FOOTHILL COLLEGE  
PROGRAM PLANNING PART A: PROGRAM SUMMARY, 2002-03 UPDATE

A. ASSESSMENT OF INTERNAL AND EXTERNAL FACTORS AND STUDENT SUCCESS

Not everyone attends theatre, and even fewer earn a living in the theatre. Nonetheless, theatre is a preeminent medium through which to view the human condition. Theatre, in the effective presentation of plays, represents humankind in all of its triumph and tragedy, its promise and follies. A look at any daily newspaper projects the issues of our day: war, poverty, racism, human struggle in all of its forms. And always these struggles have been described by the giants of the theatre from Aeschylus and Euripides, Shakespeare and Molière, to contemporary writers, such as Arthur Miller, August Wilson, Nilo Cruz or Tony Kushner. Shakespeare wisely reminds us that theatre “holds the mirror up to nature,” and it is from theatre and the other arts that any civilized society must sample in order to ascribe to a higher vision of itself.

At Foothill College we provide a multi-pronged program to effectively reach students at whatever level of appropriateness for them. We view these five strands all as essential to a balanced program.

INTERRELATIONSHIP: Each of the strands has implications on the others. For example: the general program is perhaps the most effective feeder program for the Conservatory program. No drama program may be considered viable without a strong performance/production program. A performance program is highly dependent on a functioning technical program. The community support of a drama program, evidenced through both attendance at productions and donations to the program, has become essential. So, while each of these prongs has greater or lesser direct relevance to the college “mission,” the program as an entity is dependent on the interrelationship of all five of them.

For the general education student: We provide high quality instruction in entry-level courses (Theatre Appreciation, acting, literature) designed to create discriminating theatre-goers, as well as more discerning appreciators of film and television. These classes mix creative expression with critical thinking and thoughtful analysis. They satisfy Foothill’s humanities requirements and are fully transferable to California state colleges and universities.

For the specializing theatre student: The Foothill Theatre Conservatory. This intensive program serves a select group of students, chosen through open auditions, with the intention of providing them with the tools to make a career of theatre, should that be their choice. A rich and varied curriculum of courses in acting, voice, movement, literature and production are provided in a one or two year study program.

The performance program: Through the regular production of plays and musicals, Foothill productions have won wide-spread recognition for excellence. Foothill Music Theatre has won virtually every award for musical production, and in 2003 edged out all of the professional theatre companies in the greater Bay Area in its awards from the Bay Area Theatre Critics Circle. We attempt to produce a wide range of plays and musicals, to reflect the spectrum of our society and its values.

The Vocational Technical Program: This is described in its own Program Review documentation. It is important to say here, however, that the performance program is highly dependent on the technical program. Even the most simple theatre performance requires lighting, rudimentary settings and properties and costuming.

Community enrichment:

- Our theatre productions make our program highly visible, and as such, put the entire College’s “best foot forward.” As an example, our summer musical has been used by District fundraisers as the centerpiece of a major fundraising event each year. This event brings significant attention both to the Drama Department and to the College as a whole. So, our productions contribute directly to our departmental and educational mission by providing the necessary performance outlet for our students, while they simultaneously provide an invaluable public relations service for the College.

- Our unique program of theatre tours, to theatre producing centers such as New York and London, provide an important service to our community, many of whom have no other direct contact with the College. Many participants in these tours have become among the most stalwart and loyal financial donors to our production program, including one donor who is expected to provide a massive grant to underwrite the furnishing of the new studio.
theatre. This support would not have come about without her involvement in the theatre tours.

**CROSS-OVER:** Many of our most exciting students have started with us in a general, entry-level class, and then continued into the heart of the program. It is not unusual for our students to become so inspired by the quality of their instruction that they will continue into our Conservatory or Vocational Technical programs.

