

INSTRUCTIONAL COMPREHENSIVE PROGRAM REVIEW

Theatre Arts

Program Context

1. Mission

Share how your program contributes to the college, fits into the college's mission, vision, and values, and contributes to the college's Education Master Plan. If your program has a mission statement, you may include it here.

What other academic programs and student/academic services does your program engage with? Examples of student/academic services include the Learning Center, Library, STEM Center, SparkPoint, Dream Center, etc. Another example, how does your program fit into any of the College's plans (such as Student Equity and Achievement Program, Technology, Strategic Enrollment, etc.)?

1. Mission: The mission of the Theatre Arts Department is to train and inspire the next generation of performing arts and entertainment industry professionals, and to cultivate within our students the following: a respect for each other and for the creative process, an understanding of how theatre is made (from the perspective of an actor, a playwright, a director, a producer, and a technician), an enthusiasm for creative discovery, interpretation, and analysis, the discipline necessary to do one's best work, a willingness to take risks, the habits of a professional, and the enthusiasm of a life-long learner.
2. The Theatre Arts Department is proud to offer its support to **a diverse student body**, and encourages students of all walks of life to create meaningful connections (and thereby a **sense of belonging**) and a **respectful, inclusive community** by engaging in **authentic creative expression**.
3. The Theatre Arts Department offers many activities that foster **individualized learning experiences** and discovery of the **uniqueness of the self,** such as projects in acting, playwriting, and directing. These projects are designed to be flexible, so that each student can bring their authentic self to the work, and engage in the process as **equitable partners in the creative process**.
4. The Theatre Arts Department has an ongoing relationship with the College of Working Adults and Canada Middle College.

2. Articulation

Are there changes in curriculum or degree requirements at high schools or 4-year institutions that may impact your program? If so, describe the changes and your efforts to accommodate them. If no changes have occurred, please write "no known changes."

No known changes.

3. Community & Labor Needs

Are there changes in community needs, employment needs, technology, licensing, or accreditation that may affect your program? If so, describe these changes and your efforts to accommodate them. If no changes have occurred, please write "no known changes." CTE programs: identify the dates of your most recent advisory group meeting, its membership, and describe your advisory group's recommendations for your program.

No known changes.

Looking Back

4. Curricular changes

4A. Progress Report - IPC Feedback

Provide your responses to all recommendations received in your last program review cycle.

1. Consider collaborating with BWD to support updating flex theater.
    - The department did reach out to the Fashion Department, during its Spring 2026 production of "A Dagger of the Mind," with a request to acquire a few of its high-end sewing machines that were slotted to be donated to a local high school; the Business and Workforce Division, thankfully, granted

our request. I believe this recommendation was made with the Fashion Department in mind as a potential collaborator in the costume design for Theatre Arts productions; however, since costume design is one of Dutch Fritz's areas of expertise, that issue has been resolved.

2. Consider also connecting with Academic Senate.
    - The Department will begin to reach out to Academic Senate specifically for audience-building; not sure if the recommendation reaches beyond that purpose.
3. Consider collaborating with older adults and the community for interest in the performing arts.
    - In the 2025 – 2026 marketing campaign, the department worked with Mayra Arellano, Director of High School Transition and Dual Enrollment, specifically to target high school students, with the rationale being that bringing in high school students has the best chance of attracting students who will earn an AA in Theatre Arts. Now that that relationship with Dual Enrollment has been established (with much gratitude to Mayra Arellano and her team), this next 5-year period would be an excellent time to reach out to the older adult community, probably starting with College Recruiter Olivia Cortez-Figueroa.

4B. Progress Report - Prior Program Goals

Provide a summary of the progress you have made on the program goals identified in your last program review. Include any challenges that have prevented or limited your pursuit of the program goals.

In the 2023-2024 program review, I identified one of the top priorities of the department was to "creating a new Theatre Arts AA that includes courses offered throughout the District, so that students seeking to earn their AA in Theatre Arts can actually do so." I had numerous conversations with very helpful people on this subject, and after much back and forth and a little research, it became clear that no, there really is no way to piece together a Theatre Arts degree by integrating various courses across the District into one program. However, with the revitalization of the Theatre Arts program, this is no longer an issue, as all courses necessary for the Theatre Arts AA are now being offered regularly.

