

Foothill Comprehensive Program Review (CTE) 2024-25

Instructional Discipline Template

Instructional Discipline Template 2024

A. Program Information

Program Mission Statement

Please enter your mission statement here.

Foothill College Theatre Arts Department trains confident, knowledgeable theatre performers, designers, technicians, and audiences. We prepare students to transfer to 4-year training programs or begin careers in the theater industry and help those currently working in theater to expand their skill sets. Through equity-minded course content and connections to local BIPOC theaters and artists, we help to build a just and inclusive theatre community. Through vibrant productions of plays and musicals, we make our campus a cultural destination to engage for the surrounding community. Future goals include growing enrollment and improving support for our BIPOC students.

B. Enrollment Trends

Enrollment Variables and Trends

Enrollment Trends For Program Review

Enrollment Trends						
Fine Arts and Communication - Theatre Arts-FH						
	2019-20	2020-21	2021-22	2022-23	2023-24	5-yr %Inc
Unduplicated Headcount	492	336	336	326	378	-23.2%
Enrollment	755	448	554	500	603	-20.1%
Sections	70	41	64	59	60	-14.3%
WSCH	1,557	991	1,182	1,022	1,258	-19.2%
FTES (end of term)	104	66	79	68	83	-20.2%
FTEF (end of term)	3.2	2.4	3.8	3.4	3.2	-1.0%
Productivity (WSCH/FTEF)	482	409	311	301	393	-18.4%

B.1 - FTES

Goals: What is your program's goal with respect to FTES?

Because our program and, indeed, our whole industry relies so heavily on in-person activities, our enrollment suffered tremendously as a result of the pandemic, as can clearly be seen in our enrollment trends. Therefore our current goal for FTES is to return to our pre-pandemic level of enrollment.

Observation & Inferences: What do you observe in the data above in relation to your goals? What do you want the college to understand about the FTES in your program?

The data show that we are making progress toward our goal. From a low of -45% in 20-21, we are now at -30.8% enrollment relative to pre-pandemic (2018-19). What we need the college to understand is how difficult it is for us to continue this progress, given the reduced capacity of our department. One of our full-time faculty members (Bergmann) retired in 2019 and has never been replaced. Another of our full-time faculty members (Gough) is on Article 18 teaching a reduced load and will not be teaching at all after summer 2025. In spite of this, our remaining faculty has made herculean efforts not only to offer our classes and promote our department, but also to produce the plays and musicals that attract students and make us the leader in our local theatre community that we have been for decades.

Action: What actions does your program plan to take in order to achieve your goals?

In 23-24, we created 24 new non-credit courses (14 older adults, 10 in CTE Theatre Tech program) mirroring existing credit courses. These courses will be active Summer 2025. Additionally, we created three non-credit certificates in theatre tech mirroring existing credit certificates. Once these non-credit courses are active, we will promote them through our local theatre networks, as we expect interest from their artists and volunteers, and through Bay Area theatre social media groups and mailing lists. We offer free show tickets to a growing list of high school theatre programs. We are continuing to work on our successful high school dual enrollment programs, including experimenting with dual modality classes. We are striving to keep our equipment and facilities up to date to meet the needs and interests of today's students and theatre artists. We are actively designing a schedule with classes that don't overlap, allowing more students to take more of our classes.

Needs: What does your program need to execute this action plan?

Our most pressing need is a faculty member to replace our faculty who retired in 2019, as well as our faculty who will retire after summer 2025. Without faculty, we lack capacity to support growth. For dual enrollment, we need support from the college. In the past, we have done preliminary work with new schools only to learn that the college did not have capacity to set up programs at those schools. We need financial support from the college to maintain theatre facilities. The fly system in the Lohman (a key component of an operational theatre) is non-functional. Electrical and wifi in the costume shop in the Smithwick needs work. We need additional modern sound and lighting equipment and a functional assistive listening system. The carpet in the audience seating area is old. A more appealing audience space will attract students and community members.

B.2 - Sections

Goals: What is your program's goal with respect to sections?

During the pandemic and subsequently, there have been several courses that we have had difficulty filling, include History of Dramatic Literature, Introduction to Directing, Multicultural Theatre Arts in Modern America, Introduction to Fashion History and Costume Design, Management for Theatre & the Stage, and Script Analysis. Therefore, we have had sections of these courses canceled prior to the start of the term.

Our goal is to regrow interest in these courses so as to be able to once again offer the full slate of courses we were offering pre-pandemic.

Observation & Inferences: What do you observe in the data above in relation to your goals? What do you want the college to understand about the sections in your program?

The number of sections in our data is somewhat deceptive and over-represents the number of courses we are offering. Many of our courses encompass multiple sections (as many as six in some cases), due to stacking that we have done to maintain productivity.

The data show that we have rebuilt our sections to 90% of pre-pandemic levels (2018-19), which is good progress.

