

**INSTITUTIONAL PROGRAM REVIEW 2010-11**  
**Program Efficacy Phase, Spring, 2011**

**Purpose of Institutional Program Review**

Welcome to the Program Efficacy phase of the San Bernardino Valley College Program Review process. Program Review is a systematic process for evaluating programs and services annually. The major goal of the Program Review Committee is to evaluate the effectiveness of programs, and to make informed decisions about budget and other campus priorities.

The Institutional Program Review Committee is authorized by the Academic Senate to develop and monitor the college Program Review process, receive unit plans, utilize assessments as needed to evaluate programs, recommend program status to the college president, identify the need for faculty and instructional equipment, and interface with other college committees to ensure institutional priorities are met.

The purpose of Program Review is to:

- Provide a full examination of how effectively programs and services are meeting departmental, divisional, and institutional goals
- Aid in short-range planning and decision-making
- Improve performance, services, and programs
- Contribute to long-range planning
- Contribute information and recommendations to other college processes, as appropriate
- Serve as the campus' conduit for decision-making by forwarding information to or requesting information from appropriate committees

Our Program Review process is two-fold. It includes an annual campus-wide needs assessment in the fall, and an in-depth review of each program every three years that we call the Program Efficacy phase. Instructional programs are evaluated the year after content review, and every three years thereafter, and other programs are placed on a three-year cycle by the appropriate Vice President.

An efficacy team of two disinterested committee members will meeting with you to carefully review and discuss your document. You will receive detailed feedback regarding the degree to which your program is perceived to meet institutional goals. The rubric that the team will use to evaluate your program is included with this e-mail

When you are writing your program evaluation, you may contact efficacy team assigned to review your department or your division representatives for feedback and input. The list of readers is being sent to you with these forms as a separate attachment.

Forms are due back to the Committee Chairs, Efficacy Team and Division Dean by **March 17, 2011**.  
*It is the writer's responsibility to be sure the Committee receives the forms on time.*

In response to campus wide feedback that program review be a more interactive process, the committee piloted a new program efficacy process in Spring 2010 that included a review team who will interviews and/or tour a program area during the efficacy process. Another campus concern focused on the duplication of information required for campus reports. The efficacy process will incorporate the Educational Master Plan One-Page Summary (EMP Summary) and strive to reduce duplication of information while maintaining a high quality efficacy process.

## Program Efficacy, Spring 2011

Complete and attach this cover sheet as the first page of your report.

### Program Being Evaluated

Theatre Arts/Dance

### Name of Division

Arts and Humanities

### Name of Person Preparing this Report

Matie Manning Scully

### Extension

8545

### Name of Department Members Consulted

Denise Jacobs

### Name of Reviewers

Caleb Losee; Damon Bell

### Program Review Committee Representatives

Paula Ferri-Milligan; Jose Recinos; Edward Jones

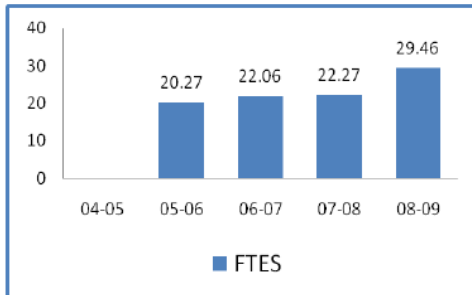
Work Flow	Due Date	Date Submitted
Date of initial meeting with department	3/10/11	
Final draft sent to the dean	3/17/11	
Report submitted to Program Review Team	3/28/11	
Meeting with Review Team		

### Staffing

List the number of full and part-time employees in your area.

Classification	Number Full-Time	Number Part-time, Contract	Number adjunct, short-term, hourly
Managers	One (dean)		
Faculty	Two (theatre & music)		
Classified Staff			
<b>Total</b>			

## Dance



### Description:

Dance is one of the most rewarding of all human endeavors, and the faculty and students in the department share a deep love for their art and a common desire to achieve excellence in it. The curriculum provides basic preparation for further study in dance at the community or university level. It is the goal of the dance department to help students to develop their dance potential to the highest possible level.

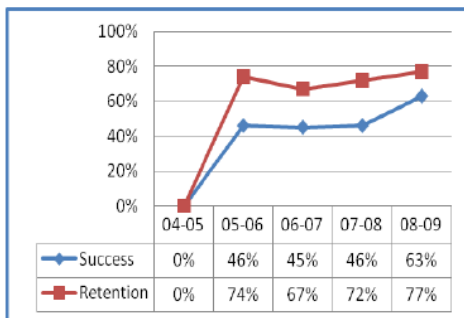
### Assessment:

The dance program came into existence only four years ago. There has been a steady increase in enrollments through 08-09. Productivity increased over last year. This can be attributed to changes in scheduling and class offerings. The current dance studio mandates a class cap of 20 students making further productivity increases moot.

	04-05	05-06	06-07	07-08	08-09
Duplicated Enrollment		121	130	132	176
FTEF		1.33	1.62	2.50	2.08
WSCH per FTEF		457	475	267	425

### Program Goals:

The goal is to continue to offer courses in light of mandated schedule cuts. Classes fill to capacity, but are taught by adjunct faculty. The program would have greater opportunity for growth with a full-time faculty member to provide needed support. Evidence shows that additional classes could fill.



### Challenges and Opportunities:

The current dance studio is only large enough for 20 students and is in need of substantial repair. The current economic environment allows for only two course offerings per semester which has been only slightly mitigated by stacking sections to provide for more opportunity for students interested in increasing their skills in dance.

