

The benefits of studying performing arts:

1. Critical Reflection

Students gain valuable life skills by learning the importance of constructive feedback. The arts also provide a place of solitude, where students can immerse themselves without interference from their environment. Theatre Arts provides for students a space to engage in self-reflection – a vital skill for life after school.

2. Collaboration

Theatre arts is a discipline that encourages teamwork, whether that is in writing, creating or during the act of performing. Students have the opportunity to engage in creative collaboration, a skill they have limited chance to develop outside of a rehearsal space.

3. Creativity

Through creative expression students learn to understand the world in a unique way, preparing them to navigate the challenges after school. There is also great cross-over between performing arts and other disciplines – the creative thinking and study techniques learned during rehearsal can be transferred to all areas of study.

4. Communication

Communication skills can be accelerated through theatre arts, as students learn to use verbal and non-verbal techniques in new ways to deliver their message. Some students find new levels of confidence in their communication skills through their involvement in the performing arts.

Brief history of the program

The Cuesta College Theatre Program is dedicated to initiating students to the artistic process through the medium of theatre. It is our mission to provide students with a training and production program that will prepare them technically, conceptually, and personally to create their own work, and to meet the far-ranging demands of both contemporary and traditional directors, playwrights, choreographers, composers, and filmmakers.

The discipline of theatre arts includes theoretical and practical courses in all aspects of theatre, providing preparation in acting, directing, and technical theatre through productions. The degree program allows for a course of study that expands and increases creativity. It is a meaningful journey of personal discovery and self-expansion. It connects the study of script analysis to creating complex characters or theatrical designs.

In addition, a solid foundation of fundamental skills learned through a variety of performance as well as technical theatre courses helps students build confidence and emphasizes the importance of responsibility, dedication, collaboration and commitment.

The Theatre Program at Cuesta College has earned an International and National reputation for outstanding theatre training. Our students transfer to CalPoly, UCLA, UCSB, CSU Northridge, CSU Fullerton, CSU Long Beach, CSU San Francisco, Utah Valley University, CSU Sacramento, CSU Dominguez Hills, University of Oregon, to name a few. Many students move directly into the professional film/TV industry and have been featured in movies such as S.W.A.T., Crazy Ex-Girlfriend, Last Man

Standing, Eighth Grade, Big Eyes; TV Programs such as Highschool Musical, Greeks, Nip Tuck, Be Our Muse, Star Trek, The Blonde Experiment; Commercials such as BMW, Gillette, CornFlakes, Diet Coke; Theatres such as LA Opera, Kingsmen Shakespeare Company, Utah Shakespeare. The program draws a diverse group of students to Cuesta from all over California through festivals, workshops, tours, and community performances.

The Theatre Arts program offers an Associate in Arts in Theatre Arts for transfer and a Technical Theatre Certificate. The program provides students with the tools to transfer to a four-year institution and be academically successful in the fields of Theatre History, Stage Management, Acting, Theatrical Design and Technology, Communications, and/or take advantage of related vocational opportunities in our community. Theatre Arts students gain knowledge and the ability to think, speak, and write about that knowledge critically. Students use objective information to formulate and express meaningful personal and subjective judgments. Students describe and analyze both the similarities and differences between works of theatre art produced at different time periods or in different cultures, as well as within the same time period and culture, by different artists and appreciate the contributions of varied theatre artists in a global society.

The Theatre Arts faculty maintain high goals and standards for the program first by being accomplished theatre artists and educators. The faculty is committed to staying current in their discipline and pedagogy. Both full-time faculty and part-time faculty work professionally within the county, state, nationally and internationally for other educational institutes, professional theatres and within the Film Industry. They have a deep understanding of the subject and fluency in the discipline. The maintenance of a strong professional network of fellow theatre practitioners provides students with credibility in the job market and priority at four year institutes. The faculty continually monitors the curriculum and makes necessary adjustments and improvements.

We have continued the practice of hiring a guest artist to direct one Main Stage Production per year. This practice gives our students a competitive edge when auditioning.

To further strengthen our program and support our students, Theatre Arts, continues to focus on outreach, community involvement, and increased efficiency, encouraging our students to complete our Degree and Certificate. In addition, we are increasing efforts to create a sense of engagement and community among our student body, both within and outside the classroom.