One barrier to the continued re-growth of our sections is our need to rely on part-time faculty in a time when the use of 1320 funds is discouraged. This need is becoming steadily worse as our retiring faculty member teaches a reduced load and will no longer be teaching at all after summer 2025.

Action: What actions does your program plan to take in order to achieve your goals?

We are continuing to explore different modalities as a means of increasing enrollment so as to allow these courses to run. In 2024, we had some success offering stacked in-person and online sections of Management for Theatre & the Stage. We have begun surveying our existing students as to whether they might prefer in person options for other courses that have been offered only online since the pandemic.

As a means of encouraging existing students to enroll in additional courses, we have created a new department Discord server and plan to begin using Constant Contact for regular email class announcements.

Needs: What does your program need to execute this action plan?

Once again, our most pressing need is for sufficient faculty capacity. It is extremely difficult to regrow our sections to pre-pandemic levels because we have fewer faculty members than we had pre-pandemic and very soon we will have fewer still. This is not a need that can be met with part-time faculty, as regrowing these sections requires considerable work designing and promoting the sections that can only reasonably be expected of full-time faculty.

B.3 - Productivity

Goals: What is your program's goal with respect to productivity?

As with our other goals, we are actively striving in many ways to return our program to pre-pandemic levels of productivity.

Observation & Inferences: What do you observe in the data above in relation to your goals? What do you want the college to understand about the productivity in your program?

The data show that, after a steady downward trend in productivity since the pandemic, we were finally able to increase our productivity significantly in 23-24, an increase of over 30% relative to 22-23, bringing us more than 50% of the way back to our 19-20 productivity levels. Based on our early observation of class enrollment in fall 2024, we believe we are on track to continue this trend of rebuilding productivity.

Even at its highest, our productivity is lower than the college average (453 in Theatre Arts as compared to 551 at Foothill in pre-pandemic 2018-19). This is because many of our classes have very specific space and equipment requirements that enforce relatively low seat counts.

Action: What actions does your program plan to take in order to achieve your goals?

Many of the initiatives described above to increase enrollment and sections will also impact productivity.

Our new non-credit classes will increase productivity, as they will mirror and be stacked with existing credit classes.

Our tickets offers to high schools and current Foothill students are designed to increase interest in and understanding of the theatre program, with the goal of filling our current class offerings.

Our Discord and Constant Contact initiatives will help fill our existing sections as well as building enrollment in the classes we are working to re-grow.

Needs: What does your program need to execute this action plan?

As above, our primary need is to have sufficient faculty to sustain Theatre Arts as a viable program. In particular, we very much need to hire a new acting specialist. Acting is at the heart of any meaningful theatre training program. Bergmann, who retired in 2019 and was not replaced, was an acting specialist. Gough, who is retiring after summer 2025, is an acting specialist. With his departure, we will be left without a full-time acting specialist, as the only remaining full-time faculty members in Theatre Arts will be Carey, who is a musical theatre specialist who is half-time in the Music Department, and Henderson, who is a Technical Theatre specialist not qualified to teach acting classes. Continued improvement in productivity can only happen in the content of a full, vibrant theatre program, which requires a full-time acting specialist.

C. Enrollment by Student Demographics

Enrollment Distribution

Enrollment Distribution For Program Review

Student Headcounts by Gender

	2019-20		2020-21		2021-22		2022-23		2023-24	
	Count	Percent	Count	Percent	Count	Percent	Count	Percent	Count	Percent
Female	384	51%	229	51%	291	53%	272	54%	296	49%
Male	351	46%	208	46%	242	44%	195	39%	239	40%
Non-Binary	1	0%	1	0%	0	0%	0	0%	1	0%
Unknown gender	19	3%	10	2%	21	4%	33	7%	67	11%
Total	755	100%	448	100%	554	100%	500	100%	603	100%

Student Headcounts by Race/Ethnicity

	2019-20		2020-21		2021-22		2022-23		2023-24	
	Count	Percent	Count	Percent	Count	Percent	Count	Percent	Count	Percent
Asian	127	17%	90	20%	95	17%	87	17%	144	24%
Black	56	7%	37	8%	43	8%	44	9%	35	6%
Filipinx	46	6%	15	3%	20	4%	8	2%	22	4%
Latinx	166	22%	83	19%	118	21%	106	21%	103	17%
Native American	5	1%	2	0%	0	0%	3	1%	3	0%
Pacific Islander	4	1%	6	1%	9	2%	4	1%	3	0%
Unknown ethnicity	37	5%	25	6%	20	4%	31	6%	26	4%
White	314	42%	190	42%	249	45%	217	43%	267	44%
Total	755	100%	448	100%	554	100%	500	100%	603	100%

C.1 - Enrollment by Gender

Goals: What is your program's goal with respect to enrollment by gender?

In the field of theatre, there are particular disciplines that have historically been dominated by men or women. Costumes and makeup, for instance, are generally more heavily female, whereas lighting, sound, and scenery are generally more heavily male. Many plays, particularly those written before the 21st century, are written with more male than female characters. Thus, one of our goals is to look at the course-level data and strive for equal gender access at the course level, rather than simply at the department level.