	04-05	05-06	06-07	07-08	08-09
Sections		5	6	9	9
% of online enrollment					
Degrees awarded					
Certificates awarded					

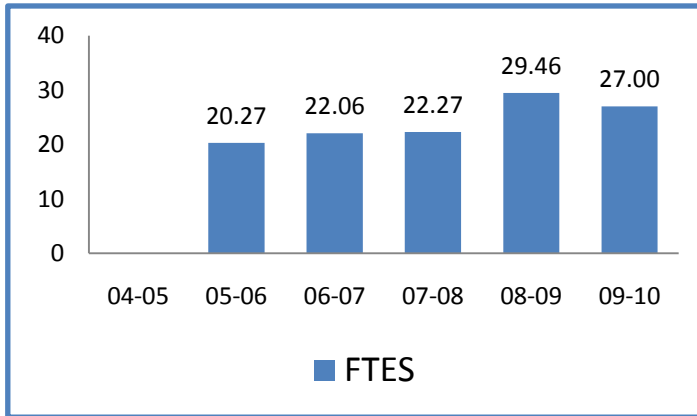
Attendance at dance recitals is very high and generates a great deal of enthusiasm. The dance program should explore ways of better capitalizing on this level of community involvement.

### Action Plan:

In order to capitalize on the interest in the dance program the department is considering opportunities for collaboration between the disciplines.

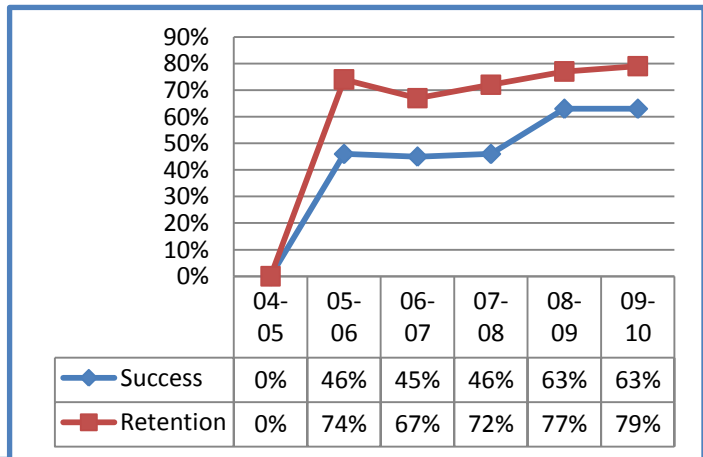
## Dance

FTES	
04-05	
05-06	20.27
06-07	22.06
07-08	22.27
08-09	29.46
09-10	27.00



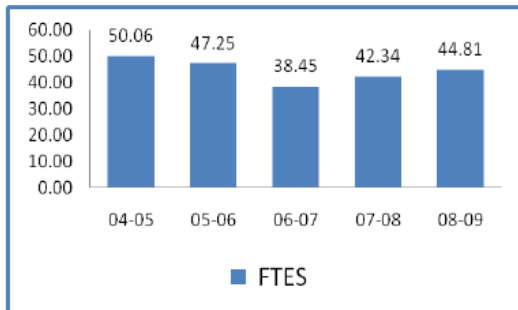
	04-05	05-06	06-07	07-08	08-09
Duplicated Enrollment		121	130	132	176
FTEF		1.33	1.62	2.50	2.08
WSCH per FTEF		457	475	267	425

	Success	Retention
04-05		
05-06	46%	74%
06-07	45%	67%
07-08	46%	72%
08-09	63%	77%
09-10	63%	79%

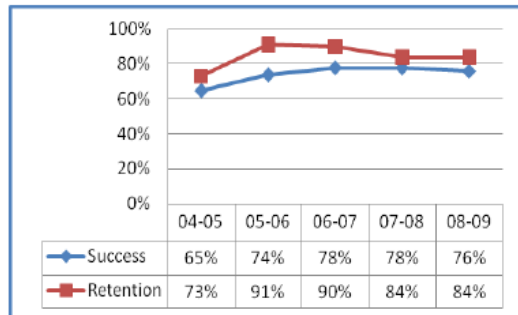


	04-05	05-06	06-07	07-08	08-09
Sections		5	6	9	9
% of online enrollment					
Degrees awarded					
Certificates awarded					

## Theater Arts



	04-05	05-06	06-07	07-08	08-09
Duplicated Enrollment	392	342	296	328	316
FTEF	3.880	3.48	3.66	4.63	4.65
WSCH per FTEF	387	407	315	274	289



	04-05	05-06	06-07	07-08	08-09
Sections	20	18	21	21	21
% of online enrollment					
Degrees awarded					
Certificates awarded					

### Description:

Theatre arts is the study of human expression which culminates in live performance. The play is the medium used to tell a story performed by actors. Theatre Arts includes the study of the literature and related disciplines and technologies required for performances. The theatre arts department coordinates several student performances each year.

Courses offered by the theatre arts department emphasize individual creativity, personal interaction, and communication skills. Courses are designed to meet the needs of students fulfilling general education requirements and the needs of students who are pursuing theatre as a major.

### Assessment:

- The theatre department has experienced a gradual rise in enrollment over the past three years.
- The department continues to experience low productivity. Performance courses (plays, musical theatre) are inherently small ensembles hence, the class has a smaller enrollment cap.
- The program continues to enjoy high retention rates and students choose to participate in theatrical productions over multiple semesters.