During the Covid pandemic, theatre faculty actively pivoted to address the challenges posed by the virus. The first challenge—particularly for those who had not previously taught online—was to make the emergency transition to online instruction. The second, the safe return to face-to-face instruction. Our third challenge is how to meet evolving student demand for various modes of instruction.

In addition to working to promote the academic success of our students, the theatre faculty has consistently provided leadership on the Academic Senate. Members of the theatre faculty have regularly attended conferences, festivals, taken courses and pursued industry workshops to achieve currency in the ever changing technology in the world of theatre; they have presented productions and have received prestigious national awards and grants for teaching excellence that highlight the skill and professionalism in the department. bree valle received the Theatre Teaching Excellence Award from the Kennedy Centre in Washington DC in 2019 and the Gold Medalion for Contribution to the World of Theatre from the Kennedy Centre in Washington DC in 2021.

Additionally our student enrollment has buoyed to pre-pandemic numbers.

Current Full Time Faculty – bree valle

Current Part Time Faculty – Brian Williams and Barbara Abbott

Please highlight any changes and improvements since the last Comprehensive Program Review. Be sure to specifically indicate those changes that have been made in the program in order to address equity gaps.

We now offer a Technical Theatre Certificate to help students prepare for their immediate transfer into the workforce.

The pandemic necessitated the need for major curriculum and modality modifications. Many of these have lived on as we have largely migrated back to a pre-pandemic ratio of in-person/online courses.

The most significant change since the last program review is the loss of our beloved Technical Director, Richard Jackson, after 29 years of stellar service to the college community. He is now serving our great San Luis Obispo Arts community at CalPoly as their Technical Director.

List all current full-time and part-time faculty in the program.

Barbara Abbott (pt); Brian Williams (pt); bree valle (ft)

PROGRAM SUPPORT OF DISTRICT'S MISSION STATEMENT, INSTITUTIONAL GOALS, INSTITUTIONAL OBJECTIVES, AND/OR INSTITUTIONAL LEARNING OUTCOMES

Identify how your program addresses or helps to achieve the [District's Mission Statement](#).

Our Theatre Program inspires our diverse population to achieve their educational goals. Theatre thrives on diversity, and celebrates it. Our "family" lives in an inclusive environment that supports all, regardless of race, gender, sexuality, culture or ability. Theatre we work on and study focuses on equality, justice, and peace. And it often focuses on the horrible abuses to humanity when the aforementioned are ignored or trampled upon. To that end our students are now able to earn a Technical Theatre Certificate and/or an AA-T degree. This supports part 2 of the District's Mission Statement.

We support our students in their efforts to improve foundational skills, earn associate degrees, transfer to four-year institutions, and advance in the workforce. We offer introductory theatre courses all the way through rehearsal and performance that will help them audition into the best theatre schools in the country. Some of our students don't take the "college path," and use the skills gained at Cuesta to go straight into performing, and/or working with lighting, set construction and theatre technology.

Through innovative and challenging learning opportunities, Cuesta College enhances lives by promoting cultural, intellectual, personal, and professional growth. We prepare students to become engaged citizens in our increasingly complex communities and world. Our Theatre program is nothing if not cultural, intellectual, and personal. Theatre students gain an effective skills set they can use in our rapidly changing future: empathy, listening, improvisation, communication, historical context, and cultural sensitivity.

In 2018, 2019, and 2022 Cuesta College Theatre Program was selected to represent Region 8 at the National Kennedy Centre American College Theatre Festival. The students earned

numerous National Awards to celebrate their ground breaking and innovative work. Over the past 5 years, seven Cuesta College students, the highest number from any higher educational institute, were invited to Washington DC to receive awards and be Kennedy Centre Fellows. This supports part 3 of the District's Mission Statement.

Identify how your program addresses or helps to achieve the District's Institutional Goals and Objectives, and/or operational planning initiatives.