Furthermore, because theatre at its best is a safe haven for gender non-binary folks, our goal is to ensure a welcoming and supportive environment for the full gender spectrum.

Observation & Inferences: What do you observe in the data above in relation to your goals? What do you want the college to understand about enrollment by gender in your program?

At the program level, we see a slight imbalance towards women. The picture is more interesting, however, at the course-specific level.

Acting classes skew very slightly male, but production performance classes are quite gender-balanced, indicating that the shows we produce do provide equal opportunities for men and women.

Our costume and makeup class are majority female, in keeping with the industry at large. However, our scenery and lighting classes also skew female, opposite the historical trends in the industry.

We also note that our classes overall show a higher percentage of unknown gender students than the college as a whole, whereas from our own knowledge of our students, the percentage of non-binary students counted in this data is significantly fewer than we would expect. Our belief, therefore, is that most of our non-binary students are showing up in the unknown gender data.

Action: What actions does your program plan to take in order to achieve your goals?

We will continue to program shows and recruit casts to create equal opportunities for all genders. An example is our Winter 2025 musical, The Prom, which promotes a message of inclusivity for the LGBTQ+ community.

We will continue open discussions of historical gender inequities in the field as part of our course content.

We will continue our intentional practices to support trans and gender non-conforming students, such as open discussion of pronouns, assigning roles based on students' stated identities, and providing alternative dressing room options for gender non-conforming students.

Needs: What does your program need to execute this action plan?

Something that would be very helpful in our work to support gender non-conforming students is more space. The existing physical structure of our dressing rooms assumes binary genders, so we often make other spaces into dressing rooms to accommodate our students' comfort. This is challenging given our limited space. Much of the back hallway of the Lohman Theatre is currently occupied with modular staging pieces. If an alternate storage space for that could be found, it would offer us more possibilities for temporary solutions to support student needs. We also need assistance creating a permanent solution that will require structural changes to the building. This is true in the Smithwick as well as the Lohman.

C.2 - Enrollment by Ethnicity

Goals: What is your program's goal with respect to enrollment by ethnicity?

Our goal has been and continues to be to increase the racial diversity of our program. In 23-24, 44% of our students were white, as compared to 26% for the college as a whole. We would like to bring our program in line with the diversity of the campus.

Observation & Inferences: What do you observe in the data above in relation to your goals? What do you want the college to understand about enrollment by ethnicity in your program?

While there are minor fluctuations from year to year, we do not see a consistent trend in this data.

We want the college to understand that the mainstream theatre in the United States has historically been dominated by white artists. As a result, theatre education has historically highlighted canonical works by white artists. We, as faculty, are striving to counteract this in our course content and show selection. Related efforts to diversify are happening in the theatre industry generally, so our work is in line with industry progress.

Action: What actions does your program plan to take in order to achieve your goals?

We are connecting with Umoja and Puente. Last year we welcomed Puente students to our production of Antigone for free.

We are strengthening connections with BIPOC theatres, including working to include events with Latinx theater companies Teatro Visión and Teatro Alebrijes in Foothill heritage months.

We actively recruit BIPOC actors for our productions.

We are taking every opportunity to hire BIPOC directors for our productions.

We are working to program shows from different cultural traditions, such as last spring's Shakuntala. This is especially challenging, as it requires a director with expertise in that culture, as well as extensive work to cast the show in a culturally appropriate manner. Furthermore, producing culturally diverse work is often at odds with our mandate to attract audiences, as theatre's inequitable history dictates that works by white playwrights are better known and therefore easier to sell to a mainstream audience.

Needs: What does your program need to execute this action plan?

Diversifying our students, our productions, and our audiences requires a lot of work. There is a history of harmful exclusionary practices by historically white theatres towards artists and audiences of color in this country. Therefore, it takes sustained, consistent, and thoughtful outreach practices to build trust with BIPOC communities.

Our experience is that the college marketing department does not have the capacity to assist with these efforts, so this is a responsibility that is being shouldered by our faculty. Once more, our need to replace retired faculty is our most urgent need to meet our departmental goals.

Furthermore, we need administrative support for programming decisions that we make for purposes of diversity and equity, even if they result in smaller audiences than we might attract by producing better-known works.