**A DEDICATED FACULTY:** Our full-time theatre faculty consists of two members. Our designer/technical director divides his time between the Drama Department and the Graphics area. We augment this small staff with very gifted part-time instructors, some of whom have been with us for many years. Particularly in the Conservatory program, we strive to find practicing actors and directors to teach. Our core teaching philosophy is that all teachers must be working theatre professionals, not simply “academics.” We believe that communicates our serious vocational mission to our students.

**STUDENT SUCCESS:** Our graduated students are actually working in the theatre. Some are acting in Hollywood and New York, some with local theatre companies; some have transitioned into film, television, commercial and voice-over work; some are directors; some have become leaders in community theatre. We are proud of these high achievers. We are also proud of those students who have successfully completed our program to discover that they will pursue other means of earning their livelihoods, but their lives will always be touched by theatre, as audience members. The building of audience members for the theatre of the future must always be a prime mission of any theatre company.

**B. STUDENT SUCCESS EVALUATION:**
Our Foothill Theatre Conservatory program, by enrolling 30 students in every class (an absolute maximum in these classes), makes it possible for us to offer fully-enrolled classes in a wide variety of essential elective areas. The Conservatory has grown over its ten-year history. Our auditions last year were highly competitive, and this represents a significant gain over prior years. It is evident that the quality of our Conservatory students has increased dramatically over the last five years.

**C. STUDENT EQUITY/DIVERSITY ANALYSIS:**
Particularly with our Conservatory program, we have continued to attract a diverse student population. We have been particularly successful in attracting Asian and Hispanic students, less so with African American students. It should be noted that family cultural imperatives may make it less likely for minority students to enroll in a one or two year program training for a field in which employment is uncertain, at best. In spite of that, we are continuing to attract a diverse group. Our current Conservatory group, numbering 30, is equally divided among men and women and includes: (insert ethnic breakdown).

With regard to diversity, we make a concerted effort to utilize the works of Asian, Hispanic, African-American and Gay writers. Theatre is a great medium to explore ethnicity and diversity, and we attempt to do that in all of our studies.

**D. ACTION PLANS AND PROPOSED PROGRAMMATIC CHANGES**

1. **Program Goals Related to Educational Master Plan and Partnership for Excellence:**
   - Continue to increase student success.
   - Increase degree/certificate completion and transfer rates by 5%.
   - Continue to utilize the most up-to-date teaching methodologies in our classes (e.g. Linklatter voice method; “Trigger” acting technique).
   - Expand our program of bringing practicing theatre artists in to meet and work with our students.
   - Continue to bring outstanding theatre practitioners in to teach our master classes.
   - Redouble our efforts to select plays representing greater diversity for our students to see each quarter during their study
   - Increase the frequency and quality of our Brown Bag Theatre project, and work to attract larger campus audiences.

2. **Other Program Improvement Plans:**
   a) Expand our connections with local theatre companies for student placement after graduation.
   b) Work to develop a master plan for the most effective use of the new studio theatre planned for 2004.
   c) Increase our donor base for scholarships and production subsidy.
E. ENROLLMENT AND PRODUCTIVITY GOALS

1. Increase the stability of our non-Conservatory beginning and intermediate acting classes, and Theatre Appreciation classes. Under-enrollment frequently results in their cancellation before the quarter begins. It is this part of our program where productivity needs to be increased.

2. In an uncertain budgetary climate, maintain our most productive classes and programs, so that, even in the face of increased student fees, our department productivity is not compromised.

F. SUMMARY OF RESOURCES REQUESTED:

1. FULL-TIME EQUIVALENT FACULTY OR STAFF NEEDS:

The ratio of full-time to part-time instructors in the Foothill College Drama program is badly out of balance. With only two full-time instructors, our dependence on part-time instructors is huge. We badly need to reverse this imbalance by hiring at least one, full-time instructor in the area of directing and acting.