### Program Goals:

- The program continues to provide preparation for entrance into the theatre industry or continued studies at the four-year colleges and universities.
- An additional goal is to continue to provide high quality performances of musical theatre and plays in presentation to the campus and the campus community.
- The department hopes to improve its ability to fund its own productions through box office revenues.
- The program also will continue to provide general education courses in theatre to meet the needs of students obtaining degrees at SBVC.

### Challenges and Opportunities:

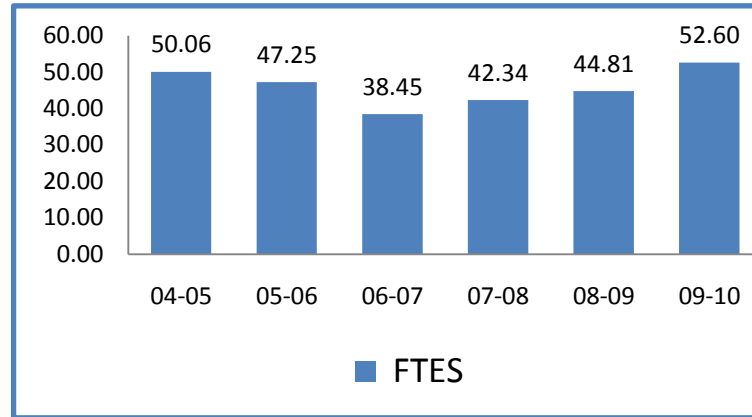
- In order to maintain performance courses, in light of stringent budget cuts which continue to look at class size as criterium, we must maintain full enrollment and produce plays with large casts. This requires creativity on the part of the director to add characters and dialogue to existing productions.
- Funding for theatrical productions is always an expensive endeavor. Broadcast rights, costuming and set construction are high cost items. Additionally, there are many safety concerns around the theatre and its equipment necessitating additional supervision from a stage manager and orchestra performers are often required.
- The theatre program could pursue a program that engages the local K-12 students and their families. This could result in significant revenue and enhances the reputation of the college.

### Action Plan:

- Promote theatre in the inland empire by bringing children to the campus and by bringing college productions to the K-12 schools.
- The program is working on strategies to increase attendance at productions. This includes marketing and review of pricing structures.

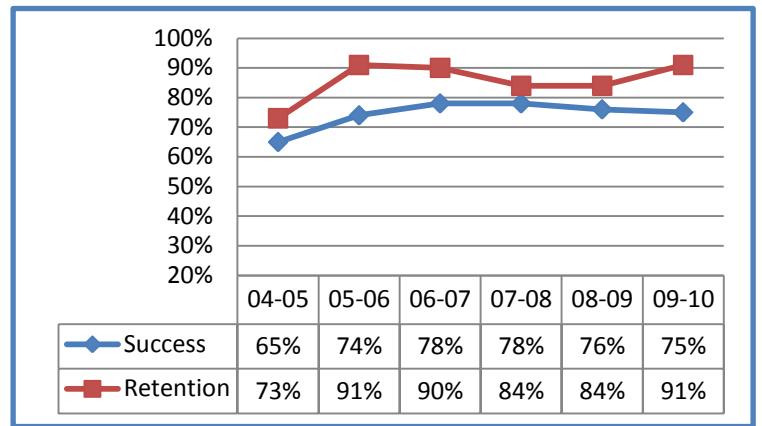
### Theater Arts 2004-2010

	FTEs
04-05	50.06
05-06	47.25
06-07	38.45
07-08	42.34
08-09	44.81
09-10	52.60



	04-05	05-06	06-07	07-08	08-09	09-10
Duplicated Enrollment	392	342	296	328	316	316
FTEF	3.880	3.48	3.66	4.63	4.65	4.65
WSCH per FTEF	387	407	315	274	289	289

	Success	Retention
04-05	65%	73%
05-06	74%	91%
06-07	78%	90%
07-08	78%	84%
08-09	76%	84%
09-10	75%	91%



	04-05	05-06	06-07	07-08	08-09
Sections	20	18	21	21	21
% of online enrollment					
Degrees awarded					
Certificates awarded					

**Part I. Questions Related to Strategic Initiative: Access**

Use the demographic data provided to describe how well you are providing access to your program by answering the questions below.

**Demographic Information**

**Dance 2009-2010**

**Gender**

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid blank	14	1.4	1.4	1.4
F	807	82.3	82.3	83.8
M	159	16.2	16.2	100.0
Total	980	100.0	100.0	

**Ethnicity**

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid blank	109	11.1	11.1	11.1
A	30	3.1	3.1	14.2
B	317	32.3	32.3	46.5
F	4	.4	.4	46.9
H	389	39.7	39.7	86.6
N	3	.3	.3	86.9
O	3	.3	.3	87.2
P	6	.6	.6	87.9
W	88	9.0	9.0	96.8
X	31	3.2	3.2	100.0
Total	980	100.0	100.0	

Disability	Frequency	Dept. Percent	Campus Pct.
No disability	935	95.5%	95.5%
Disabled	45	4.5%	4.5%
Total	980	100%	100%

Average Age	N	Youngest	Oldest	Avg. Age Dept.	Avg. Age Campus
	980	15	70	23.93	29.1

Theatre Arts 2007-2010

**Gender**

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid	22	1.0	1.0	1.0
F	1313	60.7	60.7	61.7
M	829	38.3	38.3	100.0
Total	2164	100.0	100.0	

**Ethnicity**

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid	359	16.6	16.6	16.6
A	72	3.3	3.3	19.9
B	479	22.1	22.1	42.1
F	9	.4	.4	42.5
H	784	36.2	36.2	78.7
N	9	.4	.4	79.1
O	13	.6	.6	79.7
P	28	1.3	1.3	81.0
W	348	16.1	16.1	97.1
X	63	2.9	2.9	100.0
Total	2164	100.0	100.0	

**Disability**

Disability	Frequency	Dept. Percent	Campus Pct.
No disability	2004	92.6%	95.56%
Disabled	160	7.4%	4.5%
Total	2164	100%	100%



Age					
Average Age	N	Youngest	Oldest	Avg. Age Dept.	Avg. Age Campus
	2164	15	71	24.62	29.1

Does the program population reflect the college's population? Is this an issue of concern? If not, why not? If so, what steps are you taking to address the issue?