D. Overall Student Course Success

Student Population Areas of Focus

Course Success For Program Review

Limits: Course Credit Status Credit

Course Success

Fine Arts and Communication - Theatre Arts-FH

	2019-20		2020-21		2021-22		2022-23		2023-24	
	Grades	Percent	Grades	Percent	Grades	Percent	Grades	Percent	Grades	Percent
Success	604	80%	350	78%	476	86%	423	85%	517	86%
Non Success	82	11%	57	13%	41	7%	41	8%	47	8%
Withdrew	69	9%	41	9%	37	7%	36	7%	39	6%
Total	755	100%	448	100%	554	100%	500	100%	603	100%

Course Success for Black, Latinx, and Filipinx Students

	2019-20		2020-21		2021-22		2022-23		2023-24	
Success	184	69%	92	68%	143	79%	117	74%	96	77%
Non Success	53	20%	27	20%	23	13%	23	15%	14	11%
Withdrew	31	12%	16	12%	15	8%	18	11%	15	12%
Total	268	100%	135	100%	181	100%	158	100%	125	100%

Course Success for Asian, Native American, Pacific Islander, White, and Decline to State Students

	2019-20		2020-21		2021-22		2022-23		2023-24	
Success	420	86%	258	82%	333	89%	306	89%	421	88%
Non Success	29	6%	30	10%	18	5%	18	5%	33	7%
Withdrew	38	8%	25	8%	22	6%	18	5%	24	5%
Total	487	100%	313	100%	373	100%	342	100%	478	100%

Some courses may continue to be listed but no longer have data due to renumbering or because the course was not offered in the past five years.

D.1 - Student Course Success

Goals: What is your program's goal with respect to student course success?

Overall, we are reasonably pleased with the current state of our overall student success data. Our overall success rate is higher than that of the college as a whole. However, the success rate for our Black, Latinx, and Filipinx students is lower than for the rest of our students. Thus, our primary goal is to better support our Black, Latinx, and Filipinx students so that they can achieve success at the same rate as their peers.

Observation & Inferences: What do you observe in the data in relation to your goals? What do you want the college to understand about the student course success in your program?

We note that in our three most recent years, our success percentage has been higher than it was pre-pandemic. Even more encouraging, this increase in course success is driven specifically by our Black, Latinx, and Filipinx students. We are optimistic that this is an indication that our work to increase the inclusivity of our courses and of our program as a whole are helping our students succeed.

Action: What actions does your program plan to take in order to achieve your goals?

We continue to improve our retention and progress monitoring practices, focusing especially on our online courses, which is the area of greatest challenge.

Examples include:

Welcome messages at the beginning of the quarter

Pre-course surveys to determine student needs

Direct follow-up and individual instruction with students who miss class or fall behind on assignments

Activities to promote connection to the program and to other students, such as free ticket offers for groups of our students from local theatre companies

Regular use of Foothill Connect and other active work to connect students with campus resources, such as tutoring and the writing center

Faculty participation in professional development such as anti-racist teaching practices and culturally responsive pedagogy

Active participation in campus-wide 13-55 efforts (one of our faculty is the Division 13-55 rep this year)

Needs: What does your program need to execute this action plan?

In addition to the urgent need to hire replacement full-time faculty, we appreciate continued opportunities for professional development and continued support from retention services.

We believe there is also potential for tutoring to be of greater benefit to some of our students. Because of the unique nature of our classes, sometimes our students don't see the value of tutoring and it can be difficult to convince them to see a tutor. Perhaps we could work with tutoring to find ways for them to be more proactive in their interactions with our students.

D.2 - Course Success by Modality

Click the link below to view the program's Course Success by Modality data

https://foothilldeanza-my.sharepoint.com/:f:/g/personal/20078222_fhda_edu/Euw5yUwbn5OiqkDTAn6yIYBcy0PmInLpXnQm47I7cPKQ?e=rSmI5L

Goals: What is your program's goal with respect to course success by modality?

We would like the success rate in our hybrid and online courses to be closer to the success rate in our in-person courses.

Observation & Inferences: What do you observe in the data in relation to your goals? What do you want the college to understand about course success by modality in your program?

The success rate in our in-person courses is consistently high, higher than the college average (93% in 2023-24, compared to 90% at Foothill).

The success rate for our hybrid (on campus/asynch) courses is not as high as our fully in-person classes, but higher than for our fully online classes. Our 80% success rate in these classes in recent years is roughly the same as Foothill as a whole.

The success rate for our online asynchronous classes is lower than our in-person or hybrid classes. It is also lower than the college as a whole (76% in 2023-24, compared to 80% at Foothill), indicating that we have work to do.

However, our online course success rate is higher than it was pre-pandemic. This is an encouraging indication that we have improved our online retention practices and that we can continue to improve.

Action: What actions does your program plan to take in order to achieve your goals?

RSI training has helped us improve practices like welcome messages, student surveys, communication plans, regular announcements, and assignment reminders. Of particular note is the labor intensive practice of meeting with students and offering additional instruction outside of regular office hours.

Culturally responsive pedagogy training has also helped our faculty make the shared Canvas course for Introduction to Theatre, our largest online class, more student-centered, through things like introductory surveys and discussions that draw on students' personal experiences.

We are also in the process of considering whether some of our courses, such as Script Analysis and History of Dramatic Literature, that have been offered online since the pandemic might serve students better if they returned to in-person or dual modality.

Needs: What does your program need to execute this action plan?

Again, our greatest need is a new faculty colleague to replace retired and retiring faculty. Full-time faculty, in particular, are critical to any ongoing effort to improve success rates.