Our current full-time faculty consists of:

- Janis Bergmann, who also administrates and runs the Foothill Theatre Conservatory, and is responsible for overseeing the very demanding costuming area.
- Jay Manley, who directs two to three times a year, runs Foothill Music Theatre, and acts as chair for the Drama Department.
- Joe Ragey, though full time in the College, is part-time in the department. He is our technical director/designer, maintains responsibility for the department’s budget, and has wide-ranging responsibilities to the Graphic Arts department.

Most departments are large enough to share administrative responsibilities. In so small a department, this is impossible, so the same weight of responsibility continues to sit on the same shoulders. Our inability to fill a full-time technical position this year exacerbates the problem. It is unrealistic to ask our part-time instructors to assume day-to-day administration of the department or undertake the long-range planning necessary to maintain the viability of our program. Furthermore, we believe that to be a strong instructor in theatre, one should be actively practicing in theatre, as well. However, with far-more-than-full-time demands on our full-time staff, that becomes very difficult. Additional staffing is essential.

2. PART-TIME INSTRUCTORS:

Most of our classes are taught by part-time instructors. We are incredibly fortunate to have been able to maintain the services of some outstanding part-time instructors over a period of many years, notably Marcia Frederick, Gigi Steyer, Tom Gough and Amy Gonzalez. They give far more than we have any right to expect, and their labors make a major contribution to our success.

3. CLASSIFIED STAFF:

We share one classified staff person (Donna Rosenthal), who operates the Foothill box office for a limited period of time. We receive a great deal of cooperation and support from the Theatre Facilities Manager (Kay Thornton), who also maintains our mailing lists. In addition, we utilize casual employees and student employees to assist us in getting our productions on the stage. These casual hires are essential to our work.

CLASSIFIED NEED: We continue to need at least a half-time classified assistant in costuming, and a half-time classified assistant in scenery/stagecraft/lighting. This is a need that has been unmet for 25 years.

4. FACILITIES NEEDS:

For the next three years we will be “improvising,” working in a theatre/teaching space that has been condemned for earthquake unsafety. We will have short-term needs to make this space useable, including appropriate lighting, stage surfaces, and backstage areas.

The “light at the end of the tunnel” is the new studio theatre, construction of which will begin next year. We need to begin now to plan for its most effective use. At the time of this writing, it is unclear to what extent the building will be properly furnished. The outfitting of a theatre is an expensive matter, and this needs to be addressed immediately.
5. **MATERIALS AND SUPPLIES BUDGET AUGMENTATION:**
   - We seek to maintain at least our 2002 level of casual labor. This is essential if we are to continue to be a producing entity.
   - We will also need some budgetary consideration to move from our old studio theatre into the temporary studio theatre. This entails adequate lighting dimmers, power and some relatively simple modifications of the room space.

6. **CAPITAL PROJECTS:**
   Our new Studio Theatre provides us with tremendous opportunities, as well as challenges. At the time of this writing, it is unclear if the building will be a “shell” or a fully outfitted theatre. To outfit a theatre is expensive and extensive. Our needs for a basic theatre space include the following:
   - Lighting dimmers, control system, conduits, rigging equipment.
   - Stage draperies.
   - Theatre seating.
   - Masking for stage wings.
   - Platforming
   - Basic rigging equipment: ladders, tools, etc.
Program Name: DRAMA
Degree/certificate options available:
- AA in Drama
- Certificate of Completion in The Foothill Theatre Conservatory

PROGRAM MISSION AND OUTCOMES:

Our mission is to provide our graduate with a thorough grounding in the theories, techniques, skills and practices of acting, voice, interpretation, movement, theatre literature and history, basic stagecraft, theatre make-up, fundamentals of directing and stage management. Furthermore, our graduate will understand and possess the interpersonal skills of cooperation, collaboration, problem solving, team building and supportive peer evaluation necessary to effective work in contemporary theatre. Our graduate will possess a realistic knowledge of the industry of theatre, film and television. Finally, our graduate will understand and appreciate the unique contributions of many cultures, ethnicities and value systems present in the rich heritage of world theatre.