### **DANCE:**

The dance program has a much higher percentage of women dancers than men (82.3-16.2) This reflects the historical gender breakdown of participation in community dance programs. Hispanic and Black students represent a large majority of dancers in the classes. These two ethnic groups (combined) represent the majority of students on our college campus. The number of disabled students participating in dance is very low. I suspect that such participation is lower than in many of the academic areas of our campus. The dance studio is NOT wheelchair accessible \* and the visually challenged students participating in dance might endanger themselves and others. The hearing impaired would be critically challenged dancing to the music and keeping the beat. The average age of the dancers is about six years younger than the campus population. The physically vigorous nature of the classes favors the younger healthier bodies. It is expected that younger students might wish to participate in dance because the body begins to lose the elasticity with the aging process.

- The theater is currently in the planning stages of renovation. Access issues are very much on the mind of the Users committee! Because of severe budget cutbacks, the dance program is likely to be reduced to one dance class in the Fall of this dance class is affixed to the Theater's musical production, does not use the dance studio for rehearsal, involves theater students and attracts few if any "mainstream dance students". It is hoped that when the theater is fully renovated the economic downturn will be in a recovery mode and dance classes can again be offered. The new facility will have much better accessibility for our disabled students!

#### **THEATER:**

The theater program has a higher percentage of women actors than men. This is representative of the historical gender breakdown of participation in community theater programs. Theater continues to attract Hispanic and Black students as a majority of participants in the program and this is commensurate with the college's ethnic representation. The Theater program serves a higher percentage of disabled students than does the campus at large, while the age is about five years younger than the campus average.

#### **Pattern of Service**

How does the pattern of service and/or instruction provided by your department serve the needs of the community? Include as appropriate hours of operation/pattern of scheduling, alternate delivery methods, weekend instruction/service.

## **DANCE:**

The dance program has been cut from 4-5 classes (taught by two instructors) down to 2 classes in recent years. For many years the classes have been at or above cap. The old studio has allowed for a maximum of 20 dancers (this is a safety factor). We have consistently scheduled afternoon and morning weekday classes. Because of funding, we have been unable to offer additional classes in the evenings or on weekends. Dance classes fill very quickly and they perform to very large audiences. (Audience size is among the biggest on campus.) The community has been very supportive of the dance program and the high attendance at productions is indicative of it. Students have been clamoring for additional offerings for a number of years and the few classes that we offer fill up very quickly. The department has taken a serious look at offering dance classes in the new music facility (NHR 164). This recital hall was designed with dancers in mind. With the use of a dance floor (Marley-Harlequin mobile dance floor) the entire floor space could be dedicated to dance use. With scheduling in the evenings, Fridays and Saturdays the dance department could increase the size of enrollment many times over. (This would not interfere with the priority scheduling the much larger Music Department is utilizing in the facility.) There is strong anecdotal evidence to support the notion that class size would substantially increase with this change in venue. The department has been able to offer only 2 dance classes for the last few years and with budgetary constraints, the future for even these two classes looks very grim. The dance program may (beginning in the Fall of 2011) have to go into

“hibernation”, requesting Hiatus status.

### **THEATER:**

The theater program has in the past offered a spectrum of classes, allowing the aspiring theater student the opportunity to explore many facets of the Art. The department will soon re-craft the curricula, updating the older courses and expanding into new areas with certificate and or degree programs involving the technical side of theater. The theater program has two recently hired technicians, bringing expertise in stage construction, lighting and sound to the theater program. It is the department’s intention to couple these new offerings on the technical side with an augmentation of classes on the performance side. The department hopes to provide in the near future a more complete program for students desirous of transfer as a theater major and or a certificate/degree program at this college. We have for many years provided a musical theater experience for our students and community. For the participating student we have provided outstanding instruction in singing, dancing and acting on the musical stage. The number of students participating in this endeavor has steadily grown over the years. The audiences continue to attend, even though we have significantly decreased the costs of the production. (We have not been able to mount the more popular productions because of royalty costs and the commensurate expenses of elaborate costuming and sets.) We have, over the last several years, linked several theater, music and dances classes together and offered them

during the middle of the weekday (Monday through Thursday from noon to Five o'clock.). Students participating in the musical are familiar with this time frame and adjust their schedules as necessary. Because of the dire financial straits in which this institution finds itself, the theater program may have to mount a musical production on a rotating basis. Currently, the theater program consists of two Thart 100 classes and one stacked offering of Acting Fundamentals I & II. These classes are taught on weekends, evenings and mornings by our fine adjunct staff. The remainder of the class sections Thart 110, 160,222 and Dance 114 are linked together under the aegis of the musical theater production. All of these courses are taught by our exceptional full - time tenured theater professor, Denise Dales Jacobs. Because these classes constitute load for our full-time professor, it is the other two classes (Thart 100 and Thart 102/121) that may need to be dropped in the fall semester. In the likelihood of a 9,000 FTES budget scenario, the theater program will consist solely of a musical production. The dance program will consist solely of Dance 114X4 (Dance Rehearsal & Performance). This is a "linked" class and is offered only to students participating in the musical production.