The second priority was in "gathering the resources necessary (see the Theatre Art Department's Resource Request) to develop, rehearse, and produce quality radio drama for the students to use in their professional portfolios." I am happy to report that this goal was achieved in the Spring 2024 DRAM 233, New Play Production course. Students developed short radio dramas that were recorded in the Flex Theatre, and were able to download their work for later use in their career.

And finally, the third priority (which I described as "distant") was in "exploring a potential MOU with a professional theatre company in the area, such as Hillbarn or Pear Theatre Company, which would bring back professional-level live productions to the Theatre Arts Department, and provide our students with valuable experience, while offering free rehearsal and performance space to the participating company." At the time I was trying to imagine how to bring back fully-realized productions without having a set and lighting designer colleague to collaborate with. However, with the hiring of Dutch Fritz, who proved himself a very hardworking and talented collaborator with our production of "A Dagger of the Mind," this issue has been much more elegantly resolved, and my sincere thanks again President Kim Lopez and Vice President Chialin Hsieh for their support in hiring Dutch and revitalizing DRAM 305 Technical Production!

Current State of the Program

As stated in the 2022-2027 EMP: "Can~ada College continuously assesses processes and removes barriers to student access, success, and completion." The program review is an essential part of that process.

5A. Program Changes

List any significant changes that have occurred over the prior years in your program's curricular offerings, scheduling, or mode of delivery. Please describe if any changes impacted specific programs of study within your discipline. For decisions made by your department, explain the rationale for these changes. If applicable, how have state policy changes affected your program offerings?

In my last Program Review (2023 – 2024) I unfortunately had to report that "the Theatre Arts Department's offerings have shrunk in the past five years." During that time, I was only able to offer two Theatre Arts courses regularly (Acting and Introduction to Theatre). I am very pleased to now report that this trend has been reversed. Thanks to the generous support from President Kim Lopez and Vice President Chialin Hsieh, the Theatre Arts Department has brought back:

- **Fully-realized productions** (DRAM 300), launched with its Spring 2026 production of "A Dagger of the Mind, an Hour With Macbeth." (Interestingly, this show began in the fall of 2024 as a staged reading of an original script developed by the department as part of Paul Roscelli's Phi Theta Kappa project on "The Power of Stories.")
- **The Technical Production Course** (DRAM 305), which provides technical support, set and lighting design, and costuming for the production – an absolute essential to the success of these shows, and to the vitality and longevity of the department.

More concerted marketing efforts have recently revived:

- The Script Analysis class (DRAM 150), which among other projects, guides students through the process of completing a ten-minute play.
- The New Play Production class (DRAM 233), which takes those ten-minute plays developed the previous semester, and produces them in a Student One Act Festival. I am pleased to report that there's going to be one of those at the end of this Fall 2026 semester!

In addition, the department offered its **first summer acting class** (DRAM 200 + 201), which attracted a healthy enrollment and high enthusiasm from participating students; the department will continue to offer this class every summer!

5B. Program of Study Completability

Look at your course offerings, in the last program review cycle: was it possible for a student to complete your certificate(s) or degree(s) while only completing courses at Cañada College? If not, was your certificate(s) or degree(s) completable within the District?

Yes, students can complete a Theatre Arts degree taking courses only at Canada College.

5C. Program of Study Maps

Review your discipline's currently listed program(s) of study maps. Are any updates needed? If so, please list the needed changes. (These changes will be forwarded to the PRIE office after the Program Review process is completed, or you may submit changes using the PRIE Data request form.)

Yes, currently the study map for Theatre Arts has students taking both DRAM 300 and DRAM 305 in the same semester; this is not actually possible, as students taking DRAM 300 will be performing on stage, and students taking DRAM 305 will be working backstage, and of course one cannot be in two places at once. Splitting up this workload makes a lot more sense. Students should take either DRAM 300 or 305 in the 2nd term, and then the remaining course in the 4th term.

