PORTLAND COMMUNITY COLLEGE

THEATRE ARTS PROGRAM REVIEW

2007-2012

Presentation: 9 AM Friday, December 7, 2012

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A Brief Historical narrative of PCC Theatre
Since the PCC Theatre Arts program was established in the early 1980’s it has continued to grow and adapt to the many changes that have come to PCC campuses. This Program Review marks a new era in the program, as the Rock Creek and Cascade campuses have begun producing theatre in addition to the classes that they offer (TA 141, 142, 143 and TA 101). This is a result of the unprecedented growth that PCC has seen in the past 4 years. As PCC has scrambled to respond to this growth, much of the TA program’s changes have been overwhelmingly reliant on PT faculty and AP’s to support it. As this (Fall 2012) term’s enrollment has flattened, it raises the question as to how the program should proceed on all campuses as well as map it’s place in the changing educational/financial landscape in Oregon. Without a degree to support it’s presence, as well as a growing interest by the college in online courses, our place as a program that gains most of it’s FTE by fulfilling a requirement for humanities courses continues to call for forward thinking. If enrollment continues to grow or stays constant, then our plans to grow the TA program will likely sustain. However, if enrollment drops, we should consider our options and priorities so that the TA program can continue to serve it’s role to the many campuses where it operates.

With Sue Parks-Hilden as its original SAC Chair and lead director of productions in 1979 at the Rock Creek campus, and shortly after at the Sylvania campus, the program has established itself as a respected educational theatre resource in the greater Portland area, and beyond.

With Sue Parks-Hilden’s retirement in 2004, Michael Najjar served as chair for a three-year period, hoping to develop the program into a more conservatory style training institution. Since the state of Oregon does not offer an Associates degree in Theatre Arts, this plan was not consistent with the state or college’s mission. Michael was followed by the interim SAC chair Gretchen Icenoggle in 2007-08, and most recently Patrick Tangredi has served in the role of SAC chair/Artistic Director since 2008.
The Sylvania Theatre program has served as a center for the Theatre Arts program. By producing 3 mainstage performances per year, and creating or offering a wide variety of performance and technical Theatre classes, Sylvania has continued to provide PCC with leadership and innovation.

The role of Theatre on the Rock Creek and Cascade campuses has been primarily course (not production) driven, as these institutions are without the opportunity to produce plays due to PT faculty loads and limited resources.

Cascade is without a viable theater space and therefore unable to offer students a traditional opportunity to participate in standard theater production. Nor is it likely that Cascade will build a theater facility in the foreseeable or even distant future, since PCC has an exceptional theater at Sylvania. Moreover, traditional theater may not be of the most benefit or educational value to the community, neighborhood and people Cascade belongs to and serves. Arts & Professions at Cascade is committed to developing in all programs a curriculum that resonates with and empowers the community, and theater will be an effort at the forefront, as it has the potential to provide a venue/stage/media for people’s voices.

In the immediate future, Cascade’s Art Department, home to Cascade’s Theater Arts effort, and the Multimedia Department, are tasked with the exploration of an innovative merger of theater arts, multimedia production, and performance art (potentially to include 3D design and sculpture). This merger is to be implemented substantially by 2014-2015.

While the details and logistics of this collaborative effort are yet to be determined, an important goal will be to develop a theater effort and curriculum that is fundamentally different than and complimentary to Sylvania’s and that speaks to industry needs and/or transferability.

A community college Theatre Arts program may offer varying levels of instruction, but the PCC program is running different types of Theatre
program efforts on three different campuses. This has been the case since
the college created a theatre program. We are at a juncture where the
campuses are now individuating, and offering students many possibilities
that were not offered before. This offers great possibilities, but also creates
a new need for more structured logistics and more faculty and staff to
support the growth, infrastructures and needs.

Preamble:
The PCC Theatre program has been Sylvania-centered since it’s inception
in the early 1980’s. The SAC Chair/Artistic Director has been teaching
and producing main-stage plays at Sylvania, and has been the sole FT
Theatre SAC faculty member for the past 30 years. The position duties
require producing three annual productions (one per quarter, excluding
summer) at the Sylvania campus. Since the building of the Performing Arts
Center in 1994, the Sylvania campus program has (out of both opportunity
and necessity) deepened the relationship between courses and hands-on
production. This model of courses/production is an overwhelmingly
common one in Theatre programs at the college level internationally. One
other reason has been the collaboration between Academic Professional
& PT Scenic and Lighting Designer Dan Hays. His evolved role of PAC
Coordinator, PT instructor, PT designer and building scheduler has been at
the fulcrum of the Theatre program’s evolution as both a producing entity
and LD course offerings. As the program has evolved on the Sylvania
campus, it is also true that Rock Creek and Cascade are evolving into
unique producing entities as well.

Herein lies PCC Theatre Program’s challenge: As a multi-campus
institution, the resources available for theatre production vary widely
from campus to campus. However, in order to maintain consistency
of instruction, the curriculum has had to embrace the methods that are
effective on both producing and non-producing theatre campuses. In
order to create a relatively consistent model of quality instruction, we
are now challenged to look at ourselves simultaneously as one program
with varying missions and resources, and therefore potentially variable
curriculum. As Rock Creek and Cascade are now beginning to produce
plays, the resources available will likely affect the ability to merge courses with production potentials. For example, without a lighting curriculum, will the students be able to take ownership of that element of production on a given campus? If they can on one campus, but cannot on another, is the experience consistent enough? This is a core issue that we wrestle with as the program begins to grow into the area of producing theatre at the Rock Creek and Cascade campuses.

Fortunately the human and physical resources for Theatre production at the Sylvania campus provide a holistic (and ever-improving) course/production relationship that has taken many years to refine. These courses can certainly serve as a model for other campuses as they gather more resources to create more fully realized productions. It should also be noted that the courses often reflect the specific (and standard) resources available. For instance, with a professional Scenic and Lighting designer on staff (Dan Hays) we are able to offer TA 112 Scenic Design and TA 113 Lighting Design courses. These courses have evolved with a practical component—students have a hands-on experience in the process directly connected to that term’s main-stage production. Working with a trained designer and technician allows the student to reinforce the essentials of the design process (Text analysis, textual needs, collaboration, spatial necessities, opportunities and limitations, safety, etc.) in both a theoretical and practical manner.

Furthermore, the evolution of the PAC/Theatre program (Sylvania) relationship has offered more adaptations and changes in the past 5 years. Frances Marsh’s role is the Technical Director of the TA program and the PAC Rental Coordinator.

The PAC rental numbers have been growing steadily, with the greatest year reflecting 800 rentals (490 are PCC departmental events) in the 5 spaces that we manage, with an income of $119,000.

The technical theatre position used to be held by one person (Dan Hays) who handled the lighting and scenic design, the building of the scenery
and the installation and maintenance of the lighting, and rentals at that time there were a much smaller number of rentals per year.

The position has evolved over the years as the program needs and PAC rentals needs have changed. For example, several ballet companies have been regular clients of the PAC for 10 years plus.

In 2006, Frances Marsh started work at the PAC as Rental and Technical Coordinator and PT faculty member in technical theatre. In this combined role she has brought together curriculum, the PAC labor needs and the TA technical theatre skill necessary to create a fluid TA program/PAC labor force linkage for students and alumnae of varying levels. To achieve this, she created a Stagecraft course (TA 116) that transfers to PSU and SOU and provides a base of safety and construction skills that students can utilize in our scene shop and far beyond. She also manages up to 35 casual labor employees (mostly current and former TA students) on the PAC rental crew. This allows PCC Theater Arts students to graduate from our non-degree bearing TA program with both practical and professional experience on their resumes, as the rentals that come through the PAC facility are often professional level productions.

In order to bring consistency to the ever changing labor force (students and alumnae by their nature are not with us for long periods of time), she created rental crew training protocols as well as a policies and procedures manual. With the help of the PCC web team Frances has also created a PAC rental website, thus increasing PCC’s local and national exposure while deferring some of the labor needed to address the heavy traffic of telephone inquiries.

She has also worked with the safety and risk department to create a fire evacuation procedure for the PAC and to train employees in important safety protocols. She has set standards for her event supervisors to have OSHA Rigging, and Ladder training as well as CPR and First Aid. In lieu of the unlikely creation of a CTE program in Technical Theatre, she has initiated and fostered a relationship with the local professional stagehands
union, IATSE 28 (International Alliance of Theatrical Stage Employes). When there are labor needs (work calls) that they need to fill, they have regularly contacted Frances for PCC students. IATSE 28 representatives have come to the TA 116 stagecraft class.

In the near future, she is creating a class that will train students formally for the union entry level test, and is formalizing the process that theater students need to go through to get on rental crew. Rentals at the PAC are a viable parallel to the experience of working in the entertainment industry and form a bridge for students who have participated in TA productions and wish to gain industry level experience.

The PAC Rental crew has been lauded for it’s positive, professional attitude and ability to make sound decisions under pressure. As rental clients and events have become more sophisticated (incorporating video as well as high-end sound and rigging), the need for sophisticated and skilled labor and providing the necessary training (when the skilled labor does not exist) continues to challenge the PAC Rental coordinator’s position to maintain and grow the unique PAC/TA Sylvania Program relationship.

