

THEATRE ARTS
PROGRAM REVIEW
APRIL 2017

1. Program/Discipline Overview:

A. What are the educational goals or objectives of this program/discipline? How do these 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?

THIS SECTION WILL INCLUDE THE GOALS OF THE PROGRAM AS A WHOLE, BUT ALSO A SECTION FROM PCC CASCADE REGARDING THE GROWTH OF THEATRE THERE.

Our educational/academic goals are a reflection of our two roles at PCC; as an LDC program, and as a theatre producing resident of the Sylvania Performing Arts Center.

a) Our goals in regards to our role in the college's LDC transfer plan, are to provide accessible, innovative, hands-on, quality courses and experiences to students who wish to enroll for either transferable humanities requirements or electives in Theatre Arts. These goals are possibly unique among the PCC LDC programs, as we have a "hands-on" model that may "feel" more like a CTE program at the student level, but in fact functions from the LDC tradition at the program level.

(Note: Though we've looked into the CTE model for a theatre degree or certificate, it only applies to technical theatre, and not the performance aspect. Dividing them to fit into these categories is antithetical to the nature of theatre studies at the lower division level, and our own mission to incorporate each of the aspects, "on-stage and off-stage" into our courses as well as production experiences.

Our faculty and staff share the philosophy that a well-rounded student of the theatre has experience in both areas whenever possible. Theatre is a collaborative art form and requires knowledge of it's whole in order to master it's unique parts.)

In addition to our LDC programmatic goals, another lesser seen, but essential aspect of our nature is as a theatre producing resident of the Sylvania Performing Arts Center. This needs to be noted as it is the driving force behind more than half of our regularly offered courses, and demands the vast majority of the time and energy of our staff and faculty. We have, out of necessity, interwoven the goals of the program to our role as a theatre producing entity. One of the larger challenges that we face is the reality that beyond classes, we devote immense energies to the production of theatre. It is the "hands-on" learning laboratory for every class we teach.

Our primary goal in this respect is to balance the administration's expectations with the realities and challenges of day-to-day theatre production demands. It is our hope

to find more efficient and manageable ways to balance the requirements of the administration (Assessment, Dual Credit, Course revision, participation on committees) as well as the student expectation (Career advising, complex time-management of rehearsals and unique roles on and back stage), with our own roles in theatre production (Director, Designers, Producers, Box Office, Front of House, Publicity). In addition to producing theatre, our FT AP, Dan Hays shares much of the rental coordination of the PAC duties, which are outlined later in this review.

For the sake of comparison, PSU has 5 FT Theatre Arts faculty and 7(primary) PT faculty. They produce 3 mainstage productions per year. PCC Theatre has 1 FT faculty, 9 PT faculty and produce 3 mainstage productions per year. The comparison is only so valid, of course, as they have a graduate program, a BA program.

We are, to borrow a title from our own dramatic literature, the servants of two masters; PCC and the PAC. By coordinating, creating and selling unique theatre events, we have an unusually high demand on our time and resources. Our goal to balance both those needs and the realistic expectations by the administration are primary to this review.

b) Our goals in regards to local, regional and national trends and guideline are consistent with our role to the college. As we are not a degree bearing program, our students span a spectrum from the “curious enthusiast” to the “invested participant”. Our program is more complex, and some context is required. In essence, our exceptional technical resources attract students who are aware of our theatre, but our lower profile due to a lack of a Theatre Arts major determines how we can recruit, retain and matriculate students into their next phase of their education or career in the theatre. One of our goals is to change that perception and recruit on a more competitive level. That is the primary change from our last program review- we wish to raise the experience and interest level of students that we recruit, and retain them while deepening their options for transferring to highly regarded programs or positions in the field.

Theatre Arts (TA) has a presence on two of our four main campuses. Of those two, only one (Sylvania) has fully functioning performing arts spaces, the Sylvania Performing Arts Center (Sylvania-PAC), and the CT-201 “Little theatre”, which serves primarily as a classroom, but in it’s new configuration as a “black box” will soon be used for occasional main-stage performances.

The Sylvania PAC is a staffed, functioning rental facility with a history and logistical structure of it’s own, and as such, it is very relevant to the TA program. It houses many of our classroom needs, as well as rehearsal, scenic and costume construction, lighting, properties and sound design and storage spaces. In this way, it’s important to note that the cycles and needs of the Sylvania PAC are intricately linked with the

TA program in numerous and nuanced ways, highlighted or explored in other areas of this review when time and focus permit.

The Sylvania campus TA program produces three main-stage Theatre Arts productions per academic year, one per term during the fall, winter and spring terms. There have been 15 productions, all taken place in the PAC since the last program review.

The Cascade campus program has offered an annual spring production for the past three years, as well as collaborates with Multi-Media CTE, and works with other arts programs on their productions.

Currently, there are no TA courses or productions or courses offered on the Rock Creek or Southeast Campuses.

The unique nature of the relationship of the Sylvania campus Theatre Arts program with the Sylvania-PAC impact both programmatic and academic goals. In essence, when it comes to main-stage productions, our “classrooms” accommodate both our teaching of theory as well as practice, and thus they are also labs, all the while inhabiting spaces that may or may not be occasionally rented by seasonally changing outside clients. There are over 500 unique events schedules in the PAC annually, not counting classes.

In another example of the unique relationship, our TA program goals are often borne out of necessity. A theatre production at PCC Sylvania is often run almost entirely by students by the time opening night arrives. Students involved in the technical/design areas of TA are often trained within TA courses, and have varying levels of exposure and contact with a main-stage production. Students who continue to build on their experiences have the opportunity to take on more responsible roles may be hired (and paid) to staff PAC events once they achieve a given level of proficiency. Though this is not a goal of the program, it is a need that the PAC has had since it’s inception, and the PAC rental crew is heavily staffed by PCC theatre alumnae.

Finally, over the past five years the TA program’s educational goals have been more reactive than pro-active.