A DRAMA GRADUATE WILL BE ABLE TO:

General Theatrical Competencies:
- Recognize and appraise the present state of contemporary theatre.
- Recognize and understand the actor-audience relationship.
- Identify and differentiate specific acting skills and capacities.
- Recognize and differentiate different styles of stagecraft, setting, costume and lighting.
- Relate theatre to the various historical, cultural, ethnic and spiritual contexts from which it has sprung and to which it relates in contemporary times.
- Analyze the relationship of theatre to entertainment media: radio, television, film.
- Construct, analyze and integrate his/her own artistic standards as they relate to evaluation of theatrical performance.
- Appreciate the cultural and ethnic contributions to contemporary theatre.
- Identify and understand current issues in multi-cultural theatre such as including non-traditional casting.

Dramatic Literature:
- Analyze a play, making value judgments based on observable criteria.
- Classify and differentiate basic structures of dramatic literature.
- Compare and distinguish a number of plays within their historical frames of reference.
- Evaluate and interpret the relationship between a play as literature and a play in performance.

Acting Competencies:
- Practice and employ progressively complex steps in developing vocal and bodily control for dramatic action.
- Employ skills of imagination, observation and concentration, as they apply to characterization and dramatic action.
- Analyze a dramatic text for motivation, characterization and dramatic action.
- Apply basic principles of stage composition and picturization while performing in ensemble acting situations.
- Construct and integrate a system of theatrical discipline appropriate to the serious actor.
- Recognize a variety of dramatic literature for performance, drawn from a broad range of multi-ethnic/multi-cultural sources.
- Practice skills of improvisation and theatre games.
- Recognize the importance of and practice spontaneity in performance.
- Demonstrate a knowledge of styles of acting in several dramatic periods.
- Examine, compare and explore specific acting theories.
- Demonstrate a knowledge of acceptable audition procedures and employ a variety of audition strategies.
- Develop a range of audition pieces for various situations: comic, serious, classic, modern, musical.
- Accurately memorize specific dialogue, music, lyrics and cues.
• Employ an acceptable system of recording and making notation of stage blocking.
• Understand the function of various rehearsal phases.
• Perform a role in a manner stylistically consistent with the overall production.
• Sustain a dramatic performance over an extended performance run of several weeks.
• Understand and utilize constructive criticism.
• Understand the importance of and function positively in an acting ensemble.
• Prepare a director’s prompt script and a stage manager’s script for production.
• Understand the relationship of the director to the total production.
• Develop a working resume and audition photos.

**Voice Competencies:**
• Understand and identify each of the parts of the vocal mechanism and explain its role in voice production.
• Develop an introductory knowledge of phonetics, utilizing the International Phonetic Alphabet.
• Understand the importance of breathing and relaxation as applied to vocal production.
• Employ standard stage speech for application to all types of drama.
• Develop basic mastery of several common stage dialects.
• Practice scansion and poetic speech characteristics.
• Understand and employ appropriate vocal techniques for “voice-over” and other commercial voice work.

**Body Movement Competencies:**
• Understand his/her own body mechanics in the development of performance.
• Understand and manage stress reduction and relaxation techniques.
• Develop an integration of body/mind concept of breathing.
• Create subtle and dynamic expression by comparing and contrasting body alignment, balance, muscle isolation and coordination.
• Distinguish and comprehend various recognized theories and techniques of movement.
• Create dramatic characterization through movement.
• Demonstrate skills of stage movement and pantomime.
• Demonstrate skills in stage combat.
• Demonstrate skills in mask work.