Professional development opportunities specific to online arts education would also be valuable.

E. Disproportionate Impact

Click the link below to view the program's Disproportionate Impact data

https://foothilldeanza-my.sharepoint.com/:f:/g/personal/20078222_fhda_edu/Euw5yUwbvn5OiqkDTAn6yIYBycY0PmInLpXnQm47I7cPKQ?e=rSml5L

Identify the groups that are experiencing a disproportionate impact in the most recent year (please provide the percentage point gap and the number of additional successes needed to erase the percentage point gap for each group).

Black: -9 percentage point gap, 4 additional successes needed

Filipinx: -4 percentage point gap, 1 additional success needed

Latinx: -12 percentage point gap, 13 additional successes needed

Male: -3 percentage point gap, 7 additional successes needed

Low income: -14 percentage point gap, 26 additional successes needed

(Only Latinx and Low Income gaps are statistically significant.)

Goals: What is your program's goal with respect to disproportionate impact?

Our goals are to bring the success rates for our Latinx and low income students in line with the success rates for the rest of our students.

Observation & Inferences: What do you observe in the data in relation to your goals? What do you want the college to understand about the disproportionate impact in your program?

It is clear from these data that we have to continue our work to support our low income students.

We would like the college to understand that this is an industry-wide problem in theater. Rehearsals and performances often must be scheduled on nights and weekends, which can make it difficult for folks who work multiple jobs, folks who have caregiver responsibilities, and folks who rely on public transportation. We are grappling with this challenge along with the rest of our industry.

Action: What actions does your program plan to take in order to achieve your goals?

Most of our classes are already zero cost or low cost. We are working to replace the textbook for Introduction to Theatre with faculty-generated content, highlighting more Latinx and other BIPOC artists in course content.

As many of our classes have assignments that require students to attend a play, we are working with local theatres to get free tickets for students, including Teatro Visión, a bilingual Latinx theater.

We offer free tickets to students with Owl Cards.

For each production, we hold a weekend of tech rehearsals. Traditionally, these are 12-hour days. Along with a movement in the larger industry, we have changed these to 8-10 hour days to accommodate folks with other responsibilities.

We are exploring rehearsal/performance schedules that end before buses stop running. We make allowances for students who rely on bus transportation and can't arrive at class on time.

Needs: What does your program need to execute this action plan?

As we do not have specific expertise among our faculty on best practices in serving low income students, professional development opportunities or best practice guidelines would be useful.

For many of our courses, we provide printed materials (script pages, music, etc.) so students don't need to print them themselves. B-budget for this purpose would help.

F. Regular and Substantive Interaction

If your program has any courses that are approved for distance education, describe how regular and substantive interaction was incorporated in those courses. (List each course)

THTR 1: Introduction to Theatre

Welcome emails, personalized feedback on assignments, weekly substantive video course announcements, instructor participation in group discussions, regular open office hours, regular progress monitoring and email check-in with students missing assignments, regular and prompt responses to student emails and inbox messages

THTR 2A: History of Dramatic Literature

Welcome emails, personalized feedback on assignments, weekly substantive video course announcements, instructor participation in group discussions, regular open office hours, regular progress monitoring and email check-in with students missing assignments, regular and prompt responses to student emails and inbox messages

THTR 2F: History of American Musical Theatre

Welcome emails, personalized feedback on assignments, weekly substantive video course announcements, instructor participation in group discussions, regular open office hours, zoom office hours based on student schedule needs, regular progress monitoring and email check-in with students missing assignments, regular and prompt responses to student emails and inbox messages

THTR 7: Introduction to Directing

Welcome emails, personalized feedback on assignments, weekly substantive video course announcements, instructor participation in group discussions, regular open office hours, regular progress monitoring and email check-in with students missing assignments, regular and prompt responses to student emails and inbox messages

THTR 8: Multicultural Theatre Arts in Modern America

Welcome emails, personalized feedback on assignments, weekly substantive video course announcements, instructor participation in group discussions, regular open office hours, regular progress monitoring and email check-in with students missing assignments, regular and prompt responses to student emails and inbox messages

THTR 20A, 20B, 20C: Acting I, Acting II, Acting III (approved for distance learning only during a state of emergency)

Welcome emails, personalized feedback on assignments, weekly substantive video course announcements, instructor participation in group discussions, regular open office hours, regular progress monitoring and email check-in with students missing assignments, regular and prompt responses to student emails and inbox messages, synchronous Zoom classes

THTR 22: Auditioning for Theatre

Welcome emails, personalized feedback on assignments, weekly substantive video course announcements, instructor participation in group discussions, regular open office hours, regular progress monitoring and email check-in with students missing assignments, regular and prompt responses to student emails and inbox messages

THTR 24: Readers Theatre

Welcome emails, personalized feedback on assignments, weekly substantive video course announcements, instructor participation in group discussions, regular open office hours, regular progress monitoring and email check-in with students missing assignments, regular and prompt responses to student emails and inbox messages