## Part II: Questions Related to Strategic Initiative: Student Success

Provide a brief analysis of the data and narrative from the program's EMP Summary and discuss what it reveals about your program. (Use data from the second two charts of the EMP One-Sheet on page 2 of this form)

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**Supplemental Data**

Provide any additional information such as job market indicators, standards in the field or licensure rates that would help the committee to better understand how your program contributes to the success of your students.



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## Student Learning Outcomes



San Bernardino  
Valley College

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# Student Learning Outcomes (SLO)

Prospective Students | Current Students | Online College | Instructional Programs | Student Services

## San Bernardino Valley College - Student Learning Outcomes (SLO)

Home » Arts & Humanities » THART

[Previous Directory](#)

<a href="#">THART . ARCHIVE.doc</a>	<a href="#">THART 135.doc</a>
<a href="#">THART 100.doc</a>	<a href="#">THART 136.doc</a>
<a href="#">THART 110.doc</a>	<a href="#">THART 139.doc</a>
<a href="#">THART 114.doc</a>	<a href="#">THART 147.doc</a>
<a href="#">THART 120.doc</a>	<a href="#">THART 165.doc</a>
<a href="#">THART 121.doc</a>	<a href="#">THART 166.pdf</a>
<a href="#">THART 131.doc</a>	<a href="#">THART 222.doc</a>
<a href="#">THART 132.doc</a>	

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San Bernardino Valley College, 701 South Mount Vernon Ave. San Bernardino, CA 92410, 909 384-4400.  
[San Bernardino Community College District](#)



# Student Learning Outcomes (SLO)

- Prospective Students
- Current Students
- Online College
- Instructional Programs
- Student Services

## San Bernardino Valley College - Student Learning Outcomes (SLO)

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| <a href="#">Dance102.doc</a> | <a href="#">Dance114.doc</a> |
| <a href="#">Dance103.doc</a> | <a href="#">Dance200.doc</a> |
| <a href="#">Dance105.doc</a> | <a href="#">Dance203.doc</a> |
| <a href="#">Dance106.doc</a> | <a href="#">Dance206.doc</a> |

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San Bernardino Valley College, 701 South Mount Vernon Ave. San Bernardino, CA 92410, 909 384-4400.  
[San Bernardino Community College District](#)

The list above shows the courses that have SLOs on file with the Office of Instruction.

If you have courses for which SLOs have not been developed, explain why. What are your plans to remedy this?

## Dance:

All dance classes listed in the 2010-2011 catalog appear on the Office of Instruction's list of courses having SLOs. The three year plan for assessment follows:

2007-2008 Kay Weiss, (then the head of professional development)

delivered training to programs and departments in this division (Visual & Performing Arts). Faculty worked on assessing one SLO in each class (in dance, this meant usually the one class they were teaching). The idea of Core Competencies was discussed and some attempt to link SLOs with them was made. SLOs were listed on the campus website and I believe both instructors included SLOs on their outlines for their respective class. Since this time, instructors were told to discuss the SLOs within the context of the syllabus during the first week of class. As usual, instructors were asked to submit all syllabi during the first week of class to the dean's office.

2008-2009 The tracking system "e-Lumen" was supposed to be employed during this time. So many problems occurred with its implementation that very little was done with it. (In subsequent years, ideas of "tossing it out" and starting all over again were seriously discussed among users.) Some attempt was made to assess student awareness of SLOs and SBVC core competencies.

2009-2010 The tracking system "E-Lumen" is still not employed campus wide and I believe I was in attendance at a department chairs meeting where its fate was discussed. Nonetheless, faculty are attempting to assess SLOs, determining if a significant percentage of students have passed the "good enough" level. The problem in dance is that every time we drop a class we have no way of improving in the next cycle. Therefore, in dance, the only two classes in which there is a continuing progression are Modern and Jazz dance. I have observed in

both classes that changes based on assessment are occurring. As an example, Professor Townsend has essentially discontinued choreography in favor of fundamental dance steps and technique because students didn't demonstrate a significant repertoire of dance moves to draw on for choreographed movements and were thus unable to succeed as choreographers. It was determined that additional semesters of modern and jazz dance would lead to that level of understanding. Unfortunately we have decreased the number of offerings and the number of students who can enroll in such classes.

## **THEATER:**

All of the theater classes in the catalog appear on the Office of Instruction's list of courses that have SLOs. There is one exception, unknown to me until this very moment. That course is Thart 160X4 (Theatre Crafts). I have no explanation for its omission. I will immediately see if this information is accurate and, if so, remedy the omission by writing one for it.

2007-2008 Kay Weiss, then the head of Professional Development, delivered her training to the entire Division, Visual and Performing Arts. Faculty worked on assessing one SLO per class. In theater this usually meant only one class was assessed per adjunct professor. The idea of Core Competencies was discussed and some attempt to link SLOs with them was made. SLOs were listed on the campus website and I believe

all instructors included SLOs on their outlines for their respective classes. From this time forward all instructors were told to discuss the SLOs within the context of the syllabus during the first week of class. As usual, instructors were asked to submit all syllabi during the first week of class to the dean's office.

2008-2009 The tracking system "E-Lumen" was supposed to be employed during this time. So many problems occurred with its implementation that very little was done with it. Some attempt was made to assess student awareness of SLOs and SBVC core competencies.