- i. Institutional Objective 1A:
 - In 2022 the Theatre Program targeted local high school students with outreach efforts by touring parts of their main stage productions – *The 25th Annual Putnam County Spelling Bee* and *The Curious Incident of The Dog in the Nighttime* two productions targeted to the 14 to 18 year old population.
 - Every year the Theatre Program participates in the SLO County Highschool Theatre Festival where Cuesta Theatre Program Faculty Members promote the program by offering free workshops to county high school students.
- ii. Institutional Objective 1B:
 - We continue to attract community members in the 55+ age group to take classes. To encourage growth in this demographic we have moved our 260, 261, 262, 263 courses to evening class times to attract community members that may have full time work/school commitments.
- iii. Institutional Objective 1C:
 - The theatre program actively seeks out students to work as part of their federal work experience.
 - We continue to enhance students' experiences by giving away between 3,000 – 5,000 dollars annually in scholarships. These scholarships are funded by faculty advocating and networking with our community. We raise our supporters awareness about our students' needs.
- iv. Institutional Objective 1D and 2A:
 - We have recently created a new CTE Program (Theatre Tech)
- v. Institutional Objective 6A and 7B:
 - Using Strong Workforce grants we have aquired a large format 3D printer/plotter, Truss System and CNC router table. These three resources will ensure our students are workforce ready.

Identify how your program helps students achieve Institutional Learning Outcomes.

1. **Personal, Academic, and Professional Development:** Theatre is a discipline, and it requires very clear practice with clear outcomes that are easy to assess at the lower through advanced-intermediate level. Students learn quickly the benefits of hard work and practice, and the functionality of the item manufactured (costume, prop, set, lights) or the performance they make rewards them (or not) for their hard practice. In addition the rehearsals/performances require instant and intuitive communication skills and focus on others. These skills pay off in all career paths and job interviews. Students

also help with publicity for theatre performances, and are encouraged to start their performance portfolio while they are at Cuesta, and to go out and seek paid and non-paid performance, technical theatre, and teaching opportunities.

2. Thinking and Communication:

Since the ability to think critically is crucial in our complex and problematic world. It is essential that every artist, and every citizen, learn to examine their ideas and their underlying assumptions to make sure that they are doing more than universalizing their own values without thought. One of the problems of US society is that it is becoming way too easy to only have to deal with people with whom you agree. This is happening as far as news, culture, and arts as well as real estate -- we don't want to have to negotiate anything that violates our own values. Homogeny. What we need is diversity, the rubbing together of two unlike objects to cause friction and change! That's the very basis for democracy! Theatre exposes students to the other, theatre celebrates the other, and creates friction.

On stage, the audience sees a person bow at the end of a theatre production. What the audience may not see: the hours of rehearsal spent preparing for this moment; their classmates poised on the catwalk shining the stage light to capture the performer's joy; the costumers' research, drawings, and design; the audio technician's artful and precise balance of sound; and the stage manager creating harmony among the performers and the crew. The audience may not recognize that they are seeing the result of training and commitment. Theatre benefits are numerous and powerful and exist across student populations, age levels and learning environments.

The impact of a quality theatre education goes beyond the known intrinsic values of collaboration, cooperation, and communication. Theatre builds empathy, allows theatre artists to explore diverse perspectives, and challenges their thinking, and the way they perceive the world around them. These are skills that will enrich humanity.

FACTS:

Students involved in drama performance coursework or experience outscored non-arts students on the 2005 SAT by an average of 65 points in the verbal component and 34 points in the math component

Theatre activities improve reading comprehension, and both verbal and non-verbal communication skills

3. Improvisational drama contributes to improved reading achievement and attitude in disadvantaged students .

4. Drama helps to improve school attendance and reduce dropout rates

2005 Harris Poll revealed that 93% of the public believes that arts, including theatre, are vital to a well-rounded education

Drama can improve skills and academic performance in persons with learning disabilities

Theatrical performance, and effective rehearsal techniques require constant critical thinking and communication. Students must listen to themselves and others and make hundreds of minute critiques, shifting their objectives, strategies and techniques to effectively tell a compelling story. Students in rehearsal learn skills that transfer to all work environments: to communicate in a concise, courteous and professional manner.

5. Social, Historical, and Global Knowledge and Engagement/Artistic and Cultural Knowledge and Engagement:

The drama classroom is a wonderful place to encourage students to investigate global citizenship, as the theatre already serves as a place to unite students of all different backgrounds, experience levels, and abilities with a common goal – to express themselves through creative storytelling. This lends itself well to exploring global citizenship, as the theatre has historically been used to bring attention to global and local issues. As well, the theatre classroom is a safe place to learn about and celebrate various styles of theatre from different nations and cultures. Performance has often been used as a way for people to share their thoughts and opinions, raise awareness, and even provoke change.