THTR 25, 25B, 25C: Introduction to Fashion & Costume Construction, Fashion & Costume Construction II, Fashion & Costume Construction III

Welcome emails, personalized feedback on assignments, weekly substantive video course announcements, instructor participation in group discussions, regular open office hours, regular progress monitoring and email check-in with students missing assignments, regular and prompt responses to student emails and inbox messages

THTR 26: Introduction to Fashion History & Costume Design

Welcome emails, personalized feedback on assignments, weekly substantive video course announcements, instructor participation in group discussions, regular open office hours, regular progress monitoring and email check-in with students missing assignments, regular and prompt responses to student emails and inbox messages

THTR 27: Lighting Design & Technology

Welcome emails, personalized feedback on assignments, weekly substantive video course announcements, instructor participation in group discussions, regular open office hours, regular progress monitoring and email check-in with students missing assignments, regular and prompt responses to student emails and inbox messages

THTR 31: Management for Theatre & Stage

Welcome emails, personalized feedback on assignments, weekly substantive video course announcements, instructor participation in group discussions, regular open office hours, regular progress monitoring and email check-in with students missing assignments, regular and prompt responses to student emails and inbox messages

THTR 38A: Movement for Theatre (approved for distance learning only during a state of emergency)

Welcome emails, personalized feedback on assignments, weekly substantive video course announcements, instructor participation in group discussions, regular open office hours, regular progress monitoring and email check-in with students missing assignments, regular and prompt responses to student emails and inbox messages, synchronous Zoom classes

THTR 40A, 40B: Basic Theatrical Makeup, Theatrical Makeup for Production

Welcome emails, personalized feedback on assignments, weekly substantive video course announcements, instructor participation in group discussions, regular open office hours, regular progress monitoring and email check-in with students missing assignments, regular and prompt responses to student emails and inbox messages

THTR 43A: Script Analysis

Welcome emails, personalized feedback on assignments, weekly substantive video course announcements, instructor participation in group discussions, regular open office hours, regular progress monitoring and email check-in with students missing assignments, regular and prompt responses to student emails and inbox messages

THTR 43C: Foundations in Classical Acting (approved for distance learning only during a state of emergency)

Welcome emails, personalized feedback on assignments, weekly substantive video course announcements, instructor participation in group discussions, regular open office hours, regular progress monitoring and email check-in with students missing assignments, regular and prompt responses to student emails and inbox messages, synchronous Zoom classes

THTR 45A, 45B, 45C, 45D, 45E, 45F: Technical Theatre in Production I, Technical Theatre in Production II, Technical Theatre in Production III, Technical Theatre in Production IV, Technical Theatre Management in Production I, Technical Theatre Management in Production II (approved for distance learning only during a state of emergency)

Welcome emails, personalized feedback on assignments, weekly substantive video course announcements, instructor participation in group discussions, regular open office hours, regular progress monitoring and email check-in with students missing assignments, regular and prompt responses to student emails and inbox messages, synchronous Zoom classes

THTR 47A, 47B, 47C, 47D: Introduction to Musical Theatre in Production, Intermediate Music Theatre in Production Workshop, Advanced Music Theatre Production Workshop I, Advanced Music Theatre Production Workshop II (approved for distance learning only during a state of emergency)

Welcome emails, synchronous virtual rehearsals, digital resources (ie music), synchronous virtual performances, regular and prompt responses to student emails and inbox messages

THTR 48G: Introduction to Voice-over Acting

Welcome emails, personalized feedback on assignments, weekly substantive video course announcements, instructor participation in group discussions, regular open office hours, regular progress monitoring and email check-in with students missing assignments, regular and prompt responses to student emails and inbox messages, synchronous Zoom classes

THTR 49A, 49B, 49C, 49D, 49E, 49F: Performance Production I, Performance Production II, Performance Production III, Performance Production IV, Performance Production V, Performance Production IV (approved for distance learning only during a state of emergency)

Welcome emails, synchronous virtual rehearsals, synchronous virtual performances, regular and prompt responses to student emails and inbox messages

THTR 63A: Film & Television Acting Workshop

Welcome emails, personalized feedback on assignments, weekly substantive video course announcements, instructor participation in group discussions, regular open office hours, regular progress monitoring and email check-in with students missing assignments, regular and prompt responses to student emails and inbox messages

G. Summary

Use this opportunity to reflect on your discussions above and include any closing thoughts.

Our department has much to be proud of, including re-building enrollment, high success rates in our in-person classes, and strong community engagement.

The data tell us that our work now is to continue our work engaging BIPOC students, supporting Latinx and low-income students, and improving success rates in our online classes.

Priority next steps include:

- Promoting our new non-credit classes and certificates
- Increasing ticket offer to high school theater groups and youth theater companies, especially those with high BIPOC populations
- Programming shows that appeal to diverse students
- Strengthening connections with Umoja, Puente, and local BIPOC theaters
- Continuing to strengthen RSI and cultural responsiveness in online classes.