2009-2010 The tracking system "E-Lumen" was still not employed campus wide and I was actually at a meeting with other department chairs where its fate was discussed. I bring this up because it was initially in the department's three-year plan for the assessment of SLOs. (I believe it is only in this year 2011 that we are going to submit our information to our respective Deans and they will see that the information is entered into "E-Lumen"! Nonetheless, faculty are attempting to assess SLOs, determining if a significant percentage of students have passed the "good enough" level of learning. This is apparently the most widely used level of assessment in my department. I have observed in many theater classes that changes based on assessment have occurred. As an example, in Professor Jacob's musical production classes, the assessment of demonstrated growth in areas of tap dancing and character development have come into the auditioning



process and allowed for bigger roles for successful students in subsequent productions. Students who demonstrate higher levels of performance and responsibility in specific areas are rewarded with much more challenging roles in the future. Unfortunately we have decreased the number of offerings in the theater department and the number of students who can enroll and participate in the musical production classes is limited. The use of SLOs as an assessment tool and the subsequent successes will diminish with the diminution of course offerings and the subsequent depletion of our fine theater faculty!

**Attach your three-year plan for assessing SLOs.**

What progress has the program made in its three-year plan? Have you implemented any program changes based on assessment results?

SEE ABOVE

### **Part III. Questions Related to Strategic Initiative: Institutional Effectiveness**

**Mission and Purpose:**

*SBVC Mission: San Bernardino Valley College provides quality education and services that support a diverse community of learners.*

What is the purpose of the program?

DANCE/THEATER ARTS:

The purpose of the programs are to provide quality education in Dance & Theater to a diverse community of learners.

How does this purpose relate to the college mission?

DANCE/THEATER:

NOTE: Since neither the purpose of the program nor the way in which it relates to the college mission has changed in the last four years, I will quote from our 2007 final draft.

In both the dance and theater programs our relationship to the college mission is illustrated by the following:

1. Ensuring access to our programs through careful alignment with articulation standards and programs that meet or exceed industry standards for employment in viable jobs.
2. Connect with campus culture and climate by ensuring a safe, welcoming, culturally-rich, learning-centered environment in all our dance and theater classes.
3. Support institutional effectiveness and resource management by commitment to accountability, continuous improvement and conscientious resource management. These are ensured through processes of program review, the upholding of accreditation standards and on-going studies of best practices within the profession.
4. Seek out partnerships that sustain community involvement and dialogue in local, regional, national and international communities related to this profession.
5. Foster student success through a commitment by every instructor, full and part-time, to help students succeed on their educational and career goals.
6. Integrate technological advancements into our curriculum, through the on-going study and use of state-of-the-art technologies.

### **Productivity**

Provide additional analysis and explanation of the productivity data and narrative in the EMP Summary, if needed. (Use data from the first two charts of the EMP One-Sheet on page 2 of this form)

DANCE:

Fluctuations in FTES within the dance program may be explained by the “stacking” of classes. When appropriate conditions exist, Elementary Modern Dance is taught at the same time, by the same instructor and in the same space as Intermediate Dance. Both Jazz classes may be similarly taught. During some semesters this is possible while in other semesters it is not. The fluctuation in class size and makeup affects the opportunities for students in the performances and subsequently affects retention and success

rates. The dance program has not pursued a path toward degrees and certificates because it would entail a significant increase in class offerings over a number of years. Dance at Valley College has been primarily about ensemble experience. As such, on line education does not offer a viable alternative to the studio experience.

#### THEATER:

The significant rise in FTES between years 08-09 & 09-10 is explained by the increased size of the casts in the musical theater productions. Fearing class cancelations due the class size, larger casts were auditioned and accepted. These students then enrolled in a series of classes, producing a significant rise in FTES. Though the theater program sees little use for on-line education in their performing classes, they are viewing academic theater classes in this format with some interest. It should be noted here that our Introduction to Theater (Thart 100) might not be possible on an on-line basis because many of the professors include a segment requiring ensemble rehearsal/performance. Within the last year, discussions have been held and thoughts presented on the creation of a certificate in a theatrical tech program. Though the numbers do not specifically indicate the amount of interest, over the years the theater program has had many students dedicated to the life "behind the curtain".

## Relevance and Currency, Articulation of Curriculum

If applicable to your area, describe your curriculum by answering the following questions.

The Content Review Summary from Curricunet indicates the programs current curriculum status. If curriculum is out of date, explain the circumstances surrounding the error and plans to remedy the discrepancy.

<b>Arts &amp; Humanities</b>				
<b>Theatre Arts</b>				
	<b>Course</b>	<b>Status</b>	<b>Last Content Review</b>	<b>Next Review Date</b>
	THART100 Introduction to the Theatre	Active	04/15/2002	04/15/2008
	THART110 Beginning Voice and Diction	Active	04/15/2002	04/15/2008
	THART114X4 Theatre Practicum	Active	04/15/2002	04/15/2008
	THART120 Acting Fundamentals I	Active	04/15/2002	04/15/2008
	THART121 Acting Fundamentals II	Active	04/15/2002	04/15/2008
	THART131 Sound for Stage and Screen	Active	01/11/2008	01/11/2014
	THART132 Lighting for Stage and Screen	Active	04/12/2010	04/12/2016
	THART135 Directing Fundamentals	Active	04/15/2002	04/15/2008
	THART136 Fundamentals of Stage Design	Active	01/11/2008	01/11/2014
	THART139 Fundamentals of Costume Design	Active	01/11/2008	01/11/2014
	THART147 Beginning Theatre Movement	Active	01/11/2008	01/11/2014
	THART160X4 Theatre Crafts	Active	04/15/2002	04/15/2008
	THART165 Stage Makeup	Active	04/15/2002	04/15/2008
	THART166 Improvisational Acting	Active	01/11/2008	01/11/2014
	THART222 Independent Study in Theatre	Active	04/15/2002	04/15/2008
	THART100 Introduction to the Theatre	Pending	04/15/2002	04/15/2008
	THART110 Beginning Voice and Diction	Pending	04/15/2002	04/15/2008