The TA program across three campuses is staffed overwhelmingly by PT instructors. At the Cascade campus Theatre Arts classes are taught by PT instructor Barry Hunt, who also occasionally teaches summer courses at Sylvania. Rock Creek employs two PT instructors, Valory Lawrence and Kirk Mouser who each teach and produce occasional productions. Sylvania has six regular PT instructors, Dan Hays, Frances Marsh, Sue Bean-Portinga, John Duncan, Diane Trapp, and our Costume Design Instructor (current search). In the past 5 years we have had a rotation of local professional actors serve as PT instructors to teach TA 141 - (Fundamentals of Acting) Brian Damar-Jones, Damon Kupper, Louisa Sermol, and Carolyn Holzman (deceased).

There is another major difference in today’s TA program (at Sylvania) from the previous Program Reviews. In the past, productions at the Sylvania campus had a different focus; Musicals were done regularly at Sylvania in
collaboration with the music and dance programs. Funding to afford their high costs (royalties, hiring musicians or Musical directors) makes musicals prohibitive, and FT faculty loads make the demands of musical theatre production unlikely with their time commitments. In conjunction with that, audiences were more interested in attending those more popular musical productions. The focus of the program has shifted to reflect changing resources and trends in local and national theatre.

Our current model has shifted to focus on the resources available at each campus, so that they can to be empowered to produce theatre beyond the classroom setting and onto the various spaces available.

Instead of an actor/production-centered model (as has been in the past), the Sylvania campus has embraced a model with an appropriately adjusted broader scope. Following the PCC Core Values, and the campus wide emphasis on collaboration, the production model at Sylvania has shifted its focus to a more collaboration centered model, making it possible to include more students in higher crew and design positions in the productions. This has allowed for more artistically ambitious productions, and more hands-on learning opportunities both onstage and backstage.

Today’s PCC Theatre Arts program has to live up to an ambitious legacy. Like the rest of the college, our challenge is to continue to provide a meaningful and enriching experience while the foundations of higher education are shifting at the state and federal levels. Despite challenging economic times, ever increasing staff and faculty workloads and diminishing resources, the PCC Theatre program continues to offer quality instruction, meaningful productions, and serve the greater Portland community on numerous levels. The ability to produce relevant and challenging theatre productions while maintaining quality courses is crucial to our identity. Our ability to do so is directly connected to the resources (human, physical and financial) available. The Sylvania campus has been able to maintain (and occasionally increase) the quality of our artistic and academic work while our production budget has remained modest over the last few years. While Rock Creek and Cascade are exploring venues of production for the first time, these campuses are hopeful in their ability to
grow the production aspects of their program on each participating campus. We are doing more with less, but the strain of the lack of resources has had, and will have an effect on our ability to offer quality instruction and educational opportunities.

Sylvania’s productions are consistently but often marginally attended, though attendees are impressed and express deep appreciation with the results. Our professional peers have validated the quality of the work repeatedly as well. We, and the students of PCC as well as the greater SW Portland community could be served by better publicity and curricular support. Since Sylvania established a Thursday 11 a.m. “Pay what you will” matinee at Sylvania, we have had consistent support from the English/Creative Writing area, the Illumination Project, and occasionally other classes. Despite continued invitations, a small number of instructors or student services groups have brought classes. We hope to have more support, and offer this work to more of the campus community, but are in need of administrative support to establish this continued utilization from PCC’s faculty, staff and student body.

There is a link between PCC’s Sylvania Theatre program’s past and future. The relationship of the program to the Performing Arts Center alone is a complex and storied aspect of the Theatre program’s development over time. In short, the resource of the Sylvania PAC is a foundation of that campus’ program’s growth and success.

In conclusion, our program has evolved to accommodate the resources that are available, while maintaining our commitment to our mission. Our shift to include students with varying levels of life experience has allowed for more students to take on more creative input when they are ready to do so.

The productions and our courses have always been designed to give our students opportunities, skills and entry points into transformative learning. The current Sylvania production model makes an even bolder effort toward ensuring that our students get the opportunity to practice a wider variety of the skills and experiences that they might not get elsewhere. To this end,
our program review is a reflection of the assessment of those classes and productions, as well as the machinery that supports us in doing so.

1. Program/Discipline Overview:
   A. What are the educational goals or objectives of this program/discipline, and how do they compare with national or professional program/discipline trends or guidelines? Have they changed since the last review, or are they expected to change in the next five years?

Educational Goals and Objectives: The goal of the PCC Theatre Arts Program is to give students the appropriate training in acting, stagecraft, directing, and design that will prove most beneficial to them as they transfer to other 4-year training institutions, and/or continue their work at local arts organizations. We offer classes at Sylvania, Cascade, and Rock Creek campuses. Because the Sylvania Performing Arts Center is a rental facility, we are able to hire our students to crew rental productions, thereby giving them necessary and practical on-the-job training. PCC Theatre Arts also participates in the Kennedy Center/American College Theatre Festival. See KC/ACTF website for more information on this exceptional organization.

http://www.kennedy-center.org/education/actf/

By registering our productions in this festival, we are adjudicated by theatrical peers in the educational theatre who attend productions, give feedback, and nominate students for acting competitions and awards. Instructor/Designers Dan Hays, Frances Marsh and Margaret Chapman have been honored multiple times by the KC/ACTF for their outstanding scenic, lighting and costume designs. In 2011 four PCC TA students competed at the regional level where they won their areas in technical theatre and design. Victor Ciccone won in the area of Properties Management and was awarded the opportunity go to Las Vegas for an all-expenses paid two week intensive on automated lighting. Cole Fiala was nominated for his Woyzeck lighting design.
Clare Parker and Jamie Tait were sent to the national competition at the Kennedy Center to represent NW Region 7, and in the process, PCC Theatre. Jamie received honorable mention for his scenic design, and Clare is now attending SOU in Ashland studying costume design. In addition one of our acting students (Lauren Modica) competed in the Irene Ryan Acting Competitions, and was a regional finalist. Many other students from our productions have been nominated to compete at the yearly college theatre festivals.

**Comparison to National Guidelines:** According to the National Association of Schools of Theatre there is no standard data on community college theatre programs/guidelines by which to compare ourselves to, but it bears mentioning that the state of most community college theatre programs are often unstable; a blend of economics and variable resources (functional theatre spaces, safe equipment, etc.) as well as the fact that there are no resident students to contribute as either theatre practitioners or audience makes the programs vary in their ability to grow program momentum or build consistent audiences.

**Changes since previous review:** Our internal focus has changed from developing an actor centered “production” program to a collaboration-centered program. With our technical theatre strength, and a mutual belief that a successful theatre artist must be a collaborative artist as well as a skilled craftsperson, we have taken advantage of our own collaborative strengths (with the staff) to make our productions focused on process rather than product. This is both supportive of the PCC core values, and has earned us a status in the community to attract outstanding professional talent. As mentioned, one change in philosophy is that we want our theatre students to carry on beyond our program with skills that can transfer to other areas of life, be they in theatre or not. As collaboration is a highly sophisticated skill, and not one that matched a particular PCC core value, it remains a goal of the program to implement it in a structured and formal manner.
B. What changes have been made as a result of the last program review?

Previous recommendations are in italics. The current response/results are in the normal type.

1. **Transferability:** *The PCC administration needs to allow SAC Chairs the freedom to create informal transfer agreements when formal transfer agreements cannot be created. Dr. John Schmor, head of the University of Oregon Theatre Department has offered to create a statewide summit between OUS institutions and community colleges. We should join in this effort to standardize the transferability of classes.*

   **Action:** This remains an issue, though relationships have been strengthened with PSU and SOU, and are currently developing more dialogues with WOU as well as ACTF affiliates in Idaho and Washington. Due to a lack of articulation agreements within Oregon, and the changing nature of the AAOT, our ability to attract students with a promise of a clear transfer is diminished. We will continue to develop these relationships, but it is a time drain on our already busy schedules. We would welcome any support that the college would offer in this case.

2. **Technical Theatre Certificate Program:** *Our research has shown that there is a great possibility of creating a full Vocational/Technical Degree for PCC students.*

   **Action:** In further exploration, there is a lack of living wage jobs provided in our area to meet the requirements of a CTE program in tech theatre. This further supports our need to legitimize our role as a viable two-year transfer “starter” school, and in doing so, we need to identify and begin recruiting actively from high school theatre programs. As we currently have no FT faculty member in technical theatre, this inhibits our ability to provide that kind of leadership we need to attract the natural local talent that is prospective students.
3. **One-Act Play Festival Class:** It is necessary to create two 4-credit classes for the Student One-Act Play Festival rather than allowing them to remain as TA 180 and TA 190 classes. This class would be a shared FTE between two theatre arts instructors: one director/producer instructor, and one technical director/designer instructor. It would give students continuity from the playwriting class to a second-term class that would give students more instruction as directors, then a third-term class that would allow those directors and playwrights the opportunity to produce the play with more faculty supervision. It would fairly compensate the instructors who currently find themselves working many more hours than those for which they are compensated or released under the current system.

**ACTION:** Sylvania used these courses for many years. We removed the obsolete TA 190/290 Projects in Theatre class and created a more assessment/accreditation friendly technical theatre workshop, TA 250.