We have a total of one FT faculty and nine PT faculty to balance our multiple needs; TA courses, TA main-stage productions roles, PAC staff, PCC community involvement. With an unusually high number of changes in administrative roles across the college, the TA program has often spent time balancing new initiatives (Musicals) with resource needs (computers, equipment, hiring new PT instructors, dealing with budget cuts or surpluses, and adapting to our changing spaces). It’s been a busy, productive, exciting but a-rhythmic five years.

c) Our goals in relation to national trends have stayed fairly consistent with our previous program reviews. Our courses have evolved and grown to reflect the academic skills, needs and unique roles that students will meet in the theatre of today, an ever changing one thanks to technology, funding challenges and goals that we reflect the importance of PCC's core values as well as offer opportunities for "hands-on-learning". With new equipment (LED lighting, new sewing machines, a rebuilt black box theatre) our students have an exciting opportunity to learn theory and practice, and we remain committed to balancing those as best we can, but we're often driven by the needs of our productions to meet those educational opportunities. As no two plays require the same technical skills sets, we place emphasis on choosing well balanced plays to produce each academic year that include as many opportunities for as many students to learn at all levels.

We also continue to aspire to serve our students who are interested either casually or occupationally interested in a career in theatre. Since careers in the theatre span a wide and ever growing range of skills, our courses only currently cover the skill sets that our program can support;

Acting (TA 141, TA 142, TA 180),

Design (Scenic TA 112, Lighting TA 113 and Costume TA 147),

Stagecraft (TA 116),

Improvisation (TA 144, TA 244)

It is worth noting that the following theatre career areas do not have specific TA courses that have curriculum to train the necessary skills, and yet students undertake these tasks under staff mentorship; Director, Playwright, Producer, Sound Design, Properties Design, Stage Management, Playbill, Box Office, Front of House and Publicity.

d) The primary change in goals from our last program review came from the discussion that began in that very review. In regards to this, we have added musicals every other year to our program of productions. This has brought impressive changes in our audience growth (for the musicals only), and an excitement on campus around coming to the theatre.

e) In the next five years our objectives are to increase our recruitment and retention of interested theatre students. In the past we have relied on students finding us to take part in our courses and productions. As enrollments rise and fall, the focus on FTE continues to create challenging decisions for our department chair and Dean, as some courses (TA 190/290, 180, 250) are directly linked to productions, cancelling them would remove vital elements of a production (such as the crew, the cast). As we can't have students or faculty volunteering to do these

productions, this puts the dean in an impossible situation. We would like to increase our visibility to support more interested students coming to participate in our productions.

We haven't yet found our potential students because we haven't been able to free ourselves from the machinery of production due to our limited number of FT staff and faculty. In essence, to recruit, we should be able to visit area high schools for in-person visits, as well as invite them to attend productions at PCC. But a production schedule begins before the term and often lasts until finals week.

If we are to increase the low enrollment in our classes, we must turn our attention to our prospective students, and not just the ones who find us out of interest. It would be wiser for us to recruit one student who will remain with us for two years, rather than focus on casual students who may drop in for one production out of casual interest. We can and do serve both, but it is not practical to continue without a realistic recruitment plan. We are not advocating brochures or websites, we are invested in personal relationships with high school instructors and prospective students, which requires in person visits, ideally more than once per year.

We need to find them, cultivate their interests in our programs and build relationships with their teachers as well if we are to compete for their attendance at PCC. We offer a more competitive financial, educational, and practical option than any other local theatre institution, including instructor mentorship. We have produced 15 main-stage theatre productions since our last program review. In each instance, we were required at times to seek student interest to fill any number of on or off stage roles. Each of those 15 productions, and all involved, would have benefitted immensely from a stronger and more competitive group of students.

REPORT FROM PCC CASCADE THEATRE

Theater at Cascade is founded on the idea that the Theater Arts, as in all arts, are an essential human need and therefore should be accessible to all. Humans are storytellers, whether the story is expressed through a painting, a song, a dance, a documentary or a theatrical presentation. Providing access to story telling skills to the student population of Cascade is of value no matter what the student's particular area of study. We see consistently in student writing that the communication, problem solving and personal expression required of the Theatrical Arts aid students in all future endeavors. There are also specific benefits to theater at Cascade to support the work in other departments, particularly the Multi-media department that has regular need for actors and directors in their program.

At the time of our last program review TA at Cascade was in a fledgling period under Arts and Professions Division Dean Kate Dins. Currently, under Dean Daniel Wenger, the TA options for students have doubled and the enrollment has increased 50 to 75 percent, dependent on the term. Without offering a TA certificate or degree, the key to enrollment success is gaining access to a wide range of students from various departments that discover an interest or even a need for the Theater Arts in their lives and who will utilize their elective options to meet that need.

Under Ms Dins we were exploring the potential of theater offerings for the student population on the Cascade Campus. Cascade is a unique urban campus with a consistently diverse student body. We offered a rotation of TA101 Theater Appreciation, TA141 Fundamentals of Acting and TA144 Improvisation. TA101 and TA144 were natural entry points for students looking to try something new or follow a dream and TA141 became the course to go a step further once they got excited about the potential of theater. With the addition of a consistent instructor whom students could identify and follow, enrollment became stable. This was a benefit to Cascade students in light of our observation that students traveled between campuses less often than we would hope for varied offerings.

Without a theater facility and scene shop, the courses at Cascade remained focused on the art of acting. Over time, a gap in education locally and nationally was identified, acting for the camera. With the rapid technological advances in digital media and the affordability of producing digital content, a “film career” was in reach for our students. Portland was becoming a known hub of independent film and local education of actors had stayed theater centric while film programs did not see the actor as a focus of training. Institutions began to respond to this gap. PCC had been developing a one of a kind collaboration between the Multi-media department’s fictional narrative class MM262 and the new TA145, Acting for the Camera. PSU began to develop its film school. At Cascade, because TA145 was Sylvania centric, Ms Dins offered TA143 as a camera-focused option. In the beginning this required commitment to running some low enrolled classes but Ms Dins’ patience paid off with students coming to anticipate an available track from improvisation, to scene study, to acting for the camera.