6: Enrollment Trends and Changes

Use the data provided by PRIE to examine your enrollments by discipline and courses. Analyze each of the following: •Trends, significant changes, and any disproportionate enrollment impacts in course offerings, •Any disproportionate enrollments of student subpopulations indicated in PRIE data, •Trends in headcount, FTES, and load.

Based on your analysis of the data, discuss what you believe is noteworthy. If applicable, describe any other enrollment data that is relevant to your program, such as courses that are part of learning communities. You are welcome to include additional graphs or charts if they help your analysis. For example, has there been a significant increase or drop in FTES or Load? If applicable, consider trends in class cancellation rates and how it might have affected your course offerings. If needed, consider how the pattern of course offerings (times/days/duration/delivery mode/number of sections) affected your enrollment. Please note: If additional sources of data are used, please upload these documents or provide links.de links.

PRIE data for academic years 2021–2022 through 2025–2026 indicate an overall increase in Theatre Arts course enrollments and the number of sections offered. The sum of course-level, term-specific headcounts increased from 112 in 2021–2022 to 208 in 2025–2026, an increase of approximately 86%. During the same period, the number of sections offered increased from 6 to 13.

DRAM 140, the department's core introductory course, demonstrated sustained enrollment growth in the most recent years. Its combined headcount across the summer, fall, and spring terms increased from 94 in 2021–2022 to 120 in 2025–2026, an increase of approximately 28%. Spring 2026 enrollment reached 47 students, compared with 28 in Spring 2022. This growth suggests continued student interest in introductory Theatre Arts coursework.

Enrollment in DRAM 200 has fluctuated, with combined annual headcounts ranging from 18 to 43 during the period examined. DRAM 201 was introduced in Spring 2024 and has provided an additional course offering, although its enrollment has varied across subsequent terms. The department also offered several additional courses in Spring 2026, including DRAM 150 and upper-division DRAM 300 courses, expanding the range of offerings represented in the report.

The available PRIE data also provide useful information about course modality and student populations. Online instruction accounts for 83.8% of the five-year headcount reported for DRAM 140, while DRAM 200 and DRAM 201 enrollments in the modality report are associated with hybrid instruction. These patterns indicate that flexible instructional formats are an important component of the department's course offerings.

7: Retention and Success

• Please Note: Retention rate counts enrollments who have earned a passing grade, a failing grade, or an incomplete grade. • Please Note: Success rate counts enrollments who have earned a passing grade.

7A. Current Retention and Success Data

Describe the retention and student success rates in your courses and any disproportionate enrollment impacts using the data provided by PRIE.

PRIE data for academic years 2021–2022 through 2025–2026 show cumulative course success rates of approximately 80% in the department's three principal courses. DRAM 140 had an overall success rate of 80.3% and a withdrawal rate of 6.8%. DRAM 200 had a success rate of 80.0% and a withdrawal rate of 10.6%, the highest of these three courses. DRAM 201 also had a success rate of 80.0%, with a withdrawal rate of 2.9%. These results indicate generally consistent course success across the three courses, while the higher withdrawal rate in DRAM 200 warrants continued monitoring.

7B. Online Success

The college has a goal of improving success in online courses. Using the data provided by PRIE, what significant gaps do you see in success between different course modalities: asynchronous, synchronous, hybrid, and face-to-face courses? Analyze any disproportionate online course retention and success rates by modality. If your program does not offer online courses, please write "not applicable."

PRIE data for academic years 2021–2022 through 2025–2026 show differences in student success across instructional modalities in Theatre Arts. The clearest comparison is in DRAM 140, where the cumulative success rate was 81.6% in online sections, compared with 72.6% in hybrid sections and 76.5% in COVID-era synchronous sections. The success rate for hybrid sections was therefore 9.0 percentage points below the online rate, while the COVID-era synchronous rate was 5.2 percentage points below the online rate.