Prior to 1994 the TA 190/290 sequence of classes was intended for students interested in pursuing independent theatre projects outside of TA productions. Students could gain 1, 2 or 3 credits. These were one-on-one student-teacher learning opportunities in nature and student driven. Dan Hays, an ETS (now AP) was the instructor of record. These classes were small, with 2-5 students per term and the instructor was not compensated. This was due to two factors—the low student enrollment and independent nature of the classes, and more importantly Dan’s AP job status prohibited his taking on additional instructional hours.

By 2000 these sections had evolved considerably and were actively used by students seeking backstage experience. Here students gained credit for their direct backstage participation in the TA productions as light board operator, stage manager, running crew, lighting design intern and so on. Student numbers grew and in some cases, as in musicals and large technical productions, they topped 10-15 students. In 2006 Frances Marsh joined PCC—also as an AP. Soon after she was hired, oversight for these classes changed hands from Dan to Frances.
In 2011 this practice was scrutinized by management and in turn, restructured as the TA 250 Technical Theatre Production class. Particular emphasis was placed on assessment and transferability. This class was derived from SOU and WOU classroom models.

Here contact time is defined and the instructor is compensated accordingly. Weekly one-hour lectures help track students’ progress and open lab hours provide the flexibility each backstage position requires. This class is transferable to SOU & WOU. We are currently working on an articulation with PSU, though it is a slow process.

Over the past three spring terms we attempted variations on the “One Act Festival” criteria. In 2009 we produced the traditional One Act festival (4 short plays). In 2010 we produced one short play that toured 3 PCC campuses where theatre is taught, and in 2011 we reduced the plays to a (now popular) “10 minute” format and produced three 10-minute plays. This year we have attempted to move the productions into a “collaboration/performance centered model” version by placing the scripts into the advanced acting class due to the heavy load that the spring has put on the technical area of the theatre program (Art Beat, Dance concert, rentals, and our regular main-stage production). The festival supports the philosophy that students have ownership of the productions.

4. **Theatre Rehearsal and Performance:** The current Theatre Rehearsal and Performance Classes (TA 180, TA 190, TA 290, TA 253, TA 290) should be restructured into a shared FTE class between two theatre arts instructors: one director/producer instructor, and one technical director/designer instructor.

**ACTION:** We believe in treating the technical and performance aspects of each production as two sides of the same coin. However, our move in recent years to a more collaborative approach makes the idea of encapsulating instruction for the production solely within two staff members both counterproductive and untenable. We collaborate heavily with
professional directors, designers, artisans and at times, performers to expose our students to the profession with as many perspectives as possible. Therefore, question #4 is no longer valid.

5. **Class Limits:** A re-examination of class size limits is necessary. Currently, most classes have class limits that are too large for individualized instruction. According to the NAST (National Association of Schools of Theatre), a suggested standard for an acting class is 15. Currently, acting classes at PCC have a class limit of 25. Our costuming class often has too many students for the limited space and sewing machines available to the students. In our technical theatre classes there are often too many students in a class for an instructor to properly supervise all of those students. We recommend that acting classes have a limit of 20, costuming have a lab limit of 6, and a lab limit of 6-8 for technical theatre classes.

**ACTION:** As Theatre FTE is generally considered low, and that this recommendation is not the opinion of the current program chair, and no action was/is necessary.

6. **Professional Development:** The one-person SAC chair position/directing 2/3 of the 3 yearly productions (and producing the third) makes it nearly impossible for any professional development. We recommend that the SAC chair be given a choice between teaching in summers and having no producing responsibilities during the term in which they are not directing. One of our patron survey respondents said it best: “The theater directors and the department should be as integrated into the rest of the PCC ‘arts’ community as possible . . . fight the tendency to isolate . . . and make connections and relationships outside of the theater department . . . build allies . . . it’s time-consuming, and we all are stretched to the limit . . . but in the end, having a community of supportive art-oriented faculty benefits everyone.”

**ACTION:** This is a program issue, not just for the SAC chair. The Theatre Arts Program and the PAC rental coordination machinery are intricately
intertwined, and each has limitations in resources, which impact the other. The ideal action would be to change the nature of the PAC’s scheduler duties, and create a FT faculty position in theatre design. This would address the philosophical gap in our program, as well as help strengthen the area where we could best serve our students, technical theatre production. In turn it would be possible to share SAC duties, and focus more on program balance and building FTE and retention.

7. **Collaborations:** It is vital that PCC allow release time and compensation for more cross collaborations between programs.

**ACTION:** There is no formal administrative measure of collaboration as of now, though informal support has been offered. Our primary collaboration would be with the music and dance programs to produce popular musicals, but the ability to do so is hindered by both budgetary and course load limitations. In lieu of that we have tried to creatively look at our ability to collaborate in smaller, less time-consuming resource contingent ways. Examples would include getting our graphic design done by a student from PCC’s program. We’ve also utilized students from photography and scriptwriting. The following are areas where Frances Marsh has identified as collaborative relationships off and on campus.

**Frances Marsh collaborations (Off Campus)**
IATSE 28, International Alliance of Theatrical Stage Employees, Artists Repertory Theatre, Portland Center Stage, SOU Transfer agreement, WOU working on articulation agreement PSU Transfer agreement, Convention Center, the LAB, Sanctuary Stage, KC/ACTF.

**Frances Marsh collaborations (On Campus)**
Marketing, Presidents office, Automotive, Machine shop, Art, Ceramics, English languages Department, District and Sylvania In-service, In-service Sylvania and campus committee, Graduation committee, Scheduling offices on all PCC campuses, AV, SRC, PS, TSS, Tigard High transitions program.
Dan Hays collaborations (On campus)

Patrick Tangredi collaborations (Off Campus)
Readers Theatre Repertory, Post 5, Portland Shakespeare Project, Atomic Arts, Fall of the House, PSU Theatre Program, Lewis and Clark Theatre Program, American College Theatre Festival, Twilight Repertory Theatre.

Patrick Tangredi collaborations (On Campus)
Graphic Design, Video Production, TLC, Critical Friends, The Illumination Project, WRC, Literature, Creative Writing, Dance Program (Heidi Dyer), Digital Photography, Dramatic Literature, Video Production (Erik Fauske).

Valory Lawrence (Rock Creek Campus)
Music Program at Rock Creek, Audio-Visual department at Rock Creek

Barry Hunt (Cascade Campus)

Barry Hunt (Off Campus)
Sowelu Theater, PSU, PCCS, Indent Studios.

8. **ACTF**: PCC should further its involvement with the Kennedy Center/ American College Theatre Festival. PCC should allow this as a permanent, annual aspect of the theatre program.

**ACTION**: Support of our ACTF participation has been strong, and results have been fruitful. Two of our design students won the regional competition, and were provided with free trips to represent PCC at the Kennedy Center in Washington, DC. We ask that yearly funding remain a high priority.
2. **Curriculum:** reflect on learning outcomes and assessment, teaching methodologies, and content in order to improve the quality of teaching, learning and student success.

   A. **Addressing Course-Level Outcomes:** Identify and give examples of assessment-driven changes made to improve attainment of course-level student learning outcomes. Where sequences exist, also include assessment-driven changes to those sequences.

**Response:** During the 2010-2012 period four (4) major changes were made to TA related Course Level Outcomes in conjunction with assessment based explorations. Two were new courses, and two were revisions.

**Revisions:** We changed the TA 101 and TA 141 CCOGs, focusing on Course Descriptions and Outcomes to better comply with College CCore outcomes, Assessment reviews, Gen Ed requirements and Cultural Literacy demands. We changed their course outcomes to bring the courses more in line with our own assessment findings in the following examples:

**TA 101: Theatre Appreciation Assessment Findings/ Changes:**

   In order to better address the following areas of weakness.

* **Identify, evaluate and synthesize information.**
* **Distinguish relevant from non-relevant data, fact from opinion**

We made the following CCOG updates:

Written “theatre production reviews” were transitioned to “theatre critiques”, which replaced plot summary and subjective opinion centered writing, with theatre/performance based criteria, objective evidence and 3rd person narrative.

In order to better address the following areas of weakness.

* **Interpret and express quantitative ideas effectively in written, visual, aural, and oral form.**
*Interpret and use written, quantitative, and visual text effectively in presentation of solutions to problems.*

We changed the final project for this course was reconfigured to focus on the student’s creation of a lighting, costume or scenery design for an assigned play. The students were put into collaborative teams to mirror the theatrical collaboration process.

**TA 141 Assessment Findings/Changes:**

**TA 141 - Fundamentals of Acting:** Added/adjusted assignments:

- Assess play text to discern & identify actions, subtext & obstacles.
- Research and analyze data relevant to issues from a variety of media.
- Make a decision and take actions based on analysis.
- Create non-verbal version of acting scene in order to better understand the sub-textual implications of a play text.

    **Engage the imagination to explore new possibilities.**

    **Reason toward a conclusion or application.**

*We added two new courses to support changing opportunities and update our needs.* TA 145 (Acting for the Camera) and TA 250 (Technical Theatre Production)

**New Courses/Outcomes:**

**TA 116 Stagecraft**

Prior to this course development, the TA 190/250 conundrum (please see below) proposed the question of how our backstage technicians were being assessed. After further review we found that this class provided the necessary assessable curriculum for our students to gain the skills and experience necessary to produce our sets, props and so forth as needed.