Our students participate in social, historical and global knowledge in a visceral way; by listening, reading, fabricating, and performing with a deep understanding and empathy towards the original artists.

Our students travel and share stages with others across the state and around the world. In this capacity they can compare and contrast, and find commonalities that no doubt help create a more peaceful and empathetic world.

6. Technological and Informational Fluency:

All students are researching and creating complex documents, and sharing projects in class using the most recent software via the cloud.

Students are challenged to incorporate technology into every production our department creates.

Students are experimenting with AI and the possibilities of weaving technologies into sensorial live performance.

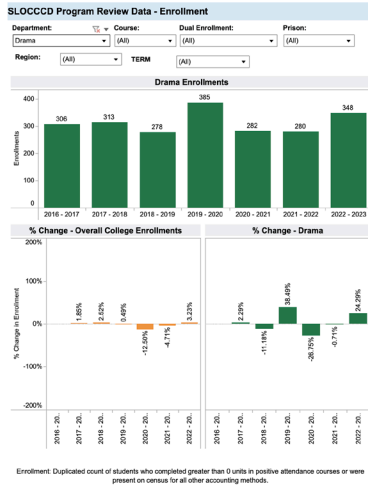
PROGRAM DATA ANALYSIS AND PROGRAM-SPECIFIC MEASUREMENTS

(Where applicable the success metrics are aligned with the Student Success Metrics/SCFF).

The data components are hyperlinked below.

A. General Enrollment (Insert Aggregated Data Chart)

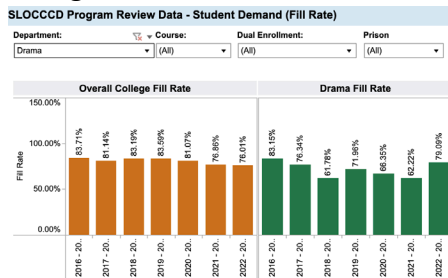
Insert the data chart and explain observed differences between the program and the college.



The Theatre Program is recovering at a faster rate after the pandemic than the college as a whole. Enrollment continues to bounce back and is close to prepandemic numbers. Students continue to choose Theatre as a viable option.

B. General Student Demand (Fill Rate) (Insert Aggregated Data Chart)

Insert the data chart and explain observed differences between the program and the college.



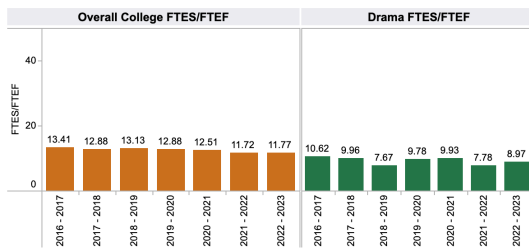
The most recent data collected reflects a fill rate for Drama that is higher than the overall fill rate for the college by 3%.

C. General Efficiency (FTES/FTEF) (Insert Aggregated Data Chart)

Insert the data chart and explain observed differences between the program and the college.

SLOCCCD Program Review Data - Efficiency (FTES/FTEF)

Department: Course: Dual Enrollment: Prison:



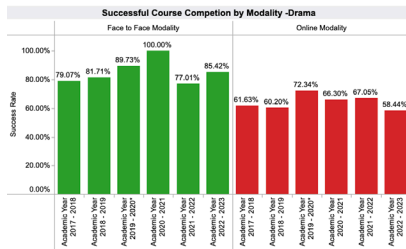
Drama's FTES/FTEF have hovered between 7.7 and 9.8 percent over the past 5 years. Our number's peaked in 2020-2021.

D. Student Success—Course Completion by Modality (Insert Data Chart)

Insert the data chart and explain observed differences between the program and the college.