**Stage Makeup Competencies:**
• Recognize and apply available makeup products.
• Employ techniques of preparation and application of oil base and water base makeups, shadow, highlights, liners, powders, prosthetics.
• Analyze and appraise the effect of stage lighting on facial anatomy and stage makeup.
• Describe, differentiate and compare basic facial types and how these may be simulated through theatrical makeup.
• Understand the use of makeup for actors of various ethnic groups.
## PROGRAM CONTENT PROFICIENCIES/COMPETENCIES

<table>
<thead>
<tr>
<th>DESIRED ATTRIBUTES: What should a student be able to do upon graduation?</th>
<th>REQUIRED PROGRAM COURSES related to this outcome: Where do students acquire experience?</th>
<th>OUTCOME MEASURES — Evidence or Sample Demonstrating Deep Learning: How do we know what a student has achieved?</th>
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</thead>
<tbody>
<tr>
<td>Evaluation, Knowledge, Analysis</td>
<td>Appreciation of both contemporary and historical images and their cultural significance</td>
<td>PHOT 10, PHOT 59, PHOT 65</td>
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<tr>
<td>Application</td>
<td>Preparation of images for web or digital presentation</td>
<td>PHOT 60, PHOT 65, 71, 75</td>
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<tr>
<td>Comprehension/ Application</td>
<td>Formulate plans for creation of new, original artwork</td>
<td>PHOT 2, PHOT 50, PHOT 65, PHOT 57, 70, 71</td>
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<tr>
<td>Application/ Analysis/ Synthesis/ Evaluation</td>
<td>Development of a portfolio with an understanding of professional presentation</td>
<td>PHOT 57</td>
</tr>
<tr>
<td>Comprehension/ Evaluation</td>
<td>Be able to communicate effectively in the language of photography</td>
<td>All classes especially 50 and 65</td>
</tr>
<tr>
<td>Comprehension/ Synthesis</td>
<td>Comprehension of historical and multicultural perspectives on medium</td>
<td>All classes especially PHOT 10 and 59</td>
</tr>
<tr>
<td>Knowledge/ Synthesis</td>
<td>Appreciation of social, cultural and political impact of photography both as viewer and image maker</td>
<td>All classes especially PHOT 10 and 59</td>
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<tr>
<td>Knowledge/ Application</td>
<td>Skill in the basic concepts of composition</td>
<td>PHOT 1, Art 15A</td>
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<tr>
<td>Knowledge/ Application</td>
<td>Demonstration and understanding of professional standards in exhibition and publication</td>
<td>PHOT 57</td>
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<tr>
<td>Knowledge/ Application</td>
<td>Understanding and application of small business practices and presentation as a professional artist</td>
<td>PHOT 57</td>
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## CORE COMPETENCIES: Outcomes and Attributes Distinct to This Program