This course also filled our need to have a transferable tech theatre course in this area looking to build reciprocal agreements with other colleges and universities.
TA 145  Acting for the Camera
This course evolved as a collaboration that had previously taken place each winter term between a combined TA 142/143 Fundamentals of Acting (often combined because numbers for each class were too low for the course to “make”) and Video Production 2 (taught by Erik Fauske). The collaboration would utilize actors from the “stage acting” course for original short video productions. During the assessment period, it was clear in preliminary conversations that we were not preparing the students for the particular skill sets needed to transition from “stage” acting to “camera” acting. Since that realization reflected a contradictory set of course objectives, Patrick Tangredi proposed a new course with new objectives, which were written with the more updated PCC course outcomes in mind.

TA 250  Technical Theatre Production
The TA 250 course replaced the former TA 190/290. As reflected earlier in this review, TA190/290 was originally created to offer students opportunities to develop various backstage skills while supporting the current main-stage production. The course has evolved considerably through the years. In order to update the course, and clarify the evolving nature of the backstage support team roles, TA 250 was created to support transferability, and to meet the varying demands of production. Our aim is to foster a safe collaborative environment where students apply skills learned in the classroom through direct involvement in one or more productions throughout their PCC tenure. Beginning students are introduced to our production through introductory roles on and offstage. Returning students are encouraged to further develop their skills through their involvement in our varied productions, with diverse groups of professional and student personnel, as well as participating in more complex positions, often rising through the ranks—from introductory role—to student leaders.

In each production students start in common groups at the beginning of the term. As the production approaches, these groups come together to form a single team whose opening night objective binds them all together. Once
the curtain is up we see this as OUR show, regardless of our position or station.

Common groups include:
Running Crew- backstage technicians concerned with handling sound & lighting equipment, curtains, scenery, properties, make up, wardrobe, stage management, house management, ushers, and publicity.
Production Crew – students involved in building scenery, costumes, lighting, sound and other aspects including: building, installing, decorating, troubleshooting and tearing down (strike) of the entire production.
Design Team – TA staff, hired professional/Casual staff that design and/or mentor student designers involved in scenery, lighting, costumes, sound and other design elements that the show requires.
The following classes directly support the TA main stage productions:
   TA 111 Fundamentals of Technical Theatre
   TA 112 Introduction to Set Design
   TA 113 Introduction to Stage Lighting
   TA 116 Stagecraft
   TA 180 Theatre Rehearsal and Performance
   TA 227 Stage Make-up
   TA 250 Technical Theatre Production
   TA 261 Introduction to Costuming
   TA 299-Puppetry

TA 250 is still evolving in its role to serve both our students and productions, while also being transferable.

B. Addressing College Core Outcomes
   i. Describe how the College Core Outcomes are addressed in courses, and/or aligned with program and/or course outcomes. http://www.pcc.edu/resources/academic/core-outcomes/index.html

Lighting, TA 227: Stage Make-Up, TA 261: Introduction to Costuming.) These courses are particularly suited for Critical Thinking and Problem Solving, Professional Competence, Communication and Self-Reflection.

In these courses, design in various areas of the theatre is introduced. Scripts from plays are analyzed (Critical Thinking), design issues and challenges are undertaken (Problem Solving), collaboration is both discussed and practiced (Communication/Self-Reflection) and numerous skills are developed (Professional Competence) to meet the unique needs of the designs, which would, of course, change from production to production.


ii. Please revisit the Core Outcomes Mapping Matrix for your SAC and update as appropriate. http://www.pcc.edu/resources/academic/core-outcomes/mapping-index.html

These are either the changed CCOG’s or the new courses added (TA 116, TA 145, TA 250) or those revised (TA 101, 141) since the last Program Review.

<table>
<thead>
<tr>
<th>Course</th>
<th>Name</th>
<th>CO1</th>
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<th>CO3</th>
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C. Assessment of College Core Outcomes. This section may refer to, include or summarize the results of annual Core Outcomes assessments carried out over the last 5 years.

i. Describe the strategies that are used to determine how well students are meeting the College Core outcomes. Our strategies were fairly simple- since we were assessing more performance related areas (theatre productions, acting classes, theatre appreciation classes), we were able to observe both the process and the results of the outcomes, giving us a more personalized approach. For the first 3 outcomes we matched handout, essay driven surveys with specific student roles (actors, technicians, designers) with observations of various production related activities. For the last three we are looking to use online Survey Monkey surveys as a result of getting feedback that we were “overdoing the time we put in” to assessment. We were encouraged to utilize more user-friendly survey tools and direct questions. Strategically, we will likely stick with the Survey Monkey device.

As we felt that the productions provided our culminating experience for both actors and technicians, the strategy was to test each core value that applied. The strategy was to follow the rubric based models that Patrick Tangredi learned taking the Assessment course with Sylvia Gray and Shirlee Geiger.

ii. Summarize the results of assessments of these outcomes (SACs may refer and /or link to the Annual Reports, but work should be summarized here.)

Our assessment submissions were very well received by the Assessment committee. The results of assessments could be summed up as follows: We needed to clarify the outcomes for TA 141 (Fundamentals of Acting) and did so. The former outcomes were vague and allowed for little assessment based evaluation, as well as creating too much ambiguity across campuses, especially in the light of the fact that the hiring of theatre
instructors to teach acting has been inconsistent, and therefore makes portability from campus to campus less smooth than it needs to be. The resulting changes are below.

After each production closes, the production staff (including students in leadership positions) meets to participate in a “post-mortem” of the artistic process. This industry standards based assessment is key in our programmatic growth and development.

iii. Identify and give examples of assessment-driven changes that have been made to improve students’ attainment of the Core Outcomes.

TA 101 (Theatre Appreciation) needed to address the specific Core Outcomes that it espoused to undertake, and in more concrete terms, which we did. The addition of a improved critique writing strategies (3rd person criteria driven narratives replacing subjective “reviews”) and a collaborative design assignment allowed for stronger explorations of Critical Thinking and Communication.

TA 180 (Rehearsal and Performance) is our course that contains the actors in a given production. Our assessment findings showed that the ever-changing nature of the course (since the productions would change each term) needed more grounding in core skills and outcomes. That CCOG is still being adjusted, but the “quick fix” was to create standards around the general experience connected to Core Outcomes. These included:

**Critical Thinking** We addressed this by developing better tools for teaching advanced text analysis, rehearsal feedback, and made clearer boundaries around rehearsal techniques, line learning and theatrical etiquette with peers.

**Communication** We addressed this by developing a common language between actors, actors and crew/technicians, actors and directors, and ultimately between actor and audience. Since these factors may change with the genres of the play (the shorthand of playing in a comedy is not the same as playing in a tragedy, etc), the common language is redefined by
the material as well as the artists presently working on the production.

D. To what degree are courses offered in a Distance modality? Have any significant revelations, concerns or questions arisen in the area of DL delivery?

TA courses are not offered online. Some classes are not appropriate for online learning, and our classes fall into that category. One cannot learn to act for the stage without a live audience of peers, one cannot build a set, hang a light or measure a costume’s hem on a live actor online. The nature of our classes involves collaborative, hands-on, tactile experiential work. TA Courses are best viewed in the round as a 3-D experience, activating all our senses, in real time, space, and environmentally. Though online courses may be more financially viable, we feel that our courses contribute to community building and the college experience by being “live and in person”.

E. Has the SAC made any curricular changes as a result of exploring/adopting educational initiatives (e.g., Service Learning, Internationalization of the Curriculum, Inquiry-Based Learning, Honors, etc)? If so, please describe.

None have been initiated. Our particular opportunities cover many areas that the listed initiatives address. By choosing international plays (such as Buchner’s Woyzeck, and casting international students) in both the theatre season as well as the classroom, our students and audiences are able to explore a global perspective regularly. Furthermore, the utilization of international theatre techniques, be they Japanese Bunraku puppets in Everyman, or Michael Chekhov’s Russian explorations in acting, or Chilean Augusto Boal’s work on Theatre of the Oppressed as used in both the Illumination Project and in acting classes, are noteworthy for their intrinsic value as well as their assessment friendly techniques and skills.

It must be stated that, in fairness to these initiatives (as well as our production/teaching/assigned duties schedules) sufficient time is not available to explore these initiatives in the depth that they might be. The time-related pressures of theatre production and administrative challenges of being a SAC with one FT member (who directs 2 plays each year)
do not allow for the opportunities to engage with any regularity in these initiatives.

If we were to have a FT faculty member in design at Sylvania we would free up more essential time to be better connected to these, and other initiatives. It would be fair to say that these areas could certainly be utilized if time allowed. Service Learning, for example, might create a children’s drama workshop to be done in city schools (which will have a trial run with Spring 2013’s Cyclops at Rigler grade school, and other schools). We have considered an honors course, but other curricular matters (Assessment, Gen Ed, Program Review, Dual Credit) have taken priority within the SAC chair/Theatre Producer’s schedule. We could potentially place our students in design or technical internships at local professional theatre companies, but that would require oversight, ideally by a FT faculty member in design.

F. Identify and explain any other significant changes that have been made to course content and/or course outcomes since the last review.