SLOCCCD Program Review Data: Successful Course Completion

Select Department: Course: Legend: Face to Face Modality Online Modality

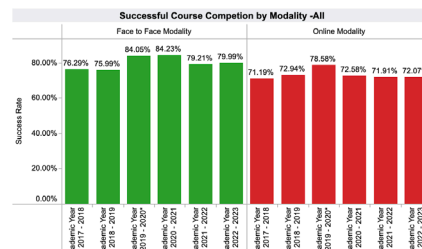


Successful Course Completion by Modality Table - Drama

Modality	Academic Year 2017 - 2018	Academic Year 2018 - 2019	Academic Year 2019 - 2020	Academic Year 2020 - 2021	Academic Year 2021 - 2022	Academic Year 2022 - 2023
Face to Face Modality	79.07%	81.71%	89.73%	100.00%	77.01%	85.42%
Online Modality	81.63%	60.20%	72.34%	66.30%	67.05%	58.44%
Total Department Enrollm...	215.0	164.0	152.0	11.0	87.0	144.0

SLOCCCD Program Review Data: Successful Course Completion

Select Department: Course: Legend: Face to Face Modality Online Modality



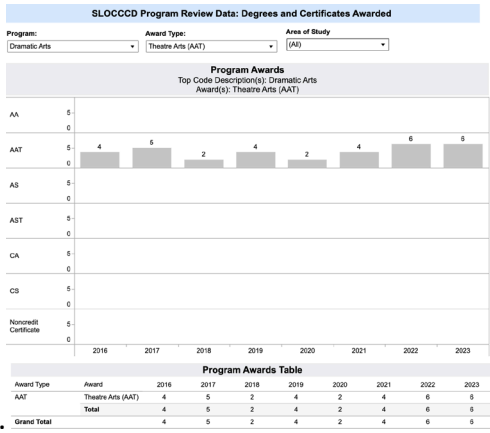
Successful Course Completion by Modality Table - All

Modality	Academic Year 2017 - 2018	Academic Year 2018 - 2019	Academic Year 2019 - 2020	Academic Year 2020 - 2021	Academic Year 2021 - 2022	Academic Year 2022 - 2023
Face to Face Modality	76.29%	75.99%	84.05%	84.23%	78.21%	79.99%
Online Modality	71.19%	72.94%	78.58%	72.58%	71.91%	72.07%
Total Department Enrollm...	56,413	54,302	52,243	11,771	22,398	30,997

In 2020-2021 our completion rate was 100% in our face to face modality. Since that time our numbers have fluctuated as of the last data collection in 2022 - 2023 we are back up to over 85%. Our numbers in our online modality have taken a down turn. These numbers are expected to improve now that the faculty member is working toward a more equitable class expectations.

E. Degrees and Certificates Awarded (Insert Data Chart)

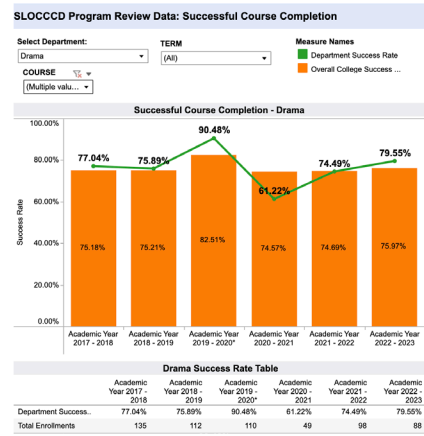
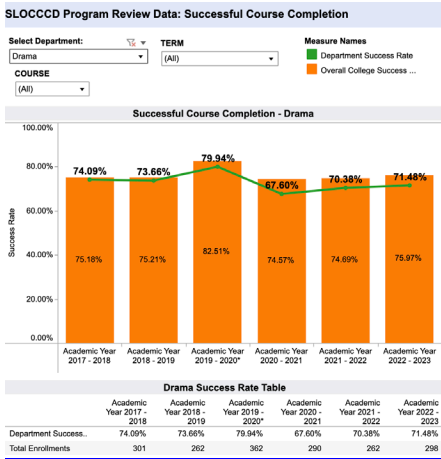
Insert the data chart and explain observed differences between the program and the college.



In the last 2 data collection years we have had the highest number of AA-T student certificates awarded. This academic year will see the first cohort of Technical Theatre Certificates awarded and we anticipate this number to increase yearly.

F. General Student Success – Course Completion (Insert Aggregated Data Chart)

Insert the data chart and explain observed differences between the program and **Institutional Standards of Achievement**. If your program did not meet the Institutional Set Standard, please describe how you implement activities to meet the Institutional Set Standard.