Online instruction accounts for 83.8% of the reported DRAM 140 headcount, making it the department's predominant modality for this course. The online success rate of 81.6% is encouraging in light of the college's goal of improving online student success.

The other courses in the modality report were offered exclusively in hybrid formats during the reporting period. DRAM 200 had a hybrid success rate of 83.3%, and DRAM 201 had a hybrid success rate of 80.0%. These results suggest that hybrid outcomes vary by course and should not be interpreted as evidence that hybrid instruction inherently produces lower success.

8: Resource Changes

8A. Impact of Prior Resource Applications

Describe the impact to date of previously requested new resources (assignment, equipment, facilities, research, funding) including both approved and non-approved resource request. What impact have these resources or lack of resources had on your program and measures of student success? Do you notice any disproportionate impact on any student populations? What have you been unable to accomplish due to resource requests that were not approved? ?

The resources requested in the last Program Review were for the Main Theater, not for the Theatre Arts Department. Currently, the needs of the department (washing machine for costumes, new saws for the department shop) are being met through the combined Drama Funds.

8B. Impact of Staffing Changes

Describe the impact on your program of any changes within the last program review cycle in staffing levels (for example, the addition, loss or reassignment of faculty/staff), in particular how those changes impact student success. Do you notice any disproportionate impact on any student populations? If no changes have occurred please write "not applicable."

In the Spring of 2026, the Theatre Arts Department was able to hire Dutch Fritz, a very well-established set, light, and costume designer with 30+ years of both design and instruction experience, to teach DRAM 305: Technical Production. The hiring of Dutch Fritz constitutes a major positive turning point in the history of the program. After Mike Walsh retired in 2018, the department continued with its productions, but without a dedicated designer and a team of students to build the set, focus the lights, gather and build the costumes and props, and run the show, the quality was not nearly what is used to be. It really takes a team with diverse skills to pull off a good show. Now that Dutch is on board, the Theatre Arts Department is firing on all cylinders again, with the much-beloved Spring 2026 production of "A Dagger of the Mind, an Hour With Macbeth" representing just the beginning of what will be a long string of high-quality, successful shows that the department and the college can be proud of.

9. SLOs and PLOs

9A. SLO Assessment - Compliance

Are all active courses being systematically assessed over a three-year cycle? Refer to the Program's /Department's Three-Year Assessment Plan and describe how the plan is completed across sections and over time.

Yes, all active courses being systematically assessed over a three-year cycle.

9B. SLO Assessment - Impact

Summarize the dialogue that has resulted from these course SLO assessments. What specific strategies have you implemented, based upon the results of your SLO assessment?

SLOs are being met consistently every semester. In the Fall of 2024, criterion for only one Student Learning Objective was not met (DRAM 140, Intro to Theatre, Script Analysis objective); this was the only instance in the last several years in which this was the case. The problem was not with students turning in late work, or under-performing; the problem was with students simply not turning in their assignments. In checking the Announcements page, I saw that I was indeed reminding students of all upcoming assignments, including the one connected with this SLO. While it's unclear why, in this particular semester, the criteria for this SLO were not met, it's also true that it seems to be an anomaly.

9C. PLO Assessment

Describe your program's Program Learning Outcomes assessment plan using your Program/Department's Three Year Assessment Plan. Summarize the major findings of your PLO assessments. What are some improvements that have been implemented as a result of PLO assessment?

Program Leanring Outcomes are being met consistently; students are engaging their creativity and their critical thinking skills in every course through the semester through completing various creative and analytical projects, and students are also regularly attending Theatre Arts Department productions and engaging in thoughtful dialogue with the theatre artists behind the work, therby meeting their community engagement learning outcome.

Looking Ahead: Program Planning and Goals

In this portion of program review, you will develop action plans based on your enrollment, retention, and success data (questions #6 and 7) for the most disproportionately impacted students. • Please note: your action plans will reflect the program's assessment of which equity issues need to or can be addressed. • Please note: action plans are measurable so that we can examine their success or failure, not because they are guaranteed to be successful. As part of our culture of continuous improvement, we encourage programs to pursue action plans that might or might not be successful. Successes and failures can both provide valuable information for programs.