H. Rubric

Click the link below to view the Instructional Template Rubric.

https://foothilldeanza-my.sharepoint.com/:w:/g/personal/20078222_fhda_edu/EeXQOxxcnqRGsXkb-Btxsz4BoUlaCXwgPngOB_gc8HQemw?e=2EgwaV

End of Instructional Discipline Template

Career and Technical Education Programs Addendum

Career and Technical Education Programs Addendum 2024

A. Re-Accreditation Information

1. When was your last re-accreditation visit?

Program does not require accreditation.

2. Did the program maintain accreditation?

- yes
 no

3. Were there any commendations/special mentions identified? If yes, please elaborate.

Not required.

4. What were the major citations of the last re-accreditation report (e.g. areas of improvement, strategic direction, facilities, personnel, etc.)?

Not required.

5. What actions has the program taken to address the accreditation citations/recommendations? What barriers has the program faced in implementing improvements?

Not required.

6. If applicable, what areas of concern were noted during the annual accreditation report?

Not required.

B. Advisory Board

1. Did the program hold an annual advisory meeting each year of the five-year cycle?

- yes
 no

2. Did the program submit advisory board meeting minutes each year of the five-year cycle?

- yes
 no

3. Web link to meeting minutes?

<https://foothill.edu/theatre/tech.html> (in progress)

4. Were there any advisory board commendations/special mentions identified?

Yes, at our 23-24 meeting, the advisory board commented on the strength of Foothill's reputation in the community and the quality of the training of the students from our program that they have employed. Several members of the advisory board expressed interest in creating a more defined pipeline for our students and graduates to find work at their companies. This item is on our agenda for our next meeting.

The advisory board was also highly complimentary about our initiative to create non-credit courses and certificates, which would make our program more accessible and appeal to them as potential employers of our students and graduates.

5. Are there any identified actions for improvement or recommendations based on feedback from the program's advisory board?

The board made some specific recommendations on emerging trends in the industry that we should incorporate into our coursework, including introduction to AI, LED lighting technology, file management systems, sound technology, and projections design.

The board also brainstormed recommendations to connect our students with the broader theatre community, such as excursions to local theatre companies, a dedicated way to share job opportunities with students, and increased outreach in particular to theatres with youth and teen programs.

6. What actions has the program taken to address recommendations made by the Advisory Board? What barriers has the program faced in implementing improvements?

Many of the board's recommendations for course content have already been incorporated into existing courses, such as highlighting LED technology and projection technology in our Lighting Design & Technology class, including students in Technical Theatre in Production on our production Google Drive, and purchasing new microphone equipment for our venue. Our faculty are also pursuing additional professional development opportunities around AI.

We have worked with Theatreworks, Teatro Visión, and City Lights to create group student trips to see their performances and meet their artists. We have also compiled a list of local theatre companies with youth programs to facilitate additional outreach.

We have created a Foothill Theatre Arts Discord server with a channel devoted to job opportunities, which has already resulted in students finding work at local theatres.

We did not hold an advisory board meeting in 2022-23 due to a faculty transition, but we are now back to meeting regularly.

C. Regional Labor Demand

Visit <https://foothill.edu/programreview/prg-rev-docs/24-25-pr-data/cte-data/cte-labor-demand-2024-25.pdf> to view your program data.

Data is collected from Cal-PASS Plus LaunchBoard.

1. In the data table, what does the regional labor demand data trend indicate?

- the data trend shows an increase in labor demand

- the data trend shows a decrease in labor demand
- the data trend shows no change and/or is flat in labor demand

2. Describe the regional demand for labor in this sector. If the projected data trend shows no change/flat, an increase, or decrease in labor demand, explain why.

The regional demand is increasing overall, though the disaggregated data show that the increase in all in Self-Enrichment Education Teachers, where other job categories decreased in demand. However, these data are only through 2021. In 2021, most theatres were running minimal programs due to the pandemic, which explains decreases in demand for set designers and costume attendants. As the theatre industry has significantly rebuilt itself since the pandemic, demand for these jobs has certainly returned as well.

D. Regional Labor Supply

Visit <https://foothill.edu/programreview/prg-rev-docs/24-25-pr-data/cte-data/cte-labor-supply-2024-25.pdf> to view your program data.

Data is collected from Cal-PASS Plus LaunchBoard.

1. In the data table, what does the regional labor supply data trend indicate?

- the data trend shows an increase in labor supply
- the data trend shows a decrease in labor supply
- the data trend shows no change and/or is flat in labor supply

2. Describe the regional supply for labor in this sector over the last five years. If the data trend shows no change/flat, an increase, or decrease in labor supply, explain why.

The labor supply was already in a period of decline going into the pandemic. This reflects the ongoing challenge of making a living in theatre in an expensive region like the Bay Area. In 2020-21, there is a dramatic drop in labor supply. This is because many theatres reduced or eliminated their programming during the pandemic. With so few jobs in the field, many theatre artists and technicians moved away from the area or changed to jobs in other fields.