Theatre falls below the institutional set standards. We anticipate our numbers to increase as we move forward with equity minded online class strategies. If we take out the online classes we are above the institutional set standard.

What resources might you need to meet and exceed the Institutional Set Standard?

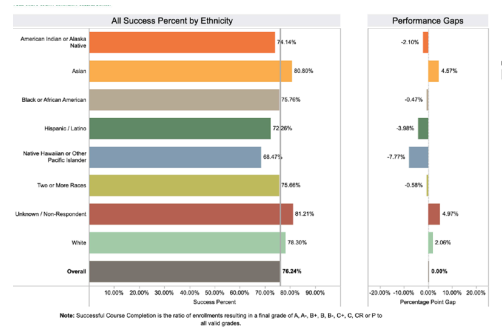
We have a strategy moving forward.

G. Review the **Disaggregated Student Success** charts; include any charts that you will reference. Describe any departmental or pedagogical outcomes that have occurred as a result of programmatic discussion regarding the data presented.

The following are some questions you might want to consider:

- What strategies have you implemented to address equity gaps in the classroom?
- What type of professional development opportunities are your program faculty participating in to address equity in the classroom?
- What resources might you need to minimize equity gaps?

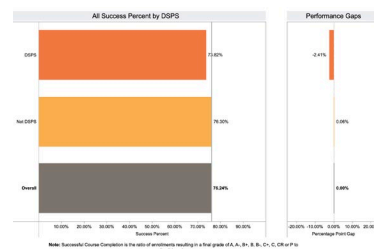
When **disaggregated by Ethnicity**, there is a performance gap of -4% with Hispanic/Latino students. There is a larger gap (-8%) with Native Hawaiian/Pacific Islander students, but the N for this group is very small. We see virtually no gap with Black/African American students. Theatre faculty have done a lot of training in the past three years. Moving forward we are challenged with a major turn over in faculty. Our long time

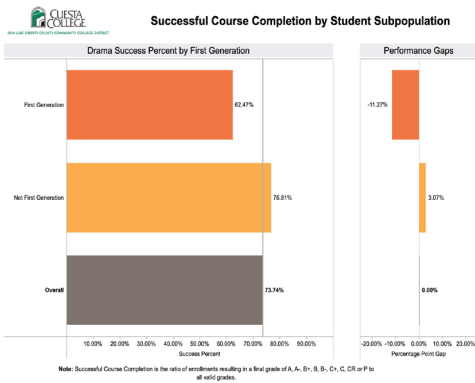


faculty, Richard Jackson, and our costume pt faculty Jacqueline Heimel both left Cuesta

for better career opportunities. With this turn over in faculty we are working toward a cohesive vision and recalibrating our collective vision to create a move equity based, consent forward artist training program. Our full time faculty member has completed Level 1 Consent Forward Training with the International Intimacy Coordinators and Directors Association. They will be attending Level 2 and Level 3 as soon as the Faculty Development Funds are allocated. Presnetly, they are attending the JEDI Academy. The JEDI experience has fundamentally changed their grading, class policies, and they are now providing information about support systems available to their students at Cuesta. Both of these trainings focus on student equity. We are integrating new approaches to online and classroom teaching, using better language, communication, and presentations to go along with our course objectives. Our goal is to have all part time Theatre faculty to attend the JEDI training by the Spring of 2025.

We find a similar pattern when looking at performance **disaggregated by DSPS**. The performance gap is -2.4%. We continue to work toward dismantling this difference too.





First generation students have over a 11% performance gap. This is disheartening. As a first generation college student I understand the hurdles that one must

overcome. The JEDI academy has given me many strategies to help these students find success. In discussions with our Student Success Team we are working on ways to improve and instigate some sort of early alert system. I feel First Generation students would benefit the most from this. Students who have college-educated parents can find support from their families. They can reach out to their parents about financial and academic issue and find resources and encouragement. We need to find a way to reach our students where they sit, in the classroom, and let them know there is a place/person to go for help.

Other Relevant Program Data (optional)

Provide and comment on any other data that is relevant to your program such as state or national certification/licensure exam results, employment data, etc. If necessary, describe origin and/or data collection methods used.

