. Students will be given an increasing level of responsibility in accordance with their individual abilities
THEA 35	Musical Theatre	The study, rehearsal, and class performance of musical works for the stage. Students will participate as performers, singing and moving but with an emphasis on acting.
THEA 40	Acting for Camera	A professional approach to the basics of on-camera acting. Areas of concentration include commercials, public service announcements, corporate videos, news reporting, and feature films. The course includes an in-depth approach to careers in media with concentration on agents, casting directors, resumes, pictures and the necessary tools for building a life as an actor
THEA 47	Technical Theatre	This course is oriented for the student to work with the technical requirements used in a production. The type(s) of production can be: Comedy, Drama, Classical and Musical. Students will gain practical experience in the application of production responsibilities in any of the following: Set construction, scenic painting, properties, costume, lighting, sound, live show running crews, stage management and house management. Students are given an increasing level of responsibility in accordance with their individual abilities
THEA 55	Theatre Touring Company	Advanced Theatre Touring Company students will gain experience touring throughout Solano County.

APPENDIX 2

Table shows average fill rate and average max enrollment by course id

		Fall 2011	Spring 2012	Fall 2012	Spring 2013	Summer 2013	Fall 2013	Spring 2014	Summer 2014	Fall 2014	Spring 2015	Fall 2015	Spring 2016	Summer 2016
Total	Calc % Fill R	77	76	68	66	97	47	57	57	55	59	59	54	75
	Calc Max E	35	31	29	26	30	30	30	30	32	31	29	29	40
THEA 001	% Fill Rate	107	103	95	62		72	63		77	95	85	60	
	Class Size	30	30	30	30		30	30		30	30	30	30	
THEA 002	% Fill Rate		83		47		30	57		30	83		67	
	Class Size		30		30		30	30		30	30		30	
THEA 003	% Fill Rate	100		75	65		45	80		90		45	35	
	Class Size	20		20	20		20	20		20		20	20	
THEA 004	% Fill Rate			67										
	Class Size			30										
THEA 005	% Fill Rate				110									
	Class Size				20									
THEA 006	% Fill Rate			95	48		53	54		65	68	88	69	90
	Class Size			40	40		40	40		40	40	40	40	40
THEA 008	% Fill Rate	52		56	96		48	56						
	Class Size	25		25	25		25	25						
THEA 009	% Fill Rate									27				
	Class Size									30				
THEA 010	% Fill Rate	88		75			53			90		70		60
	Class Size	40		40			40			40		40		40

		Fall 2011	Spring 2012	Fall 2012	Spring 2013	Summer 2013	Fall 2013	Spring 2014	Summer 2014	Fall 2014	Spring 2015	Fall 2015	Spring 2016	Summer 2016
THEA 011	% Fill Rate Class Size		90 40		78 40			50 40			40 40			
THEA 020	% Fill Rate Class Size						28 25				36 25		44 25	
THEA 024A	% Fill Rate Class Size												67 30	
THEA 024B	% Fill Rate Class Size										57 30			
THEA 024C	% Fill Rate Class Size								57 30			40 30		
THEA 024D	% Fill Rate Class Size									26 50				
THEA 032	% Fill Rate Class Size	87 30												
THEA 032A	% Fill Rate Class Size												32 25	
THEA 032B	% Fill Rate Class Size										40 25			
THEA 032C	% Fill Rate Class Size											48 25		
THEA 032D	% Fill Rate Class Size									28 25				
THEA 033	% Fill Rate Class Size		73 30											
THEA 034	% Fill Rate Class Size	13 80	42 24											
THEA 047	% Fill Rate Class Size	58 24	46 24	23 24	56 24		38 24	35 24						
THEA 047A	% Fill Rate Class Size												33 24	
THEA 047B	% Fill Rate Class Size										35 24			
THEA 047C	% Fill Rate Class Size											35 24		

		Fall 2011	Spring 2012	Fall 2012	Spring 2013	Summer 2013	Fall 2013	Spring 2014	Summer 2014	Fall 2014	Spring 2015	Fall 2015	Spring 2016	Summer 2016
THEA 047D	% Fill Rate Class Size									42 24				
THEA 048B	% Fill Rate Class Size							63 30						
THEA 048C	% Fill Rate Class Size	16 50	18 50											
THEA 048D	% Fill Rate Class Size	107 30	73 30	50 30		97 30	40 30							
THEA 049	% Fill Rate Class Size				40 5									
THEA 050	% Fill Rate Class Size	110 30	100 30	107 30	83 30		33 30	53 30					77 30	
THEA 062 x- Primary	% Fill Rate Class Size		100 25	52 25	56 25		48 25	80 25						
THEA 062 x- THEA	% Fill Rate Class Size													