At the time of the last program review Ms Dins retired and the incoming Dean Daniel Wenger requested an analysis of TA at Cascade. The first observation is that TA at

Cascade is sitting within the art department, and housed with multi-media and music. It appeared that a good focus for the future of Cascade TA would be as a collaborator with these departments. A deeper link to multi-media generated a new course in Directing Actors for Recording that allowed Cascade TA acting students to develop employable skills in commercial and narrative media and allowed multi-media directors the opportunity to develop their skills beyond the craft of film making to the soft art of leading actors to a professional level performance.

In an effort to centralize the multi-media department, along with the hire of a full time multi-media instructor, TA145 was moved to the Cascade Campus, replacing our camera focused TA143. Cascade actors now had a performance outcome available for their camera training. This did however create obstacles for both Cascade and Sylvania TA departments. With students tending to remain campus centric, fewer Sylvania students took part in acting for the camera and Cascade TA became challenged to meet the required enrollment needs of the two TA145 courses needed to partner with the two MM262 courses. A benefit however of the addition of MM146 Directing Actors was an increased access to students interested in acting through the multi-media department. TA145 began to be populated with actors entering through the multi-media track. Even with these challenges students are creating professional level works and, in some instances, award recognized performances by PCC trained actors.

Another potential collaboration for TA, and therefore access to students from other departments who may discover that unrealized need for theater in their lives, was through experimental performance. Without a designated theater facility our students did not have a performance outcome for their training other than acting for the camera through TA145. With our proximity to art, music and multi-media, an interdisciplinary experimental performance option seemed an achievable outcome for Cascade TA. It was decided to offer TA180, Rehearsal and Performance for the first time at Cascade with an experimental focus and in a non-traditional space. The first step in this direction was looking at what, of the entire available TA curriculum, was Cascade able to offer with our limited facilities that would benefit an experimental performer. Most notably Movement for the Actor was a necessary skill for the actor to work in more abstract ways. The addition of several courses by now required the hire of additional PT faculty. An instructor with a movement focus was hired who could teach Improvisation, Movement and who could collaborate with other TA faculty guiding students through the development of a devised experimental theater piece.

The TA instructors began to inform students of this new opportunity, build awareness across departments among chairs and faculty and to identify courses offered in each discipline that may have that student that an experiment performance option would benefit. Simultaneously Dean Wenger worked with the TA faculty to secure a non-traditional performance space. The artistic criteria was broad, since the experimental style could adapt to many venues, but a secondary goal was to find a community space that could extend the reach of Cascade TA into our neighborhood with social significance. We explored a wide range of venues in proximity to the Cascade campus leaving no option unexplored. The outcome however circled back around to our campus and the then underdeveloped multi-media sound stage.

The availability of this space was appreciated and we created two annual experimental theater productions thus far. Developing the full potential of inter-department collaborations is ongoing and slow going. The first year saw deeper collaboration with Multi-media than other departments. That seemed natural since TA already had a relationship with Multi-media through acting for the camera. The second year we set our sights on Art as a needed collaborator, identified courses that would generate the student who would benefit from experimental performance, and made regular class visits to increase awareness of this opportunity. The result was two years of unique, socially relevant, student generated, original theater centered alternatively on themes of cultural diversity and sexual identity. The department we chose for this year to target and increase campus awareness and collaboration was Music, but that has been set aside as we face deep budget shortfalls. The future for this type of inter-department collaboration has greater potential to be realized if time and funds were forthcoming.

An assessment of the outcome of this era of Cascade TA inquiry and discovery has been a realization of the potential for an ASS degree and certificate in TA for PCC. First, the ongoing challenge for PCC TA is enrollment. With TA being limited to the elective options for students in other degree programs, TA is out on the fringe. An ASS degree or certificate in TA would increase and stabilize enrollment, as we have seen in our recently added certificate in Music and our successful program in Multi-media. Having looked at TA degree and certificates offered at community colleges nationally, we see the needed curriculum already written at PCC. Beginning steps have been taken to develop a CT certificate in technical theater at PCC, which has a clear path to employment. It has been stated that a broad theater certificate

including acting has a less clear career path. Our research into employment statistics and career options that benefit directly or indirectly from training as an actor in theater or film contradict that assumption.

In summary, PCC has the potential to deepen their offerings for students in TA. Many students who leave to fulfill their TA goals reference their appreciation for the unique environment of PCC. We see a high level of professional and award recognized work coming out of students educated at PCC. As we face deeper budget challenges, the future of TA at Cascade seems precarious. We are too often faced with the need to run low enrolled courses as in the early days of development. We are seeing a roll back of our efforts in interdepartmental collaboration around experimental performance. We will likely see a more conservative recommitment to our training of the actor for multi-media. We recognize that TA is in a challenging position at PCC to serve those interested and impassioned students who need and would happily pursue a place for theater in their lives, who generally must search out a path offered outside PCC, and whom, if offered the opportunity in a practical way through a degree or certificate, would happily explore their need for theater at PCC.

Naturally, as enrollment falls, it has become necessary to scale back the variety of offerings and perhaps get back to the core or essentials of the TA program at Cascade. Adding an Associates degree and CT certificate would make the TA program across PCC more substantive, boost enrollment, and give students clearer educational and career pathways. With the boost, we are confident we can expand offerings at CA once again. However, with the lack of a proper theatre at CA, even with a new degree and certificate, TA at CA can only grow and offer so much, leaving TA at Cascade with a unique focus. This means those TA students who pursue a degree or certificate would need to finish their TA degree or certificate at SY with a fully rounded experience. The value though in offering TA at Cascade and other campus' throughout PCC allows for a great number of entry points to a degree program and exposes opportunity to a wider range of students who may not have realized the possibilities of the theater arts in their lives.

B. Briefly describe curricular, instructional, or other changes that were made as a result of SAC recommendations and/or administrative responses from the last program review?

The product of TA Program Review from 2012 did not bear many curricular changes on the surface, but the conversation about the unique relationship between theatre productions and the TA curriculum continue as the program evolved to its present state. We are in the process of overhauling numerous courses; TA 190/290, TA 147/247 and TA 111, 112, 113 and we'll be adding a few more in the near future.