<table>
<thead>
<tr>
<th>CORE COMPETENCIES</th>
<th>Create unique photographic images that communicate ideas to others</th>
<th>All classes but especially required classes: PHOT 50, 65B</th>
<th>Required exhibition and portfolios</th>
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</thead>
<tbody>
<tr>
<td>Communication</td>
<td>Discuss and analyze visual information from the viewpoints of fine art documentation and social commentary.</td>
<td>All classes but especially required classes: PHOT 50, 65B, 10, 59</td>
<td>Exam, paper, critique, class presentations, completion of required classes with grade of C or better.</td>
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<tr>
<td>Communication</td>
<td>Evaluate own and colleague images and writings.</td>
<td>All classes but especially required classes: PHOT 1, 2, 65A, 70</td>
<td>Portfolio, exam, completion of required classes with grade of C or better.</td>
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<tr>
<td>Communication</td>
<td>Demonstrates active, discerning listening by being able to reproduce technical skills from lectures and discussions.</td>
<td>All classes but especially required classes: PHOT 1, 2, 65A, 70</td>
<td>Portfolio, exam, completion of required classes with grade of C or better.</td>
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<tr>
<td>Computation</td>
<td>Demonstrate computer proficiency</td>
<td>PHOT 60, 65A, 71, 72</td>
<td>Portfolio, exam, completion of required classes with grade of C or better.</td>
</tr>
<tr>
<td>Computation</td>
<td>Analyze and use of numerical data relating to exposure, development, mixing of chemicals, and calculation of enlarging times.</td>
<td>All classes but especially required classes: PHOT 1, 2, 50, 70</td>
<td>Portfolio, exam, completion of required classes with grade of C or better.</td>
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<tr>
<td>Computation</td>
<td>Demonstrate complex problem solving skills and abstract thought as relates to planning of</td>
<td>All classes but especially required classes: PHOT 1, 2, 50, 65A, 70</td>
<td>Portfolio, exam, completion of required classes with grade of C or better.</td>
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<td>PROGRAM CONTENT PROFICIENCIES/ COMPETENCIES</td>
<td>DESIRED ATTRIBUTES: What should a student be able to do upon graduation?</td>
<td>REQUIRED PROGRAM COURSES related to this outcome: Where do students acquire experience?</td>
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<tr>
<td>Creative, Critical &amp; Analytical Thinking</td>
<td>Judgment and decision making as pertains to creating original artwork from conception to final portfolio.</td>
<td>All classes but especially required classes: PHOT 2, 50, 57, 65A, 70</td>
<td>Portfolio, completion of required classes with grade of C or better.</td>
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<tr>
<td>Creative, Critical &amp; Analytical Thinking</td>
<td>Problem solving through analysis, synthesis, and evaluation as pertains to exposure, development, lighting an image</td>
<td>All classes but especially required classes: PHOT 2, 50, 65A, 70</td>
<td>Portfolio, exam, completion of required classes with grade of C or better.</td>
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<tr>
<td>Creative, Critical &amp; Analytical Thinking</td>
<td>Creativity through the development of original artwork</td>
<td>All classes but PHOT 10, 59</td>
<td>Portfolio, completion of required classes with grade of C or better.</td>
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<tr>
<td>Creative, Critical &amp; Analytical Thinking</td>
<td>Aesthetic Awareness of both historic and contemporary images as a viewer and image maker</td>
<td>PHOT 10, 59 primarily</td>
<td>Exam, paper, class presentations, completion of required classes with grade of C or better.</td>
</tr>
<tr>
<td>Community/ Global Consciousness &amp; Responsibility</td>
<td>Through the viewing and creation of images develop social perceptiveness</td>
<td>All classes but especially required classes: PHOT 2, 50, 65A, 70</td>
<td>Exam, paper, class presentations, portfolio, completion of required classes with grade of C or better.</td>
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<tr>
<td>Community/ Global Consciousness &amp; Responsibility</td>
<td>Ethics through discussion and critique develop understanding of ethical issues including model release, privacy issues, copyright and the potential power of the image to affect people’s lives</td>
<td>PHOT 10, 59, 57, 65A, PHOT 60</td>
<td>Exam, paper, class presentations, completion of required classes with grade of C or better.</td>
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<tr>
<td>Community/ Global Consciousness &amp; Responsibility</td>
<td>Interpersonal skills and personal integrity are developed through the community of the classroom/group darkroom, sharing of images, constructive critique,</td>
<td>All classes but especially required classes: PHOT 1, 2, 50, 65A, 70</td>
<td>Completion of required classes with grade of C or better.</td>
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<tr>
<td>Community/ Global Consciousness &amp; Responsibility</td>
<td>Self-esteem is developed through the development of competence of self-expression both verbally and visually.</td>
<td>All classes but especially required classes: PHOT 1, 2, 50, 65A, 70</td>
<td>Exam, paper, class presentations, portfolio, completion of required classes with grade of C or better.</td>
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<tr>
<td>Community/ Global Consciousness &amp; Responsibility</td>
<td>Interest in and pursuit of life long learning developed due to the flexibility and applicability of photographic skills to personal and professional life.</td>
<td>All classes but especially required classes: PHOT 1, 2, 50, 65A, 70</td>
<td>Completion of required classes with grade of C or better.</td>
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