APPENDIX 3: Course sequencing / career paths

Program Description: Associate in Arts Degree; Theatre Arts

Category	Course No.	Course Name	Units	General Education Option			2015-2016 Term Offered		
				A	B	C	Summer	Fall	Spring
				SCC-GE	IGETC	CSU-GE			
Required Core (18-19 Units)	THEA 001	Acting 1	3.0	D3	2A	B4		X	X
	THEA 003	Beginning Stage Craft	3.0	D3	2A	B4		X	X
	THEA 006	Intro to Theatre	3.0	D3	2A	B4	X	X	X
	THEA 010	Theatre History 1	3.0	D3	2A	B4	X	X	
	THEA 011	Theatre History 2	3.0	A	5A, 5C	B1, B3			X
	THEA 024	Rehearsal and Performance in Production <i>OR</i>	4.0	A	5A, 5C	B1, B3		X	X
	THEA 047	Technical Theatre in Production	3.0	A	5A, 5C	B1, B3		X	X
Acting Emphasis (6 Units)	THEA 002	Acting 2	3.0	D3	2A	B4		X	X
	THEA 035	Fundamentals of Musical Theatre	3.0					x	
Technical Emphasis (6 Units)	THEA 020	Introduction to Stage Lighting	3.0		1A, 8A	A2, A3			X
	THEA 032A	Fundamentals of Costume Design	3.0	D1	1B, 8B	A2, A3		X	X
Required Electives (6 Units)	THEA 005	Applied Drama	3.0	D3	2A	B4			X
	THEA 008	Stage Make-Up	3.0	D3	2A	B4		X	
	THEA 009	Script Analysis	3.0	D3	2A	B4	X	X	X
	THEA 032B	Fundamentals of Costume Design Lab	1.0	D3	2A	B4	X	X	
	THEA 013	Diversity in American Theatre	3.0	A	5A, 5C	B1, B3			X
	THEA 024	Rehearsal and Performance in Production <i>OR</i>	4.0	A	5A, 5C	B1, B3		X	X
	THEA 047	Technical Theatre in Production	3.0	A	5A, 5C	B1, B3		X	X
	THEA 055	Advanced Production Touring Lab	1.0	A	5A,5C	B1,B3		X	X
	THEA 021	Theatre Design Capstone	3.0	D3	2A	B4			X

APPENDIX 4: Information from the Solano office of Institutional Research and Planning

Table shows success rate of and end of term retention by course id

3.1a - Success and Retention

		Fall 2011	Spring 2012	Fall 2012	Spring 2013	Summer 2013	Fall 2013	Spring 2014	Summer 2014	Fall 2014	Spring 2015	Fall 2015	Spring 2016
Total	Success	89.1%	90.1%	80.0%	74.6%	96.4%	77.0%	75.5%	94.1%	76.6%	82.3%	80.5%	90.8%
	EOT Retention	94.7%	94.0%	90.6%	87.7%	100.0%	89.2%	89.2%	100.0%	90.4%	94.1%	91.2%	95.9%
THEA 001	Success	97%	92%	86%	87%		93%	82%		83%	89%	86%	94%
	EOT Retention	98%	92%	93%	92%		98%	100%		96%	95%	88%	100%
THEA 002	Success		88%		71%		89%	71%		89%	88%		95%
	EOT Retention		100%		79%		89%	82%		100%	96%		100%
THEA 003	Success	78%		81%	92%		100%	94%		89%		100%	100%
	EOT Retention	83%		88%	100%		100%	94%		95%		100%	100%
THEA 004	Success			86%									
	EOT Retention			90%									
THEA 005	Success				100%								
	EOT Retention				100%								
THEA 006	Success			68%	37%		63%	63%		48%	69%	66%	80%
	EOT Retention			92%	63%		84%	81%		75%	96%	89%	85%
THEA 008	Success	42%		80%	46%		67%	71%					
	EOT Retention	92%		93%	92%		100%	100%					
THEA 009	Success									100%			
	EOT Retention									100%			
THEA 010	Success	69%		52%			58%			78%		64%	
	EOT Retention	80%		74%			79%			89%		86%	
THEA 011	Success		79%		56%			75%			59%		
	EOT Retention		88%		67%			90%			71%		
THEA 020	Success						86%				89%		100%
	EOT Retention						86%				100%		100%
THEA 024A	Success												95%
	EOT Retention												100%
THEA 024B	Success										100%		
	EOT Retention										100%		
THEA 024C	Success								94%			100%	
	EOT Retention								100%			100%	