The major change is philosophical. Our direction has evolved from an individual centered (actor or technician or designer) model to a collaboration centered one. As the professional theatre has adapted to global ideologies about the 2500 year-old art form, so have the jobs descriptions. The SAC has made changes to our production model from product and performance results to a process driven experience. This way the students are engaged in more perspectives (student designers are now involved in production meetings and scheduling decisions, technicians are invited to rehearsals earlier to have a context of the creative process) on the making of theatre production, rather than a specific play.

The last review focused on creating an actor/production-centered model (as has been in the past), we have embraced a collaboration/performance-centered model. Presently our focus is on program building in general and District-Wide. With the nature of theatre requiring a great deal of time to impart the skills, experience and knowledge needed to create it, our
FTE remains lower than we would like. The change that we are hoping to develop is generating more FTE by having more instructor/student time.

3. **Needs of Students and the Community: are they changing?**

   **A. What is the effect of student demographics on instruction, and have there been any notable changes since the last review?**

The increase in the (variable/economy driven) displaced workers has been both positive and negative. We have been able to capitalize on the skills/trainings that some mature students have been bringing to our classes and productions. The inverse of that are the opportunities that have arisen that retain some of these students when appropriate. In this way, the new course, TA 250, has left room for a progressive track. A student can enter at the 250-A level with no known skill set, no/limited experience (and take on a position as a stagehand), or the 250-B level where they have had some backstage experience (and can be counted on in a mid level leadership on the backstage crew, or light board operator) and the 250-C level requires extensive skills or experience so that they may have a major leadership role (stage managers, crew chiefs, designers, etc.)

Furthermore, the influx of veterans has been slow but steady, and in some cases only mildly challenging (particularly in performance classes where performance related PTSD has appeared, though never to a problematic degree), though more often with a positive impact due to high discipline levels, strong team/collaborative skills and an overall ability to operate under pressure.

The college’s increased enrollment has meant more students from varying backgrounds and skill levels, making assignments and grading sometimes challenging, as writing levels in TA 101 and TA 141 (though a pre-requisite of WR 121 is in place) can vary strongly. The spectrum of skills and life experience makes course development, play selection and production more complex, while admittedly being more rewarding at times.
B. Describe current and projected demand and enrollment pattern. Include discussion of any impact this will have on the program/discipline.

Our Technical Theatre classes often fill and overload. TA 111-Fundamentals of Technical Theatre, 112-Introduction to Scenic Design, 113-Introduction to Stage Lighting are always well registered. One possibility to allow for the growth factor has been to teach a co-listed course at the 200 level (TA 211, 212, and 213) that incorporates students who wish to further their skills/training in these particular areas, and who may support the classroom activities based their experiences. For example a student wishing to further develop lighting design skills might take the co-listed TA 213 Lighting Design Seminar (aka Lighting Design 2). Of course, these courses are still to be created, and are likely only if we continue to see growth in our design area.

Our ideal model of growth would be targeted. Recruiting students from strong high school programs isn’t formalized, and finding ways to do so would be worth the time invested, but support would be needed in order to make the best use of that time.

C. What strategies are used within the program/discipline to facilitate access and diversity?

In the classroom, we make efforts to maintain materials (scripts, texts, exercises) that are inclusive, if not adaptable, to students with varying needs. Our primary strategic tool in theatre production is choosing plays and producing works that can incorporate diverse populations (be that in age, race, socio-economic background, religion, ability and gender identity) is not an easy challenge, but we do make great efforts to have at least one production per year that has a flexible cast size to accommodate as many interested actors and technicians as possible. We have had disabled students, and have utilized the resources available to support the students. We have also written parts for disabled students when the dramatic cannon has not always called for specifics.
In an ideal situation we would collaborate with PCC reads and someday create a partnership where we could produce a theatrical version of the book that is chosen. The criteria for choosing a PCC Reads book is, however not always possible due to rights to performances or even availability of a script. Here are a short list of plays that could be used: Nickel and Dimed, Spinning Into Butter, The Laramie Project, Big River (based on Huckleberry Finn).

Our partnership with Tigard High School Transition Kids has been an effective way of integrating students with various developmental conditions participating with the theatre arts program. Students attend 3 times per week for an hour and a half working backstage, developing relationships and providing resources in areas where we are understaffed.

D. Has feedback from students, community groups, transfer institutions, business, industry or government been used to make curriculum or instructional changes (not been addressed elsewhere in this document)? If so, describe.

Feedback from students has helped in some ways to make our TA 101 (Theatre Appreciation) class more experientially based. Our hired guest artists (for theatre productions) have made industry related suggestions that we incorporate, though they are rarely outcome related. Primarily, transfer agreements are still being ironed out, and our primary technical efforts are with SOU and PSU. Our hope is to place more theatre technicians into 4-year schools and local internships. These students are highly regarded when they transfer due to our classes with hands-on production opportunities and PAC/rental crew experience. Ideally the creation of a design faculty member would further the transferability of our design oriented students.

We’ve done audience surveys to better understand what our future play seasons might incorporate. Admittedly, we receive constant feedback that we should better publicize out plays.
4. **Faculty: reflect on the composition, qualifications and development of the faculty**
   
   A. **Provide information on**
      
      i. **Quantity and quality of the faculty needed to meet the needs of the program/discipline.**

   Across the campuses the program has manifested in different ways. On the Cascade campus one PT faculty member Barry Hunt, teaches all of the courses offered (Fundamentals of Acting, Theatre Appreciation), while at RC the instruction has been divided between two instructors; Valory Lawrence and Kirk Mauser (Fundamentals of Acting, Rehearsal and Performance, Theatre Appreciation). SE Center currently offers no TA courses. Sylvania has six PT instructors (Dan Hays (TA 111, 112, 113) Frances Marsh (Stagecraft), John Duncan (Improvisation), Diane Trapp (Make Up), Sue Bean Portinga (Technical Theatre Production), a new instructor (TBA) to teach Costume Design, and a rotating group of local professionals teaching Fundamentals of Acting as needed throughout the year, and one FT instructor Patrick Tangredi (Fundamentals of Acting, Theatre Appreciation, Rehearsal and Performance, SAC Chair).

   In addition, the Sylvania program produces theatre, which requires a balance of actors, technicians and crew. While it follows that there is a FT faculty member focused on acting and direction/producing, there should also be one to oversee the many areas of design and technical theatre. The current Sylvania theatre program production system is barely able to legitimately support the most basic needs that production in the PAC requires. As a teaching tool and production venue the PAC is exceptional, but our program can only utilize its potential based on the human resources available to instruct and facilitate or mentor. Theatre is a collaborative medium and the many individual positions that students undertake each term require a greater degree of oversight than can be provided with PT support.

   Regarding Cascade and RC, both campuses are currently interested in expanding or beginning differing models of production. We are
in the process of adapting current curriculum (TA 180 Rehearsal and Performance) to meet this growing desire on these campuses, and developing new curriculum (TA 280 Advanced Rehearsal and Performance—currently being developed) to update the current model (TA 180) for use where more extensive production demands require differing curriculum.

ii. **Extent of faculty turnover and changes anticipated for the future.**
At Sylvania we are currently undergoing a transition in our Costumer position. Through this process we are re-evaluating the job description, with hopes of more student involvement and more access to the costume shop.

TA250 Technical Theatre Production has had two instructors in the two years it has been offered. Curriculum for this class is evolving, as we continue articulation agreement talks with SUO & PSU. We anticipate this class we become a cornerstone of the TA tech student’s class load.

iii. **Extent of the reliance upon adjunct faculty and how they compare with full-time faculty in terms of educational and experiential backgrounds.**
The Theatre program SAC has one FT faculty member. The other nine (and this is a fluid number from term-to-term) members of the SAC are PT. Their backgrounds and education are varied, and often reflect a specific skill set or training aspect. As each campus’ goals to expand or refine their theatre areas grow, the need for more attention to the details of collaborative production would require more human and physical resources.

iv. **How the faculty composition reflects the diversity and cultural competency goals of the institution.**
B. Report any changes the SAC has made to instructor qualifications and the reason for the changes. [http://www.pcc.edu/resources/academic/instructor-qualifications.pdf](http://www.pcc.edu/resources/academic/instructor-qualifications.pdf)

None have been made in the past 5 years. The proposed changes would not affect the current PT faculty. We hope to change those in the following way. Each performance related (TA 141-143, TA 145 and TA 147) course would require an MFA in the respective area being taught. With the amount of well-trained theatre practitioners in Portland, we would be meeting the standards of typical 2 and 4 year institutions, as well as other arts programs at PCC. The current CCOG reads “An MA in Theatre, or related experience.” If we were to change that to: “An MFA in performance related discipline, and/or a Certificate from an accredited Conservatory and/or related experience.” This would give the TA program the much needed credibility as a transfer institution with our potential partners toward accepting our students who are now taking advanced acting classes on all campuses.

C. How have professional development activities of the faculty contributed to the strength of the program? If such activities have resulted in instructional or curricular changes, please describe.

On the Sylvania campus, the professional development funds generally only allow for semi-annual trips to the regional KC/ACTF festival. This is shared every other year, with Dan Hays attending even years, and Patrick Tangredi attending odd years. Frances Marsh has attended regularly as well. With the current load for each position, there is little opportunity for outside theatre work, as it tends to be quite time consuming.

5. Facilities and Support
   A. Describe how classroom space, computers/technology and library/media, laboratory space and equipment impact student success.