	THART114X4 Theatre Practicum	Pending	04/15/2002	04/15/2008
	THART120 Acting Fundamentals I	Pending	04/15/2002	04/15/2008
	THART121 Acting Fundamentals II	Pending	04/15/2002	04/15/2008
	THART131 Sound for Stage and Screen	Pending	01/11/2008	01/11/2014
	THART135 Directing Fundamentals	Pending	04/15/2002	04/15/2008
	THART136 Fundamentals of Stage Design	Pending	01/11/2008	01/11/2014
	THART139 Fundamentals of Costume Design	Pending	01/11/2008	01/11/2014
	THART147 Beginning Theatre Movement	Pending	01/11/2008	01/11/2014
	THART160X4 Theatre Crafts	Pending	04/15/2002	04/15/2008
	THART165 Stage Makeup	Pending	04/15/2002	04/15/2008
	THART166 Improvisational Acting	Pending	01/11/2008	01/11/2014
	THART222 Independent Study in Theatre	Pending	04/15/2002	04/15/2008

### Arts & Humanities

#### Dance

	Course	Status	Last Content Review	Next Review Date
	DANCE101X2 Beginning Modern Dance	Active	04/15/2002	04/15/2008
	DANCE102X4 Intermediate Modern Dance	Active	04/15/2002	04/15/2008
	DANCE103X2 Ballet	Active	11/15/2002	11/15/2008
	DANCE105X2 Beginning Jazz Dance	Active	04/15/2002	04/15/2008
	DANCE106X4 Intermediate Jazz Dance	Active	04/15/2002	04/15/2008
	DANCE107x2 Beginning Tap Dance	Active	03/24/2008	03/24/2014
	DANCE114X4 Dance Rehearsal and Performance	Active	11/15/2002	11/15/2008
	DANCE200 Dance History and Appreciation	Active	04/15/2002	04/15/2008
	DANCE203 Choreography	Active	04/15/2002	04/15/2008

	DANCE206X4 Dance Production	Active	11/15/2002	11/15/2008
	DANCE101X2 Beginning Modern Dance	Pending	04/15/2002	04/15/2008
	DANCE102X4 Intermediate Modern Dance	Pending	04/15/2002	04/15/2008
	DANCE103X2 Ballet	Pending	11/15/2002	11/15/2008
	DANCE105X2 Beginning Jazz Dance	Pending	04/15/2002	04/15/2008
	DANCE106X4 Intermediate Jazz Dance	Pending	04/15/2002	04/15/2008
	DANCE107x2 Beginning Tap Dance	Pending	03/24/2008	03/24/2014
	DANCE114X4 Dance Rehearsal and Performance	Pending	11/15/2002	11/15/2008
	DANCE200 Dance History and Appreciation	Pending	04/15/2002	04/15/2008
	DANCE203 Choreography	Pending	04/15/2002	04/15/2008
	DANCE206X4 Dance Production	Pending	11/15/2002	11/15/2008

Click here to enter text.

Articulation

List Courses above 100 where articulation is <b>not</b> occurring	With CSU	With UC
IT IS THE GOAL OF THE PERFORMING ARTS CHAIR AND THE ARTICULATION OFFICER, TO COMPLETE ALL THE COURSE OUTLINES FOR THEATER AND DANCE AND SEE THAT THEY ALL ARTICULATE WITH BOTH CSU AND UC. DURING THE SPRING SEMESTER OF LAST YEAR ALL OF THE MUSIC DEPARTMENT CLASSES COMPLETED THE OUTLINES AND ARTICULATED		

ALL COURSES.		

Describe your plan to articulate these classes.

**DANCE:**

NOTE: In December of 2010, I was given all of the course outlines for Dance. As I did with the entire Music Department in 2010, I was to review, revamp, rewrite, edit and delete portions of these outlines and then work with the articulation officer, Cindy Parrish, to properly format them through Curricunet and send them on to the Curriculum Committee. As of this writing, I haven't yet even begun this task. Based on my experience with the Music Department, I estimate that it will take me about two weeks to rewrite the course outlines for Dance, another two weeks for Cindy and me to format them in Curricunet and then giving them to the Curriculum Committee to examine and modify them. (I hope to do the rewrite of the dance program's outlines during the upcoming Spring Break.)

**THEATER:**

When the Dance Program's outlines are finished and put through Curricunet, the Theater program's outlines will undergo the same scrutiny, modification and formatting. It is hoped that all of the theater program will be current by the end of the semester. In the event they are not finished by that date, we will work through the summer to complete the process. A few have received recent attention but many are woefully out of date.

Currency

Review the last college catalogue data given below. **OR**

Follow the link below and review the last college catalog data. Theatre Arts begins on p. 196. Dance begins on p.100.