The other changes were focused on the evolution of the theatre program's needs and changing PT faculty and staff. With each loss of a unique staff member, the program had to shift human or financial resources to fill that unique gap in experience or skill set. For example when Frances Marsh, the PAC Coordinator left, her unique balance of skills (Technical direction of productions as a teaching tool, her ability to mentor students from a classroom setting to crew positions and ultimately to paid PAC staff) were difficult to fill, and so our reliance on PT faculty member Sue Bean-Portinga has grown significantly.

Sue's responsibilities have grown continually since Frances Marsh left, and in the past year we have begun to change the curricular aspects of her two primary courses (TA 190/290 and TA 250) to reflect the possibilities of what each student will experience.

(We should note that while the content of each term's production/play naturally changes, the role of a backstage/crew person's responsibilities are essentially the same, but the details will always differ. In this way we needed a versatile and experienced backstage instructor who understood and could teach the various skills of the numerous positions required as each new productions needs arose. As plays are not standardized in this way, a standard model became difficult to create. So, a "generic" production's *potential* demands become the foundation of the curricular model. Those changes are still being developed and will likely show up in the next program Review).

One other recommendation was to work with Kate Chester's office to develop a stronger public relations presence within the Portland area/our SW community. This was not as successful as we may have hoped. As it was described to us, promoting TA productions was not a priority for the college wide office, and limited resources were available to do so. It should be noted that both the college administration and that office were in transition in the years following the TA 2012 Program Review.

We would like to revisit this topic and find a more realistic and supportive alternative, with the full support of the administration. We should note that the resource available during musicals (Hairspray and In the Heights) are quite different from the resources allotted for the non-musicals (13 other productions in the past 5 years) and that model should be noted as unique and not a model that can be

followed unless funding is available to do so. Though musicals are more popular, we still feel that a viable TA program is in need of outside support for engaging the public as well as the PCC community of students, faculty and staff as potential audience. This would benefit not just the program but the college and community at large.

2. Outcomes and Assessment: Reflect on learning outcomes and assessment, teaching methodologies, and content in order to improve the quality of teaching, learning and student success.

A. Course-Level Outcomes: The college has an expectation that course outcomes, as listed in the CCOG, are both accessible and assessed, with the intent that SACs will collaborate to develop a shared vision for course-level learning outcomes

i. What is the SAC process for review of course outcomes in your CCOGs to ensure that they are assessable?

Our SAC (1 FT, 7 PT at Sylvania and 2 PT at Cascade) use our SAC meetings to conduct Assessment conversations in the fall, and follow up with meetings between the chair and whomever may be working on that particular assessment. The process changed from year to year (as the course assessed changes). The general process is looking together at the CCOG, followed by a discussion of the course as it's taught and how that actually relates to the CCOG, and areas that we both may feel in need of investigation. Though we've projected which Core Value we'll address in our 5-year plan, we have allowed ourselves to vary for different reasons. Most often it is to meet an instructor's suggestions or needs in regards to the course. Since most of our courses are taught by only one person, this process is fairly consistent and focused.

ii. Identify and give examples of changes made in instruction (on-campus and online as appropriate), to improve students' attainment of course outcomes, or outcomes of requisite course sequences (such as are found in MTH, WR, ESOL, BI, etc.) that were made as a result of assessment of student learning.

We have two examples from previous years assessments. The first would be from TA 261 (Introduction to Costuming)

Two assignments changes that didn't meet our satisfaction are the two areas identified:

a) A written reflection identifying how their costume design choices connected to/support their costume design concepts.

and

b) Choose fabric swatches in response to their identifying their own position on the needs of the character.

These were added as a result of the assessment and reassessment process of TA 261 to support the previously underserved outcome:

By reading and video viewing, the student will begin to understand the changing silhouette and line in historical dress.

and from the assessment on TA 113 (Lighting Design):

In TA 113 we made a change in content due to our interpretation of the results of the assessment. By adding a lecture component on the body in space and how it connects to lighting for theatre and dance, we should see some improvement in the 4 questions noted in section 3. This would include a guest lecturer visit from at least one (possibly more) choreographers/dance instructors to discuss the visual element of the dancer in space for the lighting students with the instructor as well as the students.

B. Addressing College Core Outcomes

i. Update the Core Outcomes Mapping Matrix.

<http://www.pcc.edu/resources/academic/core-outcomes/mapping-index.html> For each course, choose the appropriate Mapping Level Indicator (0-4) to match **faculty expectations for the Core Outcome for passing students**. (You can copy from the website and paste into either a Word or Excel document to do this update, and provide as an Appendix).

Please see the end of this document for the updated Core Outcomes Mapping Matrix.

C. For Lower Division Collegiate (Transfer) and Developmental Education Disciplines: Assessment of College Core Outcomes.

i. Reflecting on the last five years of assessment, provide a brief summary of one or two of your best assessment projects, highlighting efforts made to improve students' attainment of the Core Outcomes.

Our two best would be the 2014/15 TA 261 Assess/Reassess, and 2015/16 TA 244.

The TA 261 assessment revealed to us the importance of updating CCOG's that were created by the original instructor and the bias toward their own skill set/outlook. The efforts made to improve student's attainment evolved with that instructor (no longer teaching at PCC, unfortunately) but the updated CCOG is being utilized by the current instructor, and an additional new course will be developed in the coming

year to work side by side with those changes. In short, the course has stringer content and clearer assessable outcomes, and we are building on that foundation. Students will now be able to identify and critique fabric choices in one course, while learning a more practical application of those fabric choices in the context of a working production in the companion course. (This course is yet to be named, but currently in the experimental model it's entitled *Costume Construction*).