Sylvania: The theatre program needs the classroom and laboratory spaces for our theatre process to achieve our core outcomes. We utilize
the following spaces: PAC 101, 103, 104, 105, 106, Scene Shop, Lobby, Auditorium, CT 201, CT 238. The two specific spaces that are notable in this review, The Little Theatre (LT) and the Performing Arts Center (PAC).

On the Sylvania campus, the Little Theatre (CT 201) serves as a multipurpose classroom for numerous theatre related courses. Recently Dance and Music classes have begun to inhabit the space as well. The classroom CT 238 is also connected to CT 201, serves as the only access for scenery and backstage crossover for any productions. This limits the viability of the space as a performance venue, due to conflicts in scheduling and classroom needs.

Regarding resources, the addition of the “modium” in the Little Theatre has been extremely helpful for numerous reasons and utilized not only for classes and productions, but events and rentals as well. Staff and students now can use the internet, DVD player, and numerous other applications to enhance their oral reports, camera acting skills, lighting design needs, and other assignments that can be supported by modern technological means.

The Performing Arts Center is, of course, the Sylvania’s TA program’s home for productions as well as training for PAC rentals. It’s resources are vast, utilized by far more groups than the TA program, and the coordination and scheduling of that space is complex and challenging, as the needs vary greatly from event to event. With the evolution of the Dance and Music programs, there is more opportunity and now more need for them to utilize the space and therefore more demand on the individual spaces.

These programs events require not only use of the space but technical proficiency, technical coordination, lighting and sound technology. For example the highly successful and well-attended Dance Concert each spring utilizes the TA 113 Lighting Design course to support dance programs from multiple campuses to partake in the process. Though this collaboration is clearly beneficial to all involved, the coordination of such a task is one of the many “unseen” aspects of the TA design area. The Music program each term produces concerts that require more of the TA
program (lighting board operators, soundboard operators, etc.). There are 2-3 shows per term, and students trained in TA classes are integral to staffing these events. Next fall the Sylvania Music program will offer a Musical Theatre class. Julianne Johnson is currently collaborating with Dan Hays (scheduling & design) & Frances Marsh (tech & staffing) in anticipation of an end of term performance(s) in the PAC.

The TA program also provides training for PAC rental crew who in turn provide support for numerous PCC “in house” events, such as many area’s graduations (radiography, dental hygiene and assisting, GED), new nurses student orientation, recruiting, Artbeat, the annual In Service, the state Ways and Means committee meeting, and the lighting design and implementation (including staffing) for the Rose garden graduation. Presently the PAC coordinator (Frances Marsh) coordinates these events, and her reliance on TA students (vs. outside hired individuals) is crucial to the PAC’s ability to host so many diverse events. As this is not “on the radar” of assessment or FTE, it seemingly bars little worth from those areas, but consider the benefit of these students to PCC”s ability to function for these, and numerous outside rentals on a day to day basis. Our need to have a design faculty member is crucial.

Our challenges lately are getting support for that ever-changing technology, especially in sound design and application. Our tools are wonderful, but our ability to support the sound in our productions is lacking due to budgetary constraints and workloads. We recommend more support in overseeing this area of theatre.

PAC scheduling has evolved considerably since the last program review. TA is one of the 675 events scheduled in the PAC facilities. It is an understatement to say that usage of the PAC has increased greatly. Oversight for the coordination of the PAC and TA has increased the workload of both Dan Hays and Frances Marsh. Coupled with growing technological and student contact needs, the time allotted for oversight of both PAC and student success is woefully insufficient.
CASCADE: TA is growing, changing and as we have moved into a collaboration/performance-centered model District-Wide commitment, dedication and resources, such as classroom space, computers/technology and library/media available to faculty and students, laboratory and equipment are all vital to the success of students and faculty in TA at PCC. Currently TA courses are held in MAHB 104, TH 122 or any classroom available. We have no designated TA classroom. With increased enrollment campus wide and MAHB 104 being our rental auditorium, TA classes get shuffled around a bit. With new building plans underway, TA is being included. The current goal is a well-equipped black box teaching room and conversations have begun about a performance venue as we look to adding production to our TA offerings. Current video projection facilities in the classrooms are inadequate and conversation has been opened for a quality screening room for video and film.

ROCK CREEK: Currently theatre courses are offered in the Forum. This is a shared space, used with the Music program, college meetings and events, and a rental space. There is no specific theatre lighting in this space that is accessible or available to students; all TA production lighting is handled by the AV Department on campus.

The positive aspect of this space is that TA and Music classes are given first priority to the Forum (if there is a class connected to the need for the space). TA students are able to perform on a stage, understand the need for certain lighting, stagecraft, props. The negative aspect of this space is that the space must be cleared following each rehearsal or class, that students are not able to learn how to deal with lighting or stagecraft nor props. And many times the entire stage must be cleared for a meeting or rental, with all aspects (including piano) stored in the hall behind the Forum.

B. Describe how students are using the library or other outside-the-classroom information resources.
SYLVANIA: Primarily our instructors use the Reserve desk to support our student’s work, while research is required in various forms. The media section of the library has been very helpful in purchasing both instructional DVDs as well as notable performances of theatrical productions that we can refer to as teaching tools.

CASCADE: Instruction at Cascade is enhanced by a wide variety of support from the Deans, SAC chair, audiovisual, space coordination and student services. Cascade students take advantage of many students support options. TA students benefit from ROOTS, the Women’s Center and administrative assistants which all aid successful instruction in TA. Students and Faculty use the PCC library and audiovisual, Summit library services, the web, and outside-the-classroom information resources such as institutions, colleges, universities, and community theater venues.

ROCK CREEK: Students use the library to research roles, find scripts, and view videos. The reference librarians have been very helpful in finding resources for students.

C. Provide information on clerical, technical, administrative and/or tutoring support.

Sylvania: PAC Supervisor Frances Marsh and PAC Scene Shop Foreman Christopher Hobson provide technical support for the program. We utilize students from classes to help build the scenery, hang and focus the lighting, and help develop the many technical elements that are required for each unique production. We depend upon the VAPAD assistants, Selena Niles and Shelley Stearns as well as work-study students (when their skills match our needs). We mostly utilize students to build, crew (and occasionally design) our productions, as well as meet our front of house needs. One deficit would be our publicity arena, which may be solved by some support from the marketing dept, or creating a marketing internship with the business dept.
CASCADE: PCC Administrative Support provides classroom access, answering called in phone questions, scheduling. PCC A.V. provides excellent visual, sound, DVD technical support, and instructors provide outstanding tutoring and mentoring support.

ROCK CREEK: The part-time instructor at Rock Creek usually must work alone to accomplish the needs for the courses. As a one-instructor campus with limited resources, the instructor must work extra in order to get course and student needs met. Rock Creek relies heavily on the administrative assistants (currently Corissa Nestlerode, but this position is changing as the campus grows) to make Forum spaces available for classes. The instructor must also rely on the Audio-Visual Department for rehearsal and production lighting. This relationship has had misunderstandings in the past, but the dean, department chair and instructor are all working on improving communication between AV and the needs of the instructor.

D. Provide information on how Advising, the Office for Students with Disabilities and other student services impact students.

SYLVANIA: Advising has been somewhat helpful in steering interested students our way, and occasionally challenging in misreading our courses, though this is rare. Though the office for Students with Disabilities has identified certain students, it’s difficult to match the needs of students with the challenges that they may have. For example, some students come with memory related issues, or varying levels of reading comprehension, making acting classes quite challenging but rewarding if supported properly.

CASCADE: The Cascade student services systems work quite well in this area. Advising has a good idea of the course offerings and sends appropriate students. Instructor’s work closely with student support programs for disabilities by providing updates of student progress as requested. The programs are good at tracking students identified with learning challenges to follow progress. Students are proactive in relating
their needs and taking advantage of available services. In TA101 special needs are coordinated with the theaters we attend and we have never had problems accommodating students special needs. The current TA instructor has good success with students with cognitive issues and assist in helping those students succeed. The increased self esteem associated with this success is invaluable to students. PCC Advising, the Office for Students with Disabilities’ and other student services such as Clubs, ASPCC, Veteran’s Affairs and Instructors: TA, ART, MULTI-MEDIA, ENGLISH, COMPOSITION, all collaborate, steer, and impact students by supporting their interest in TA at PCC.

E. Describe current patterns of scheduling (such as class size, duration, times, location, or other) address the pedagogy of the program/discipline and the needs of students.

SYLVANIA: Scheduling of classes is intricately intertwined with so many other areas, it can become quite challenge. We tend to keep our schedules fairly consistent across the school year. We utilize the Little Theatre as often as possible for performance classes as well as design classes where it suits those needs (particularly Lighting Design). The theatre program has made efforts to open the space up to numerous other areas (such as Music and Dance) that have not formerly used that space. We have further adjusted classes to meet at the same time as other potential collaborative classes, such as the newly developed TA 145 meeting on the same days/times as Video Production 2 in order to create collaborative short video productions. These classes are offered in winter and summer terms.