N/A

PROGRAMS AND CURRICULUM REVIEW

A. Programs Review

1. Review the CurrlQunet “Program of Study” outline for each program and indicating yes/no for each program/certificate.

Program/Certificate (include all those programs and certificates that were active at the time of the last CPPR).	Title	Currently active	New program since last CPPR (if yes, include active date)	Program modified since last CPPR (if yes, include modified date)	Deactivated since last CPPR (if yes, include deactivation date)

Theatre AA-T	yes	no	no	
Technical Theatre Certification	yes	yes	no	

For all Currently Active Programs/Certificates, review the CurrlQunet “Program of Study” outline for each active program/certificate and complete the table by indicating yes/no for each column.

Program/Certificate Title (include only those programs/certificates that are active).	Required courses and electives (including course numbers, titles, and credits) are accurate	Program description is current	Program Learning Outcomes are accurate and include method of assessment	If any answers are “no” for a program, please enter a date (MM/DD/YYYY) in the next 5 years by which the program will be corrected.
Theatre AA-T	yes	yes	yes	
Technical Theatre Certificate	yes	yes	yes	

B. Curriculum Review

Complete the [Curriculum Review Worksheet](#) and submit the form with your CPPR.

Based on information that you enter, the template will create a 5-year calendar for your program to follow during which any modifications to the Course Outline of Record determined during the curriculum review.

What is the purpose of the worksheet? Completing the worksheet provides evidence that the curriculum (including course delivery modalities) have been carefully reviewed during the past five years for currency in teaching practices, compliance with current policies, standards, regulations, and with advisory committee input. The form requires you to include evidence that you have reviewed that the entries on the course outline of record (CurrlQunet format) are appropriate and complete.

PROGRAM OUTCOMES, ASSESSMENT AND IMPROVEMENTS

A. Attach or insert the assessment calendar for your program for the next program review cycle.

Performing Arts Division
Assessment Calendar

F 24

DRA 201
DRA 209
MUS 204b
MUS 205b
MUS 212
MUS 238
MUS 233
MUS 234
MUS 270/271

S 25

DRA 248, 262, 263, 264
DRA 207
MUS 204c
MUS 205c
MUS 223
MUS 225
MUS 228
MUS 231
MUS 237
MUS 244A
MUS 245

F 25

DRA 211
DRA 214
MUS 224A, MUS 224B
MUS 232, MUS 232A
MUS 235
MUS 236
MUS 240

S 26

DRA 200
DRA 240, 241, 242, 243
DRA 236
MUS 201
MUS 204a
MUS 205a
MUS 210
MUS 222
MUS 220

MUS 241
MUS 244B
MUS 258/259
MUS 229

F 26

DRA 201
DRA 209
MUS 204b
MUS 205b
MUS 211
MUS 212
MUS 238
MUS 233
MUS 234
MUS 270/271

S 27

DRA 248, 262, 263, 264
DRA 207
MUS 204c
MUS 205c
MUS 223
MUS 225
MUS 228
MUS 231
MUS 237
MUS 245
MUS 244A
MUS 257
MUS 227

S 24

DRA 211
DRA 214
MUS 232, MUS 232A
MUS 235
MUS 236
MUS 240
MUS 241
MUS 244B
MUS 258/259

- B. Have you completed all course assessments in eLumen? If no, explain why you were unable to do so during this program review cycle and what plan(s) exist for completing this in the next program review cycle.

yes

- C. Include the most recent "PLO Summary Map by Course" from eLumen which shows the Course-level SLOs mapped to the Program-level SLOs.

Cuesta College			
PLO Summary Map by Course/Context			
Map Origin: AAT_THTR_ART			
Map Target: AAT_THTR_ART			
SLOs	AAT_THTR_ART		
	Demonstrate acting techniques in a performance setting.	Demonstrate a fundamental knowledge in core theatre elements including Acting, Technical Theatre, and Theatre History.	Exhibit fundamental knowledge of play structure and analysis.
DRA200			
Formulate a greater comprehension and satisfaction when reading a culturally significant performance text.	X	X	
Discover the patterns common to most, if not all, dramatic storytelling across cultures.		X	X
Practice applying an analytical framework to a selection of a culturally significant play.	X	X	
Write both personally and academically about the world of drama.			X
Compose a creative and analytical response to a culturally significant play.	X		X
DRA207			
Analyze and evaluate the nature of theatre and its role in society through history.		X	X
Assess the historical, artistic, social, and philosophical context in which theatre exists.	X	X	X
Critically analyze dramatic literature and performances of the past and present.		X	X
Identify and evaluate historical components in production.	X	X	X
Propose alternative solutions to theatrical production situations.	X	X	X
Appreciate viewing theatre as an art form.		X	X
	0	0	0

D. Include the most recent "ILO Summary Map by Course" from eLumen that shows the Course-level SLOs mapped to the Institutional Learning Outcomes.