The TA 244 assessment was an excellent example of the power of having an “outside eye” to bring a fresh perspective to the TA assessment process. Our new PT instructor, Kerry Leek, stepped into teaching Beginning Improvisation and Advanced Improvisation with PCC (Sylvania) in 2015. She came from having numerous administrative and teaching positions at The Brody, an Improvisation institution in Portland. Her outlook more closely matches assessments seen as examples from other areas, rather than TA's usually more humanities based approach. Kerry's rubric development techniques were concise, clear and more productive in the creation and implementation of the assessment, and though the rubrics themselves are unique to that assessment, her techniques have been adopted for the coming year's assessment.

ii. Do you have evidence that the changes made were effective (by having
reassessed the same outcome)? If so, please describe.

In the case of TA 244, the evidence is forthcoming as the course is only taught each spring and we did the assessment in 2016.

Regarding TA 261, one measure is that this is the first time in 5 years that we have two costume design students ready to design a main-stage production. This is a direct result of a stronger TA 261 class curriculum in general. We have noticed that the CCOG for TA 261 is out of date and needs to be reviewed by our new instructor and the SAC chair.

The collaborative conversations with the students designing the Spring 2017 production of Caryl Churchill's *Love and Information* have shown that the students do understand though this isn't evidence of a classroom outcome, it's exactly the kind of retention based outcome that we have been seeing for years in our other design courses, and are hoping for in TA 261. In practical terms, we want our students to come out of design related classes experiencing both theory and practice.

We have only done one reassessment so far in this 5 year period.

iii. Evaluate your SAC's assessment cycle processes. What have you

learned to improve your assessment practices and strategies?

Our assessment cycle has not been consistent in the last 5 years. Though we have approached it with enthusiasm and a drive to truly improve our teaching practices, the assessment process has not been able to be a priority due to our changing faculty and busy production schedules. This question leads to one of our recommendations for the next five years; finding a balance for our SAC/program's numerous responsibilities that occur.

A more workable system would be to have one assessment per year, with a PT faculty taking the assessment course (Fridays usually, though this is in conflict with our Friday rehearsal schedule) in the fall, implementing the assessment plan before the end of fall term, and doing the assessment in the Winter or Spring with the final report coming when it's due in June. We've hit that mark three of the last five years, but it's become harder in the last two years.

iv. Are there any Core Outcomes that are particularly challenging for your

SAC to assess? If yes, please identify which ones and the challenges that exist.

The "Environmental Responsibility" Core Outcome is one that we often do not choose to assess. We do however practice this in our three main-stage productions each year. For example at the end of each final performance per term all student actors & technicians are required to "strike" the show. Here scenery is broken down to basic materials that are reused & recycled and little is thrown away. Our props are organized and stored so they are accessible for future shows. Lighting gels, gobos and other textured mediums are likewise organized and stored for future use. We are also very adept at reusing all sorts of materials in costume production and design. It's a value that we don't always see as readily assessable, but we do practice it repeatedly.

Like the rest of the world, we have deadlines, budgets and realities that don't always allow us to see how we can meet our responsibilities to the environment that are in need of that consideration. We would like to improve this, but in our industry, these changes come slow (LED lighting, new building materials, safer working practices) and often come with expense.

Our Lighting Designer/Instructor Dan Hays attended a Lighting Design Conference in 2016, and as an outcome our PAC has new highly efficient LED lighting, creating a more efficient system at a lower cost. That percentage of LED lighting will increase in the coming years, should budgets allow. Our hope is to implement that philosophy into other areas as well, but how it will affect Assessment is still unclear.

3. Other Curricular Issues

A. Which of your courses are offered in a distance modality (online, hybrid, interactive television, etc.), and what is the proportion of on-campus and online? For courses offered both via DL and on campus, are there differences in student success? If yes, describe the differences and how your SAC is addressing them. What significant revelations, concerns, or questions arise in the area of online delivery? (Contact the Office of Institutional Effectiveness for course-level data.)

We offer no Distance Modality courses.

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

We have not explored these initiatives, and therefore have not made any changes as a result.

C. Are there any courses in the program that are offered as Dual Credit at area High Schools? If so, describe how the SAC develops and maintains relationships with the HS faculty in support of quality instruction.

TA 111, TA 141 and TA 142 and are all offered as Dual Credit courses in different institutions:

Beaverton, Aloha HS, Brian Foren, TA111, 141 (Began Fall 2016)

Milwaukie, Rex Putnam HS, Kelley Marchant, 141, 142 (Began 2010)

Hillsboro, Liberty HS, Janet Van Wess, 141 (Began 2011)

We have approved IAFs for Lake Oswego and Forest Grove (They will likely start next year). We have interest for next year from Southridge High School (James Fewer).

We plan visits to follow up and remain compliant with state requirements. and SAC chair, Patrick Tangredi maintains contact with each instructor on an “as needed” basis. In the past we’ve invited the instructors and their classes to see productions. Patrick has sent his own self-written textbook to Kelley Marchant at Rex Putnam High Schooler for her use, and offered the same to other instructors.

When we did an assessment of TA 141 we reached out to Kelley Marchant and Janet Van Wess to ask if they wanted to participate, but the coordination became too difficult to manage with each instructor’s production and teaching schedules.

D. Please describe the use of Course Evaluations by the SAC. Have you developed SAC-specific questions? Has the information you have received been of use at the course/program/discipline level?

We haven't focused on course evaluations as a SAC. We have not developed any SAC specific questions.

E. Identify and explain any other significant curricular changes that have been made since the last review.

The most significant changes have been made in terms of play selection at Sylvania. These changes would impact numerous courses at the same time. Nearly every student in a TA course has some relationship to the current production, so by choosing plays that have diverse and challenging content, we have been able to:

a) We have made great strides in producing plays by more women and diverse playwrights since our last program review. By choosing playwrights Lin Manuel Miranda, Mary Zimmerman, Stan Sakai and Caryl Churchill we are making more of an effort to hear diverse voices for our audiences and production teams.

b) With the need to meet FTE requirements, larger cast plays have become more important as well. With larger casts come more logistical issues (scheduling conflicts, larger costume budgets, needs for understudies) but also more retention, though we're still struggling to retain technical theatre students after larger commitment productions.