Most of our scheduling challenges come from the PAC rental needs, and productions are often worked around rentals, with rehearsals often being deferred to the Little Theatre. This sometimes (though not often) a domino effect for classes or club meetings that may wish to utilize the Little Theatre when it is not scheduled.
The pedagogical issues are not significant, we are fortunate to have the facilities that we need to undertake the requirements of our courses. Ideally continuity in scheduling from year to year and term-to-term are ideal for retention of students. Keeping time slots for continuity of sequences (Examples: TA 141 (Fall), TA 145 (Winter and Summer) and TA 142 (Spring), or TA 111, 112, 113 is our goal at Sylvania.

CASCADE: Since 2007 Cascade has tried a variety of configurations to develop a good base track for TA interested students that they could understand and plan for. The goal of our former, Dean Kate Dins was to establish solid roots for TA at Cascade that could be developed over time. We offered a focused series of classes in the art of acting. Without a facility, this seemed to be the most practical option to lay the foundation for TA at Cascade. Cascade currently offers only 100 level courses in Theater Appreciation and Acting. The track we lay out for students includes these fundamental courses offered at Cascade as well as options at Sylvania, PSU and other professional tracks for the actor. The scheduled courses are offered in the times and duration comparable to all PCC campuses. Nothing too creative there. Bundling courses like TA141/142 and TA142/143 has provided positive options for students to build a track that fits their schedule and decide between a theatrical or film focus based on student goals.

Kate Dins also felt a single instructor at this stage would be someone students could rely on to be there when they were ready to take a course. This built a word of mouth that assisted growth. The instructor was also able to get to know students goals and needs and help them plan a track over time. Ms Dins has also stated she prefers her key instructors teach introductory level courses to provide a strong introduction and connection to further courses available to students.

We found student needs to include a consistent and understandable pattern of class offerings and a complete set of offerings on the Cascade campus. As much as we encourage and will continue to encourage cross
campus options, student schedules and travel time inhibited student success. In that regard, Cascade is actively trying to meet student needs with performance options in the Cascade area. This could take place in newly developed spaces or neighborhood partnerships. This idea has active support and leadership of current Dean Daniel Wenger and would likely create a need for additional instructors that would enhance student exposure to ideas and activities.

With TA sharing space in the MAHB with the multimedia department, a cross collaboration has been a natural outgrowth that has benefited students and serves to fit a film acting focus that is recognized by faculty at PSU as serving their new film acting program. We see many PSU students taking advantage of screen acting as well as multimedia courses at Cascade. A Cascade student and PSU film major recently relayed a suggestion by a PSU acting faculty that he stay an additional term in the Cascade acting program to be better prepared for his upper level courses at PSU. This could lead towards an official transfer reciprocal agreement with PSU.

ROCK CREEK: For the past few years, Rock Creek has tried a variety of times to offer classes. In reviewing the needs of the program and of the students, we are returning to a set schedule that will build-up across the academic year. For example, following the Sylvania pattern, RC will be offering only TA 141 in the Fall. Winter will offer TA 141 on a different day, possibly, and a combination of TA 142/143 at the time that TA 141 was offered in the Fall. Then in the Spring, we would return the TA 141 to the Fall time slot and offer TA 142/143 in the time that TA 141 was offered in the Winter. The hope is that RC can gain a solid base of students moving through the courses.

More collaboration between campuses would be useful. As a campus that is offering shadow-box theatre, it would be a good idea to invite instructors such as Dan Hays and Frances Marsh to give a lecture to students how this can be accomplished with the resources. Using such Portland resources as Sylvania instructor John Duncan, who has a theatre group
that uses a space similar to the Forum space, would be a great boon to the students.

6. *For Career and Technical Education (CTE) Programs only:* to ensure that the curriculum keeps pace with changing employer needs and continues to successfully prepare students to enter a career field.

The theatre program is considered an LD program, and therefore this section is not applicable.

7. Recommendations
   A. Identify recommendations related to teaching and learning based on assessment of student learning outcomes (course, degree, certificate and/or College Core Outcomes)

1. Administrative support in reaching deeper into the PCC community to improve our ability to serve the campus as both a resource for community building as well as an academic showcase for students creative work. This could include encouragement from deans to encourage or add incentives for instructors to attend theatre productions as assignments. In an effort to make costs less prohibitive Sylvania added a daytime matinee as a “Pay what you will” and averages only slightly below an average amount for box office receipts).

2. Revise the CCOG’s for TA 180, 261, 112, 113 to bring courses that are regularly taught in compliance with the needs of the campuses as well as update what has evolved over time. Our students will be more portable as well as have a more consistent theatre program across the campuses.

By creating a TA 280 for “fully staffed/supported” productions such as Sylvania’s, and adapting 180 for smaller scope productions (more likely at Cascade and Rock Creek).

   B. Identify recommendations relevant to areas such as maintaining a current curriculum, professional development,
access and success for students, obtaining needed resources, and being responsive to community needs. (For recommendations that require additional funding, please identify those that are of greatest importance to the SAC)

1. **Sylvania:** Have a FT instructor in Design added to the faculty on the Sylvania campus. We know that we have an attractive technical theatre program, but no person to shepherd the program in the manner that it needs to be addressed. The design courses are well attended, the student work is highly regarded, but we depend upon an employee whose work is divided into numerous tasks, and only a small percentage of his time can be devoted to that endeavor.

2. **Sylvania:** Additional funding is procured to support the productions for PCC Theatre. Our budget has remained roughly the same for years, while inflation and technical aspects have severely limited our ability to function. Our primary area of concern is in publicizing our productions with better reach to the Sylvania community, the surrounding SW community and the other campuses.

**CASCADE:** Cascade is making good progress in laying TA roots for students. We recommend continued strategic planning around adding performance options in both theater and media to create a full circle experience for students. Truly connecting the dots. This will require the addition of more functional spaces and additional instructors in the design and technical requirements needed for performance. This might be accomplished through collaborations with the art and media departments. Additional funding will be needed for new production support and additional equipment in both the media department to support TA145 and build and lighting needs for even small theater productions. All these conversations are well under way.

Being responsive to community inspires an interested, vital, committed and organic TA Program at PCC. Professional development funding and opportunities: from both PCC and the Department are important for both
instructors and students to stay current, collegial, and invocative. Obtaining needed and additional resources: funding, institutional support (release time, administered support, grant writing, inter-disciplinary/collaborative instruction, advertising and PR. District-Wide access and success for students remains good.

**ROCK CREEK:** 1. Continue to examine how to offer the basic courses in order to meet the needs of the students and the program, rather than the needs of the instructors. Be able to have more access to the Forum so the courses offered can be flexible. 2. Continue to allow departmental-issued budget for at least two productions a year. 3. Invite other campus teaching resources to speak to the students so they can have a more rounded education and experience.

**Addendum/Notes on the PCC Theatre Program**

**Theatre Arts Program Overview**

Portland Community College Theatre Arts Program is collaboration/performance-centered model”, or a dynamic theatrical training program that strives to prepare community college students in the theatrical arts of acting, design, stagecraft, improvisation and playwriting. This program’s mission statement states that our program’s goals include:

“educating students about the theatre, both past and present, and helping promote life-long theatre goers as well as providing experiences and opportunities for performers and technicians. We see these goals as enhancing quality of life and personal growth. We believe that the theatre is a link to understanding, appreciating, and experiencing in a personal way the lives and backgrounds of one another. We are dedicated to providing an atmosphere for exploration into this most immediate, collaborative, and compelling art form.”

The PCC Theatre Arts program is divided into inter-related functions:
1. The instruction of students in the theatre arts.
2. The production of main stage and student one-act plays.

The goal of the PCC Theatre Arts Program is to give students the appropriate training in acting, stagecraft, design, improvisation and playwriting that will prove most beneficial to them as they transfer to other 4-year training institutions, and continue their work at local arts organizations. We offer classes at Sylvania, Cascade, and Rock Creek campuses. Because the Sylvania Performing Arts Center is a rental facility, we are able to hire our students to crew rental productions, thereby giving them necessary and practical on-the-job training, and professional experience on their resumes. PCC Theatre Arts also participates in the Kennedy Center/American College Theatre Festival. By registering our productions in this festival, we are adjudicated by theatrical peers in the educational theatre who attend productions, give feedback, and nominate students for acting competitions and awards. Dan Hays, Frances Marsh and Margaret Chapman have been honored multiple times by the KC/ACTF for their outstanding scenic, lighting and costume designs. Many of our students have competed in the Irene Ryan Acting Competitions, and our productions have been nominated to appear at the yearly college theatre festivals.

PCC Theatre Arts has been presenting theatre to the PCC community since 1979. Since that time, there have been over 70 fully staged productions, which have included dramas, comedies, and musicals by some of the greatest playwrights and composers in the theatre. Currently we produce three main stage productions—one directed by a guest director, and two others directed by the program chair. These productions are usually produced in the Sylvania Performing Arts Center, but others have been produced in the Sylvania Little Theatre, the Rock Creek Forum, and the Cascade Daniel F. Moriarity Auditorium. In addition, PCC Theatre Arts at Sylvania produces an annual Student Short Play Festival, which showcases new plays written, directed, acted, designed, and sets constructed by PCC Theatre Arts students. We have created
successful collaborations with other programs such as art, dance and music, which have led to excellent learning opportunities for our students. Also, since 2006 we have created collaboration with the Video Internship Program at PCC, and the Course Video production 2, resulting in the new course, Acting for the Camera (TA 145) where students are cast in student video projects (and often college-produced projects used for educational purposes).