		Fall 2011	Spring 2012	Fall 2012	Spring 2013	Summer 2013	Fall 2013	Spring 2014	Summer 2014	Fall 2014	Spring 2015	Fall 2015	Spring 2016
THEA 024D	Success EOT Retention									100% 100%			
THEA 032	Success EOT Retention	96% 96%											
THEA 032A	Success EOT Retention												75% 100%
THEA 032B	Success EOT Retention										78% 89%		
THEA 032C	Success EOT Retention											90% 100%	
THEA 032D	Success EOT Retention									86% 100%			
THEA 033	Success EOT Retention		100% 100%										
THEA 034	Success EOT Retention	100% 100%	100% 100%										
THEA 047	Success EOT Retention	93% 100%	73% 82%	90% 90%	92% 100%		81% 81%	71% 71%					
THEA 047A	Success EOT Retention												100% 100%
THEA 047B	Success EOT Retention										100% 100%		
THEA 047C	Success EOT Retention											93% 100%	
THEA 047D	Success EOT Retention									89% 100%			
THEA 048B	Success EOT Retention							89% 89%					
THEA 048C	Success EOT Retention	100% 100%	100% 100%										
THEA 048D	Success EOT Retention	100% 100%	100% 100%	100% 100%		96% 100%	92% 92%						

		Fall 2011	Spring 2012	Fall 2012	Spring 2013	Summer 2013	Fall 2013	Spring 2014	Summer 2014	Fall 2014	Spring 2015	Fall 2015	Spring 2016
THEA 049	Success EOT Retention				100%								
THEA 050	Success EOT Retention	97%	83%	91%	92%		100%	87%					96%
THEA 062	Success EOT Retention		100%	90%	67%		78%	63%					
		100%	90%	100%	100%		100%	88%					100%



3.1a - Success by Gender

Table shows success rate of students by student gender

	Fall 2011	Spring 2012	Fall 2012	Spring 2013	Summer 2013	Fall 2013	Spring 2014	Summer 2014	Fall 2014	Spring 2015	Fall 2015	Spring 2016
Total	89%	90%	80%	75%	96%	77%	75%	94%	77%	82%	81%	91%
Female	90%	90%	74%	73%	91%	82%	81%	100%	71%	81%	79%	87%
Male	88%	90%	87%	76%	100%	72%	69%	100%	83%	82%	82%	94%
Not Reported	100%	100%	67%	50%			50%		100%	100%	100%	100%

3.1b - Success by Age Group

	Fall 2011	Spring 2012	Fall 2012	Spring 2013	Summer 2013	Fall 2013	Spring 2014	Summer 2014	Fall 2014	Spring 2015	Fall 2015	Spring 2016
Total	89%	90%	80%	75%	96%	77%	75%	94%	77%	82%	81%	91%
17 or less	86%	100%	100%	75%		71%	67%	75%	78%	33%	50%	100%

18 & 19	91%	93%	86%	72%	100%	86%	81%		85%	88%	83%	91%
20 - 24	91%	87%	79%	82%	100%	76%	71%	100%	76%	76%	86%	96%
25 - 29	89%	88%	78%	58%	100%	62%	72%	100%	50%	84%	70%	73%
30 - 34	100%	95%	55%	50%		75%	77%		60%	100%	71%	67%
35 - 39	50%	100%	100%	100%		80%	50%		57%	75%	100%	78%
40 - 49	60%	70%	78%	57%	67%	77%	91%		73%	89%	57%	91%
50 and over	100%	100%	50%	82%	100%	80%	83%	100%	86%	83%	88%	78%

3.1c - Success by Ethnicity

	Fall 2011	Spring 2012	Fall 2012	Spring 2013	Summer 2013	Fall 2013	Spring 2014	Summer 2014	Fall 2014	Spring 2015	Fall 2015	Spring 2016
Total	89%	90%	80%	75%	96%	77%	75%	94%	77%	82%	81%	91%
		100%									100%	100%
Am. Indian or Alaskan Native	88%	67%	100%	100%	100%	71%	75%	100%	50%	80%	50%	100%
Asian or Pacific Islander	90%	86%	82%	78%	100%	81%	88%	100%	82%	86%	81%	86%
Black Non-Hispanic	82%	91%	66%	73%	100%	76%	63%	80%	58%	67%	71%	88%
Hispanic	91%	88%	78%	80%	100%	77%	68%	100%	68%	84%	83%	90%
Other	87%	94%	69%	82%		87%	80%		86%	100%	67%	100%
White Non-Hispanic	93%	92%	90%	68%	100%	74%	81%	100%	89%	86%	87%	93%

3.1c - Success by Modality

Table shows success rate of students by course delivery mode

	Fall 2011	Spring 2012	Fall 2012	Spring 2013	Summer 2013	Fall 2013	Spring 2014	Summer 2014	Fall 2014	Spring 2015	Fall 2015	Spring 2016
Total	89%	90%	80%	75%	96%	77%	75%	94%	77%	82%	81%	91%
Directed Study/Independ. Stu				100%								
Laboratory/Studio/Activity	98%	94%	91%	91%	96%	84%	76%	94%	94%	100%	96%	97%
Lecture and/or discussion	97%	88%	88%	76%		83%	81%		82%	90%	86%	94%
Lecture/Lab	81%	100%	81%	62%		82%	83%		88%	83%	95%	92%
Online	69%	79%	61%	56%		65%	61%		60%	57%	65%	77%