10A. Improving Enrollment

What changes could be implemented, including changes to course scheduling (times/days/duration/delivery mode/number of sections),curriculum, marketing, and articulation of pathways to improve enrollment, particularly for disproportionately impacted student groups identified in Question 6? If applicable, include plans for faculty recruitment and faculty training.

Enrollment numbers in the Spring of 2026 were very good, with no course cancellations, even for courses that are historically under-enrolled and have often faced cancellation, such as DRAM 150, Script Analysis and DRAM 305, Technical Production. I credit the relatively high enrollment numbers with the very professional and effective efforts of the Marketing Department. With former Dean Lisa Palmer's urging, I reached out to the Marketing Department in the Fall of 2025, early enough to really make a difference. I again reached out to Marketing to promote the Department's first-ever summer acting class, which also did very well in terms of enrollment. I will of course continue to work with the Marketing Department every semester, submitting requests early enough to avoid crunch time. The goal of the Department is to maintain enrollment numbers from Spring 2027, especially for DRAM 150, DRAM 305, and DRAM 300.

10B. Improving Retention and Success Rates

What changes does your program propose to make to improve student course retention and success, particularly for disproportionately impacted students identified in Question 7? How can the college help you improve student retention and success? Consider course offerings, curricular and/or pedagogical changes. You are encouraged to collaborate with the Director of Equity and/or Faculty Equity Coordinator to develop strategies for addressing equity gaps and to include those here. Examples of possible strategies include trials of new equitable grading strategies, use of OER/ZTC textbooks, surveys to capture student voices and needs in the classroom, new or improved partnerships with student services, and/or plans for faculty recruitment and faculty training.

Over the last five years, the trend in both retention and success is very positive: 2021 84%, while in 2025 that number increased to 86%. More students are staying enrolled and passing their Theatre Arts classes, while fewer students are dropping out. And according to the data packet for this 2026 – 2027 Program Review cycle, "There are no equity gaps in withdraw (or retention) rates of concern for Theater Arts."

However, upon further examination of the disaggregated course success data, the program identified differences in success rates across racial and ethnic groups, particularly for African American and Hispanic students in DRAM 140 and DRAM 200. African American students demonstrated success rates of 60% in DRAM 140 and 69.2% in DRAM 200, while Hispanic student success rates were 77.6% and 84.6%, respectively. These differences warrant further examination, although the data alone do not establish the causes of the disparities.

The Theatre Arts Department is committed to improving course retention and success for all students. We recognize the importance of examining disaggregated outcomes to identify

patterns that may warrant further investigation. However, differences in aggregate success rates do not, by themselves, establish the causes of those differences or identify the appropriate interventions.
The department proposes to focus on practices that support student success across the entire student population, including:

- **Early identification of academic difficulties:** Provide timely feedback and communicate with students who may be struggling before they reach a point of withdrawal or unsuccessful completion.
- **Student feedback:** Seek input from students about obstacles to participation, attendance, course completion, and academic achievement.
- **Access to resources:** Make students aware of available tutoring, counseling, financial assistance, and other college support services.

10C. Improvements Based on SLOs and PLOs

What specific strategies do you plan to implement, based upon the results of your SLO and PLO assessment, and how do you anticipate those changes will contribute to more equitable outcomes?

- Regarding updating curriculum, I believe an "Acting for English Learners" course would be an excellent addition to the department, and very useful to our student population.
- The department will continue to offer fully produced shows every spring, and will work with the Marketing Department to promote that work and develop an audience. The department will also continue to offer DRAM 150 in the Spring, where students develop new plays for possible production by the department, and then DRAM 233 in the Fall, where select plays are produced as part of a Student One Act festival. These recurring productions are intended to raise the profile of the department, attracting enrollment and enthusiasm in the years to come.
- The department intends to begin participating in the American College Theatre Festival, which offers awards to students such as the The Irene Ryan Acting Scholarships and the National Student Playwriting Award. https://www.actfltd.org/

Supporting Information