A small but growing of our students have pursued their theatrical education and careers by studying at university theatre training programs, working at local and regional theatres, and producing their own works. Former PCC students have gone on to study at 4-year theatrical training programs at Southern Oregon University, Western Oregon University, Portland State University and George Fox University. Also, our students can often be found working on and offstage at local theatres, and in the nationally syndicated television productions of Leverage, Portlandia and Grimm.

The program continually works to balance class work with productions. It is our view that the classes and the productions are the training ground for a multitude of professions. The classes provide necessary techniques, and those techniques are utilized in the culminating experience of productions. By studying acting, voice, movement, and improvisation, the students are then able to transfer the information garnered in the classroom to hands-on experience acting in a play. Likewise, when a student studies lighting, sound, props, set, and costume design, they are able to implement such design techniques when working on main stage productions or student one-acts. The classes and the productions are integrally linked to one another, and both are necessary for a theatre program to flourish.

**Portland Community College Mission Statement and PCC Theatre Arts**

We believe that the classes and productions all contribute to the PCC Mission in the following ways:
1. **Access:** We make every attempt to make our classes and productions accessible to residents of the district. We advertise auditions both internally and externally, inviting both PCC Students and local residents to audition for our productions. In addition, we work to promote our classes to our students and the district. Our ticket prices are affordable ($10 adults, $8 students, seniors, and PCC staff, and $5 for groups of 5 or more). Current productions at Rock Creek are free to the public.

2. **Student Success:** We work to ensure student success through many student-centered instructional activities. Our classes promote students’ writing and creating their own plays and designs through the Student One-Act Play Festival, and empowering students to learn all of the aspects of the theatre from acting to design to technical theatre.

3. **Professional Technical Education:** Our curricular format is LD, not CTE. However, as we do not have a Professional Technical Program in Theatre Arts, we make every attempt to ensure that our “Gen Ed” course students (TA 141 and TA 101) are well prepared in the areas that can serve numerous tasks, such as critical thinking and writing skills, public address, collaboration. Furthermore, our technical theatre students are versed in the standards of stagecraft that are widely utilized at universities and regional theatres, comfortable working with the most up-to-date theatrical equipment, and knowledgeable about the business aspects of the field, and we assist them in preparation of audition materials and design portfolios. Many former TA tech students are currently working as stagehands for the local IATSE union, working such venues as the Rose Garden, Memorial Coliseum, Artist Repertory Theatre and Portland Center for the Performing Arts. In addition our students technicians have worked in virtually every community and non-profit theatre in the Portland Metro area.

4. **Transfer Preparation:** We have worked to create articulation agreements with other OUS institutions; our strongest thus far is SOU, who
boasts the strongest theatre program due to their proximity to Ashland, and their placement of graduates in the highest graduate programs and internships. When we have been unable to do so, we have sought to inform students as to where their credits can transfer. This is an area where we are less adept due to our limited time resources. Regardless, we attempt to ensure that our students are prepared to work at the university level, be it onstage or backstage. Unfortunately, few OUS institutions accept our classes as anything other than elective credits. This is a major obstacle to student success, healthy student retention, and program integrity. This needs to be addressed and would benefit from an additional faculty member who could shoulder more curricular adaptation, especially in our technical theatre area. Though the forthcoming state K-20 initiative could provide some support in this area, I have not seen any data that would encourage this.

5. **Partnerships**: PCC Theatre Arts has many students working at local theatres in various positions ranging from house management to technical theatre to acting. Many local theatres have expressed interest in creating internship opportunities for our students, and several of our students have gone on to work in the professional entertainment industry. We do not currently have the time needed to cultivate these relationships.

6. **Continuous Improvement**: We have sought to continually improve our Performing Arts Center, thereby giving students hands-on experience with the most up-to-date equipment. In addition, we have attempted once in the last four years to connect with the Rock Creek theatre instructors by touring our spring one-act production there and working to improve the status of that space. Unfortunately, that was not well received by the current acting instructor and no further attempts have been made.

7. **Diversity**: The theatre is among one of the most diverse professions, and our program constantly strives to reflect the wonderfully diverse population found in our district. By performing plays by diverse authors, having a colorblind casting policy, and working to welcome students of all backgrounds into our program, we strive to reflect the
diversity of our society. Our greatest challenge would be to produce works that rely on a diverse population, as we have little ability to retain actors, and the opportunity to do diverse work has also been challenged by previous issues around Art Beat exhibits.

8. **Resources:** We attempt to develop our resources with each production. In addition, we work to maintain and improve our performance spaces with each production we produce. Budgetary issues have come into conflict with our ability to do so, but we have made creative efforts to maintain a focus on giving our students appropriate access to the resources that are best for any given production.

9. **Community:** PCC Theatre has worked to insure that we are a vital part of the theatrical community and the greater district community. PCC Theatre collaborates with the Illumination Project, Art Beat, and strives to bring many community members to the campus to experience our productions. In addition, we assist the theatrical community with resources when they are in need, and seek to involve as many community members as possible with our classes and productions.

**PCC Core Outcomes and PCC Theatre Arts**

We believe that PCC Theatre Arts positively contributes to the PCC Core Outcomes: Communication, Community and Environmental Responsibility, Critical Thinking and Problem Solving, Cultural Awareness, Professional Competence, and Self Reflection.

1. **Communication:** Communication is one of the fundamental principles in the theatre, whether it is to communicate an idea through words as a playwright, words and movement as an actor, concepts through design, or the combination of all elements as a director. Our students learn communication skills through playing characters, being able to transfer design concepts to concrete designs, working with one another onstage and off, and collaborating with each class or production.
2. **Community and Environmental Responsibility:** Through the plays we produce at PCC Theatre, we hope to create a cultural and political perspective that is both global and local. By producing plays that discuss war, feminism, environmental issues, and other important issues, we work to help students to have a greater consciousness about these issues. When approaching our designs, we are continually invested in re-using, re-imagining and recycling existing resources.

3. **Critical Thinking and Problem Solving:** These faculties are vital to the process of creating characters in acting, creating theatrical designs, and to producing theatrical productions. By employing critical thinking and problem solving skills on a daily basis, our students are expected to take complex thoughts and concepts and work on them until they are presentable in a theatrical presentation. Critical thinking skills are developed through analyzing scripts, disseminating character analyses, writing plays, designing sets, lights, costumes, props and sound, and analyzing theatrical performances. Problem solving skills are employed in building designs, conceptualizing productions, working as a team, collaborating, acting roles, and mounting productions.

4. **Cultural Awareness:** By performing plays by a variety of playwrights of different genders, cultures, races, sexual orientations, and creeds, we at PCC Theatre Arts hope to give our students perspectives into the lives of others. We strive to embody various characters by transforming actors into characters, wearing what they wear, living how they live, and studying their worlds. We believe this immersion into the lives of others is one of the greatest ways to raise cultural awareness.

5. **Professional Competence:** We strive to prepare our students for the rigors of a 4-year OUS theatrical department or to work in local theatres. We have met with local theatre professionals, stagehand union representatives and educational theatre leaders in an attempt to discover what they expect of our students, and we are working to prepare our
students to be able to fulfill these expectations in our acting, design, and technical theatre classes. Several of our instructors serve as volunteer respondents for the Kennedy Center/American College Theatre Festival and work in professional theatres in our region.

6. **Self-Reflection:** The art of theatre is the art of self-reflection, of striving to understand the world around us and how we, as artists, fit into that world. We attempt to imbue our students with this idea of self-reflection so that they may examine and re-evaluate their beliefs. Our post mortem process embraces this outcome, but uses industry standards and criteria as a measurement tool.

**Program Mission Statement**

1. **Educating students about the theatre, both past and present:** Our Theatre Appreciation Class (TA 101) is designed to expose students to live theatrical productions in the Portland area, to introduce the class to theatre history, practices and collaboration. We strive to expose and educate students using the plays and playwrights that are being produced here in Portland. All design related courses follow this same principle. We also make a great effort to embrace PCC’s own history, culminating in our original production of *Project 50: From the Ground Up*, collaboration with the PCC 50 committee about 50 years of PCC’s history. We also document, in photographs and video (when possible) our own PCC Theatre productions and display photo collages in our hallways.

2. **Promote life-long theatregoers:** All of our courses ask, in some way to investigate the role of theatre in their lives. Again, the Theatre Appreciation Class (TA 101) requires students to attend several live theatrical performances. Through our practicum we teach appreciation as well. Also, students in our (Sylvania) acting classes are required to work as ushers for productions, and write a review of a theatrical production (usually our own productions in order to allow students to see productions for no cost). If the student wishes to see productions outside of the campus, they are encouraged to do so. We offer free tickets to our preview performances to students from all theatre classes on all
campuses.

3. **Providing experiences for performers and technicians:** PCC Theatre Arts produces three main stage productions and several student one act plays each year. These provide many acting roles for performers, technical theatre and design opportunities for technicians, and directing opportunities in the one-acts.

4. **We are dedicated to providing an atmosphere for exploration into this most immediate, collaborative, and compelling art form:** By creating a safe, creative atmosphere, we aspire to providing our students with an atmosphere where they can explore their artistic skills, their interpersonal relationships, and their academic pursuits. The theatre is meant to be a place where students can learn and grow as artists and as human beings.