4. Needs of Students and the Community

A. Have there been any notable changes in instruction due to changes in the student populations served?

Regarding courses that center around theatre productions, our play selection process has always had an "open casting" policy, which includes having cast numerous roles (both on stage and backstage) in plays against traditional gender, racial, accessibility and age roles. We have seen an increase in the number of students with disabilities becoming involved in our productions, but no notable changes in instruction have been necessary to date. This assumes that by "changes in instruction" we have made adjustments in teaching methodologies.

The productions that have utilized changing roles (often male to female, and vice versa) have been as follows:

Cyclops (Spring 2013): We cast/adapted the traditional male hero role as a woman.

Much Ado about Nothing: We recast all of the lead roles with the opposite gender (A woman played Benedick, A man played Beatrice, while a transgendered student played the traditionally male role, Claudio).

Both of our Musicals have attracted a larger group of diverse students as well.

B. What strategies are used within the program/discipline to facilitate success for students with disabilities? What does the SAC see as particularly challenging in serving these students?

There are numerous challenges in both the classroom as well as when a student engages with us on the production team. These are dependent on each unique disability that each individual student may bring. The spectrum of identified disabilities is wide, and we aren't well trained to know how to either identify or diagnose much of what may qualify as a disability, so we have tried to work with disabilities services to support us and our students as they navigate various roles within our classrooms and production teams.

One of the challenges that we experience is the hidden or unrecognized disabilities. We've encountered numerous students who are facing economic, food and even housing related shortages.

Finally, the stigma of disabilities continues to hamper our efforts. Unless a student registers with disability services (or often casually mentions that they struggle with one but prefer not to work with disability services) we cannot serve their needs. We assume that this may be a college wide issue and welcome any suggestions in this matter.

C. What strategies are used within the program/discipline to facilitate success for online students? What does the SAC see as particularly challenging in serving online students?

As we have no online courses (nor foresee them) this question does not apply to this review.

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

We've used feedback from students, peer reviews from PSU faculty (John Duncan and Devon Allen) to create or update our CCOGs in specific instances. Patrick Tangredi worked with Portland Actors Conservatory Chair Beth harper to integrate some new curriculum into TA 141 last fall, and continues to compare notes regularly with her to evolve the course.

Our technical theatre faculty and staff (Dan Hays, Sarah Gahagan, Diane Trapp, Sue Bean-Portinga, Jim Ricks-White, Michael Pfaff) all work as professionals outside of PCC. With their exposure to surrounding theatres and performing arts industries they have incorporated best practice models from these relationships and pursued new technologies that have improved safety within our facilities, and offer many new possible learning outcomes for PCC students.

Some examples include:

- Added 22 LED stage fixtures in the PAC stage lighting system**
- Currently upgrading TA 250 Theatre Production curriculum to better align with student workloads and increased usage of technology in our productions**
- Upgrades in LT facility make hands-on learning more accessible for disabled students. Space is also more flexible for music, dance and visual arts activities**
- New sound/video systems in PAC and LT facilities add more**
- Upgraded PAC rigging for safe usage of aging system**
- Upgrade Marley Dance Floor**
- Vectorworks Scenic, Lighting, & Sound CAD software-Added licenses for two additional staff members to help standardize usage throughout our program and support PAC rental clientele**
- Upgraded 4 sewing machines for Costume shop**
- Remodeled LT for ADA accessibility, new sound system, improved acoustics and more flexible performance space**
- Upgrading PAC projection screen & projector for anticipated increase in events requiring this technology**
- Upgraded PAC backstage video & audio communications systems**

5. Faculty: reflect on the composition, qualifications and development of the faculty

A. Provide information on how the faculty composition, professional development, and teaching reflect the [Diversity, Equity and Inclusion goals](#) of the institution (from PCC's Strategic Plan, Theme 5). What have you done to further your faculty's knowledge and creation of a shared understanding about diversity, equity and inclusion?

Our primary contributions in this area have been to investigate and integrate more diverse plays into our season selections and in the classroom that would have the most impact to provide more opportunities onstage,

backstage, and for our audiences by choosing material that explores diverse points of view or requires diverse actors. This occasionally succeeds, but is also challenging.

In our productions we facilitate diversity, equity and inclusion through our collaborative process. Each term our running crew and production staff are actively recruited from PCC's diverse student body. Students are placed in roles that require training, and emphasise communication and accountability up and down a hierarchy driven time-based format. They often rise through the ranks as they participate in each production. It is common for tech students to return for multiple shows.

As our students reach key leadership positions, they are then integrated into our professional level weekly staff production meetings. Here they are fully present and participate in the backstage workings that drive our collaborative artistic and technical choices as they are developed from initial ideas to closing performance. They have a front row seat in practicing collaboration.

Throughout each production intentional steps are taken by our faculty and staff to assist in cultivating a "team" atmosphere that encourages our students to rely upon one-another as their particular production roles require. Stereotypes are broken down and all are valued within the company. Students and staff get to know each other while working together on a common goal--the success of the show. The adage "the show must go on" is an appropriate moniker that drives our team through thick or thin, mustering the group along as common forces of time, budget and limited resources are constantly in play.

This process encourages community building, as real world pressures of the time based theatre offer our students and staff an opportunity to practice "crisis management" together as they collaborate, both onstage and off.

For example, last term's musical, In The Heights experienced two weeks of snow days and people became sick within the first three weeks of the term. These events had a major impact on the entire company--rehearsals were cancelled, materials were delayed, schedules were adjusted, and so forth. Our company rose to the challenge and the opening night audience was oblivious to all of this. The show opened on time, as it always seems to do.

- B. Report any changes the SAC has made to instructor qualifications since the last review and the reason for the changes. (Current Instructor

Qualifications at: <http://www.pcc.edu/resources/academic/instructor-qualifications/index.html>)

We've made no changes. Since the last program review, we've hired five new PT faculty (Kerry Leek, Jessica Wallenfels, Sarah Gahagan, Brad Fortier and Jim Ricks-White). Each of them have met with the current Instructor Qualifications.

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

We have only two current faculty members who have applied for and received professional development support.

Dan Hays attended the American College Theatre Festival in Idaho in 2014 and the Lighting Dimensions International Conference in Las Vegas in 2016. Both of which had a positive and influential impact on our students.