As the field is in the process of recovering from the pandemic, this is a good opportunity for our students, particularly as we are the only program in the Bay Area awarding Theatre Tech Certificates that send our students directly to the workforce.

E. Regional Wages

Visit <https://foothill.edu/programreview/prg-rev-docs/24-25-pr-data/cte-data/cte-regional-wages-2024-25.pdf> to view your program data.

Data is collected from Cal-PASS Plus LaunchBoard.

1. In the data table, what does the wage data trend indicate?

- the data trend shows an increase in wages
- the data trend shows a decrease in wages
- the data trend shows no change and/or is flat in wages

2. Describe the regional trend for wages in this sector over the last five years. If the data trend shows no change/flat, an increase, or decrease in wages, explain why.

Although there is fluctuation year to year, the overall trend is a slow increase in wages. Not shown yet in the data are the years after the pandemic. One effect of the pandemic was a greater realization of the value of theatrical labor, so we anticipate that we would see a more aggressive upward trend in the years from 2020 to 2024.

F. Program 13.5 Course Completion

Program 13.5 Course Completion					
Unduplicated Headcount	2018-29	2019-20	2020-21	2021-22	2022-23
Dental Assisting	22	23	0	26	20
Music Technology	64	46	46	46	55
Pharmacy Technology	26	15	12	17	9
Theatre Technology	8	7	1	4	6

CTE courses offered between 2018-19 and 2022-23 that were used to retrieve completion counts include the following:

Dental Assisting: DA 50, 51A, 51B, 51C, 53A, 53B, 53C, 56, 57, 58, 60A, 60B, 62A, 62B, 62C, 63, 65, 66, 67, 71, 73, 74, 85, 88, 100, 200L

Music Technology: MTECH 49, 50A, 51A, 51B, 51C, 52A, 52B, 53A, 53B, 54A, 55A, 55B, 55C, 57A, 57B, 60A, 60B, 62A, 62B, 62C, 70A, 70B, 70C, 70D, 70E, 70F, 72B, 72C, 80A, 82A, 88A, 88B, 88C, 90A

Pharmacy Technology: PHT 50, 51, 52A, 52B, 53, 54A, 54B, 55A, 55B, 55C, 56, 56A, 56B, 58, 60, 61, 62, 63, 64A, 64B, 101, 102, 103, 200L

Theatre Technology: THTR 21A, 21B, 21C, 25, 25B, 27, 31, 40A, 40B, 42, 45A, 45B, 45C, 45D, 45E, 45F

1. In the data table, what does the data trend indicate about the number of students completing the 13.5 CTE units each year in the last five years within your program?

- the data trend shows an increase in the number of students completing the 13.5 CTE units
- the data trend shows a decrease in the number of students completing the 13.5 CTE units
- the data trend shows no change and/or is flat in the number of students completing the 13.5 CTE units

2. If the data trend shows no change/flat, an increase, or decrease in the number of students completing the 13.5 CTE units, explain why.

The sharp drop in completions in 20-21 is due to the pandemic, as many of our CTE classes are difficult or impossible to complete online. The increases in 21-22 and 22-23 show the program successfully returning to in-person classes. Based on our experience with our students, we anticipate further increases in 23-24 and 24-25.

G. Program Graduate Employment Rates

Visit <https://foothill.edu/programreview/prg-rev-docs/24-25-pr-data/cte-data/cte-graduate-employment-2024-25.pdf> to view your program data.

Data is collected from Cal-PASS Plus LaunchBoard.

1. In the data table above, what does the graduate employment rate indicate for certificate/degree completers (e.g., Within one year after Community College Completion)?

- the data trend shows an increase in graduate employment
- the data trend shows a decrease in graduate employment
- the data trend shows no change and/or is flat in graduate employment

2. Describe the graduate employment rate trend for both certificates and degrees. If the projected data trend shows no change/flat, an increase, or decrease, explain why.

These data show a period of increasing graduate employment rate, followed by a more recent period of decreasing graduate employment rate. Given recent changes in the industry due to the pandemic, particularly the reduced labor supply, we expect that more recent years since 20-21 would show a graduate employment rate increasing once again. Furthermore, we have implemented numerous initiatives to increase employment including excursions to visit local theaters and meet their artists, class sessions devoted to resume building and job seeking, pipelines from our training program to employment at theaters represented by our advisory committee members, and a Theatre Arts Discord server with a channel devoted to job opportunities. We are currently exploring ways to create student internship opportunities at local theaters.

H. Rubric

Click the link below to view the CTE Rubric.

https://foothilldeanza-my.sharepoint.com/:w:/g/personal/20078222_fhda_edu/EfCQKjfAQJ5CuiSxyaRl3HABY6VJfarZN9tSOG7WcV-inA?e=4Qd4Gb