[http://www.valleycollege.edu/Instruction/Files/Catalog/2010-2011/SBVC\\_Catalog\\_1011\\_Complete.pdf](http://www.valleycollege.edu/Instruction/Files/Catalog/2010-2011/SBVC_Catalog_1011_Complete.pdf)

Is the information given accurate? Which courses are no longer being offered? (Include Course # and Title of the Course). If not, how does the program plan to remedy the discrepancy?

**DANCE:**

In reviewing the datelines for the nine dance classes all but one have not been reviewed for nine years. I intend to review/rewrite/revamp all nine, submit them to the articulation officer, Cindy Parish, and then send them on to the Curriculum Committee via Curricunet within a two month framework. (This estimate is based on last year's experiences with the Music Department.) All dance courses are transferable to

both CSU & UC according to the 2010-2011 catalog. The articulation of all classes will be reviewed with the articulation officer in the next two months when the new course outlines are presented. The course outlines will be structured to comply with articulation regulations.

**THEATER:**

In reviewing the datelines for the 28 theater classes, sixteen of twenty-eight have not been reviewed for nine years. Immediately following the dance proposal discussed above, the theater classes will undergo the same process. The procedure and goals will be identical to the work done in the dance program.



## Planning

What are the trends, external to the institution, impacting your student enrollment/service utilization? How will these trends impact program planning?

THEATER/DANCE: The Economy of the State of California is in shambles. As of this writing, March 22, 2011 the state legislature will vote to send the tax extensions to the people for a vote. A very real contingency that I have been asked to prepare, if this extension is not allowed out of the legislature, is as follows: Following the guidelines that I have received as a department chair, I have been told that my department will be expected to cut 35% of its courses and FTES. (Though I have been promised a few extra classes for my department in recent days, I suspect the draconian measures are just around the corner!) I am preparing to offer a single class in dance, taught by our full-time tenure track theater professor, Dance 114X4. This class is an integral part of the musical theater production and is only open to auditioned students participating in that production. I am preparing to offer three Theater courses, Thart 110, Thart 114X4 and Thart 160. These classes will be taught by our full-time tenured theater professor and represent her full load for the year. All of the classes are intertwined and represent the rehearsal/performance classes culminating in the musical theater production. Essentially, there will be no dance or theater classes for students outside of the musical theater production. In keeping with offering only 9,000 FTES instead of 10,000, we have been asked to decrease enrollment significantly in our classes. Questions concerning student enrollment, service utilization and program planning are no longer relevant for these programs. **IF** the Performing Arts Department survives this dire predicament over the next few years, I think the thoughtful process of Program Review will once again be very helpful and a necessary act of reflection, review and modification. In presiding over the demise of this department, I have learned something that will be very helpful to faculty in "precarious" departments. Build your department around certificates, awards and degrees. To emphasize courses and programs designed for the transfer student and to offer classes that prepare the student for further study beyond our campus is unwise. Classes that articulate with either Majors or Minors at the four-year institution are not as valuable as classes that address other areas of instruction. When the funding is significantly diminished, such programs may be savaged to preserve other programs that serve the "greater need". Clearly, the relevancy of the Arts is being questioned on many campuses when Education is seen through the prism of significantly reduced funding! After a forty-year career in education, I am only mildly surprised and dismayed!

## Accomplishments and Strengths

Referencing the narratives in the EMP Summary, provide any additional data or new information regarding the accomplishments of the program, if applicable. In what way does your planning address accomplishments and strengths in the program?

By maintaining the musical theater production as our only offering in Theater/Dance we have chosen to "play to our strengths". This program has been widely popular with students and the community. While it offers little in the way of transfer or degree/certificate programs, it does offer experiences in this "niche" of dance/theater/music. If more severe instructional cuts are in store for future years and all adjunct faculty have been cut, then the musical program may suffer the

same fate. Such draconian measures would NOT occur until the entire Music Department was eliminated, on a basis of seniority.

#### Weaknesses

Referencing the narratives in the EMP Summary, provide any additional data or new information regarding planning for the program. In what way does your planning address trends and weaknesses in the program?

As said earlier in the narrative, the weakness of these two programs has been that they did not focus on certificates and degrees. Enrollment has been high and there is a lot of interest. An array of classes are available but not offered because of funding. Skilled professors had high rates of retention with their classes and operated with minimal budgets. The Theater and Dance programs have proven to be a very valuable asset to the campus for many years and when the economy turns in the next few years, they stand ready to emerge with course outlines in place, established program goals and newly hired faculty to guide them.

## V. Questions Related to Strategic Initiative: Technology, Campus Climate and Partnerships.

Describe how your program has addressed the strategic initiatives of technology, campus climate and/or partnerships.

### THEATER/DANCE:

The theater (auditorium) is currently being assessed in USER meetings and all aspects of its function are being evaluated. With an allocation of three million dollars, questions of safety, access, lighting, sound, availability, theatrical and dance opportunities will be addressed, problems remedied and much of it will involve issues of technology. In about eighteen months the renovation (primarily behind the curtain) will begin. The state of the economy will not affect this project since the money is already encumbered and allocated.

The campus climate has consistently shown great interest in the dance and theater programs. With the diminishing offerings in dance and theater, the remaining music theater program may well experience a renewed sense of interest on campus. (The performing arts students taking advantage of the few remaining classes in the field.) The dance department has collaborated with outside troupes and programs with some degree of frequency. The interchange of dancers, styles and music has proven beneficial. This outreach is primarily prompted by the dance professors and the outside ensembles they direct. The theater department continues to partner with community schools. Through traveling performances and grade-school invitations to attend musicals specifically designed for youthful audiences, the theater has grown and blossomed each year.