Including:

- **Basecamp production software used for all TA Productions and PAC Rentals**
- **Vectorworks CAD software used for all TA Productions and PAC Rentals**
- **Q-Lab Sound design software used for all TA Productions and PAC Rentals**
- **Implementation of software Apps into TA Design program**
- **Partnerships with Maker Space, Digital Design, Visual Art programs**
- **New LED technology**
- **New video technology**

Patrick Tangredi attended that annual American College Theatre Festival (ACTF) in February of 2013 in Funding for participation in the American College Theatre Festival has been limited due to different priorities in the program, but we hope to return to participating in the future. Patrick also enrolled in a "Back to Basics" acting course at the Portland Actors Conservatory (PAC), which complimented his work in both Fundamentals and Advanced Acting leading to a soon-to-be proposed class in Audition Techniques, which was test run in TA 142 of Winter 2017, and will hopefully be improved by applying for a new curriculum grant for 2017-18. Finally, this has helped shape Patrick's sabbatical proposal (to be submitted in the fall of 2017) which will have a focus on training at local institutions where our students often emigrate (PAC ad PSU).

Our former faculty member (Frances Marsh) completed the Leadership Institute training in 2014, which was of great benefit in her role as Sylvania-PAC Coordinator, but has since moved to a position with media services at Sylvania, and she could best speak to how that experience affects her work there.

We hope to continue to make improvements by utilizing professional development funds and possibly grants to expand our curriculum. We do not have a current plan as to that direction yet, as there has been a great deal of PT faculty and PAC staff in transition. When these positions settle, we'll have a clearer understanding of our resources, which will then reflect our ability to envision what we can offer.

6. Facilities and Academic Support

- A. Describe how classroom space, classroom technology, laboratory space, and equipment impact student success.**

We're very fortunate in this area. Our primary teaching/performing spaces were in dire need of being both updated and coming into ADA compliance.

The updated sound system in the Sylvania Performing Arts Center (Sylvania-PAC) have given us an opportunity to teach individual students about recent technological possibilities in theatre sound design. Finally, as trends in theatre projection are growing and calling for a stronger skill set, we have begun integrating multi-media related design work in our three annual productions.

CT 201, aka, "The Little Theatre" became ADA accessible as of Fall term 2016 and has since been reassessed for sound. It would be fairly accurate to compare teaching in there before it was improved to teaching in an echo chamber. With the improved acoustics, the classes that are taught can now use the space with greater flexibility. The newly configured space is now considered a "black box performance space" and plans are being made to mount a TA main-stage production in that space for the first time in over 10 years.

Finally our Costume shop/Costume class teaching space continues to improve, with two new sewing machines in 2016 and two more recently added. With classes of 12, the space is not as adequate as we would like, and we are reassessing the layout of the space. We are currently assessing the space and having discussions with our Costume faculty & staff. We will conclude our assessment by the end of this term and submit our suggestions to the Dean for changes to occur prior to Fall. Our current need in the costume classroom space is a new/newer computer and

printer/scanner/copier. The current equipment that is used in the classroom is difficult to date, but it's likely that it was purchased prior to 2009.

Regarding space on the Cascade campus, Barry Hunt has utilized the Moriarty auditorium space, as well as found spaces, for the introduction of theatre productions at the Cascade campus. Despite the numerous hardships that this space has (it is not a theatre by design, though it's easy to confuse it as such), Barry has mounted ambitious, thoughtful and innovative works with the students on that campus. Should funding proposals for improved space be considered in the future, a theatre space (black box, or thrust) at cascade would be welcomed.

B. Describe how students are using the library or other outside-the-classroom information resources. If courses are offered online, do students have online access to the same resources?

We do not offer any online courses, but we have used the library continually for numerous purposes. TA classes regularly place scripts on 2 hour reserve for classroom and production use, and an effort has been made to reduce textbook costs in seven different TA courses (TA 111, TA 141, TA 142, TA 147, TA 247, TA 101, TA 180) to remove all textbook purchase costs by placing texts on reserve.

We also encourage students to utilize the library's DVD's that have been purchased for the program in past years, as well as have an ongoing archive of TA productions for viewing at the Sylvania library.

One way that we hope to improve the library/student relationship would be to actively begin purchasing more recent plays, and possibly doing readings from Pulitzer prize nominated plays in the library itself. Though we've only talked about this idea, the possibility of a class absorbing this as a graded assignment would work well if we could coordinate this with classes that met at the same time.

C. Does the SAC have any insights on students' use of Advising, Counseling, Disability Services, Veterans Services, and other important supports for students? Please describe as appropriate.

We do not currently track the use of these resources, and invite feedback about how we might do that and to what end.

7. 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:

A. Evaluate the impact of the Advisory Committee on curriculum and instructional content methods, and/or outcomes. Please include the minutes from the last three Advisory Committee meetings in the appendix.

- B. Describe current and projected demand and enrollment patterns. Include discussion of any impact this will have on the program/discipline.
- C. How are students selected and/or prepared (e.g., prerequisites) for program entry?
- D. Review job placement data for students over the last five years, including salary information where available. Forecast future employment opportunities for students, including national or state forecasts if appropriate.
- E. Please present data on the number of students completing Degree(s) and/or Certificate (s) in your program. Analyze any barriers to degree or certificate completion that your students face, and identify common reasons why students may leave before completion. If the program is available 100% online, please include relevant completion data and analysis.
- F. Describe opportunities that exist or are in development for graduates of this program to continue their education in this career area or profession.

We are not a CTE program.

8. Recommendations

- A. What is the SAC planning to do to improve teaching and learning, student success, and degree or certificate completion, for on-campus and online students as appropriate?

We currently are planning to stay the course of our ambitious and often challenging schedule of offering numerous courses and mounting three main-stage productions each academic year. It is difficult to consider adding any new projects or take on ambitious growth in our current workload. Ideally we would begin a regular outreach, recruiting, retention strategy, as well as a transfer relationship strategy. Though these have been attempted in the past, we do not have the staff to dedicate the necessary time or energy to do so.

- B. What support do you need from administration in order to carry out your planned improvements? (For recommendations asking for financial resources, please present them in priority order. Understand that resources are limited and asking is not an assurance of immediate forthcoming support, but making administration aware of your needs may help them look for outside resources or alternative strategies for support.)

- 1. Workload release or a rethinking of the responsibilities for both Dan Hays and Patrick Tangredi to begin visiting area high schools (twice per school per school year) to promote our productions, program and entice students to choose PCC to pursue theatre. This would include becoming active in the State Thespians organization, including attending local and state level competitions.**
- 2. Improve the budget/commitment from PCC to support the marketing and selling of PCC Theatre throughout the academic year. Though we had outstanding attendance at the musicals the past three years, the same resources are not available for regular plays, and the audience numbers have not reflected the ones we should be getting commensurate with the level of work that our students and staff are producing.**
- 3. Improved computer resource for our shared costume shop/PT faculty office (PAC 103). The computer there predates 2010, and is in need of replacement for those PT and staff users.**
- 4. Re-integration with the American College Theatre Festival. Funds for students and staff attending and participating in this prestigious and highly necessary community slipped away in 2014, merely two years after our students won numerous awards in highly competitive categories, going against 4 year and graduate students.**
- 5. Continue support for workload release for cross-disciplinary collaboration. This allows faculty to work together on larger scale projects in collaboration and bring together department resources and students.**

For example -

Music Program Course Release for: The Spoon River Project, Hairspray In The Heights, Dance Program Course Release for- Usagi Yojimbo, Dead Man's Cell Phone, Merge, Hairspray, In The Heights.

Possible new opportunities for Course Release in the future:

Spring 2018 Concert Musical

endix 1: Core Outcomes Mapping Matrix

Note: All Numbers in red reflect the previous to updated numbers.

The first number is the "prior" number, the following number is the one that we have determined as the "updated" version.

| Course # | Course Name | CO1 | CO2 | CO3 | CO4 | CO5 | CO6 |
|----------|-----------------------------------|-----|-----|-----|-----|-------|-----|
| TA 101 | Theatre Appreciation | 3 | 2 1 | 3 | 3 | 0 - 2 | 3 |
| TA 111 | Fundamentals of Technical Theatre | 2 | 1 | 2 | 1 | 0- 2 | 3 |
| TA 112 | Introduction to Set Design | 3 | 1 | 3 | 1 | 0-2 | 3 |
| TA 113 | Introduction to Stage Lighting | 3 | 1 | 3 | 2 | 0-2 | 3 |
| TA 116 | Stagecraft | 2 | 2 | 3 | 1 | 2 | 2 |
| TA 141 | Fundamentals of Acting Techniques | 3 | 3 | 3 | 3 | 0-2 | 3 |
| TA 142 | Fundamentals of Acting Techniques | 3 | 2 | 3 | 3 | 0-3 | 3 |
| TA 143 | Fundamentals of Acting Techniques | 3 | 2 | 3 | 3 | 0 | 3 |
| TA 144 | Improvisational Theatre | 3 | 0 | 2 | 2 | 0-2 | 2 |
| TA 145 | Acting for the Camera | 3 | 2 | 3 | 3 | 0-3 | 3 |
| TA 147 | Voice and Diction for the Theatre | 3 | 1 | 3 | 1 | 0 | 3 |
| TA 148 | Movement for the Stage | 3 | 1 | 4 | 1 | 0 | 3 |
| TA 180A | Theatre Rehearsal and Performance | 4 | 3 | 4 | 3 | 0 - 3 | 3 |
| TA 180B | Theatre Rehearsal and Performance | 4 | 3 | 4 | 3 | 0 - 3 | 3 |
| TA 180C | Theatre Rehearsal and Performance | 4 | 3 | 4 | 3 | 0 - 3 | 3 |
| TA 180D | Theatre Rehearsal and Performance | 4 | 3 | 4 | 3 | 0 - 3 | 3 |
| TA 190A | Projects in Theatre | 2 | 1 | 2 | 1 | 0-2 | 3 |
| TA 190B | Projects in Theatre | 2 | 1 | 2 | 1 | 0-2 | 3 |
| TA 190C | Projects in Theatre | 2 | 1 | 2 | 1 | 0-2 | 3 |
| TA 227 | Stage Make-Up | 3 | 2 | 4 | 1 | 0-2 | 2 |
| TA 241 | Intermediate Acting Technique | 3 | 2 | 3 | 3 | 0 | 3 |
| TA 242 | Intermediate Acting Technique | 3 | 3 | 3 | 3 | 0 | 3 |
| TA 243 | Intermediate Acting Technique | 3 | 3 | 3 | 3 | 0 | 3 |
| TA 244 | Advanced Improvisation | 0-2 | 0-2 | 0-3 | 0-2 | 0-1 | 0-2 |
| TA 250A | Technical Theatre Production | 3 | 2 | 4 | 2 | 0-2 | 3 |
| TA 250B | Technical Theatre Production | 3 | 2 | 4 | 2 | 0-2 | 3 |
| TA 250C | Technical Theatre Production | 3 | 2 | 4 | 2 | 0-2 | 3 |
| TA 253A | Theatre Rehearsal & Performance | 3 | 2 | 3 | 3 | 0 | 3 |
| TA 253B | Theatre Rehearsal & Performance | 3 | 2 | 3 | 3 | 0 | 3 |
| TA 253C | Theatre Rehearsal & Performance | 3 | 2 | 3 | 3 | 0 | 3 |
| TA 261 | Introduction to Costuming | 2 | 1 | 3 | 2 | 0 | 1 |
| TA 274 | Theatre History | 3 | 4 | 2 | 3 | 0 | 2 |
| TA 290A | Projects in Theatre | 3 | 1 | 3 | 2 | 0 | 3 |
| TA 290B | Projects in Theatre | 3 | 1 | 3 | 2 | 0 | 3 |
| TA 290C | Projects in Theatre | 3 | 1 | 3 | 2 | 0 | 3 |