Cuesta College														
ILO Summary Map by Course/Context														
Map Origin: AAT_THTR_ART														
Map Target: AAT_THTR_ART														
SLOs	AAT_THTR_ART													
	Demonstrate acting techniques in a performance setting.	Demonstrate a fundamental knowledge in core theatre elements including Acting, Technical Theatre, and Theatre History.	Exhibit fundamental knowledge of play structure and analysis.	Demonstrate a fundamental knowledge of play structure and analysis.	Demonstrate a fundamental knowledge of play structure and analysis.	Demonstrate a fundamental knowledge of play structure and analysis.	Demonstrate a fundamental knowledge of play structure and analysis.	Demonstrate a fundamental knowledge of play structure and analysis.	Demonstrate a fundamental knowledge of play structure and analysis.	Demonstrate a fundamental knowledge of play structure and analysis.	Demonstrate a fundamental knowledge of play structure and analysis.	Demonstrate a fundamental knowledge of play structure and analysis.	Demonstrate a fundamental knowledge of play structure and analysis.	Demonstrate a fundamental knowledge of play structure and analysis.
DRA200														
Formulate a greater comprehension and satisfaction when reading a culturally significant performance text.	X	X												
Discover the patterns common to most, if not all, dramatic storytelling across cultures.		X	X											
Practice applying an analytical framework to a selection of a culturally significant play.	X	X												
Write both personally and academically about the world of drama.														X
Compose a creative and analytical response to a culturally significant play.	X													X
DRA207														
Analyze and evaluate the nature of theatre and its role in society through history.		X	X											X
Assess the historical, artistic, social, and philosophical context in which theatre exists.	X	X	X											X
Critically analyze dramatic literature and performances of the past and present.		X	X											X
Identify and evaluate historical components in production.	X	X	X											X
Propose alternative solutions to theatrical production situations.	X	X	X											X
Appreciate viewing theatre as an art form.		X	X											X
	0	0	0											0

E. Highlight changes made at the course or program level that have resulted from SLO assessment. Please include the evidence of dialog that prompted these changes.

We started our Technical Theatre Certificate Program in Fall 2023. We will be writing a Business Class next year to add into this Certificate. We have received a large Strong Workforce funding grant to get this new Certificate off the ground. The money has been, and will continue to be spent on new technology to augment our resources to ensure our students are workforce ready. Most of our classes are now back to their pre-pandemic modality. We are moving our play production class to the evening to improve access and equity.

Thanks to SWP, CARES, HEERF, Foundation, and Lottery funds we have been able to fund many projects, build our Scene Shop, Costume shop and production needs.

In 2022 we purchased a major LED upgrade for the CPAC (HEERF expenditure of \$120,000 LED lighting that covered 1/5th of the total project need). In 2023 we received 40,000 dollars in funding to support our needs of CNC router table and accessories, a 3D Printer and supplies and a Truss system.

We continue to receive funding from the Cuesta College Foundation for costumes and other production needs.

All of the above purchases, upgrades, and scheduling changes are the result of SLO Assessment. Faculty discussed impediments to learning, and needed improvements in various Division and small group meetings.

- F. Identify and describe any budget or funding requests that are related to student learning outcome assessment results. If applicable, be sure to include requests in the [Resource Plan Worksheet](#) and review the [Resource Allocation Rubric](#).

The biggest need, that is creating issues with student retention is staffing. As of Spring 2024 our students no longer have access to the building unless they are in a class. Since we do not have a Technical Coordinator on site, students are no longer able to access sewing machines, and shop tools to complete projects. .

We are in need of a shipping container for storage of our props to ensure we are able to keep props for future productions rather than wasting valuable resources buying new props due to lack of storage.

We need an awning to be constructed over our steel storage. At present steel is exposed to rain and is putting the metal at risk of deterioration.

We need air run from above (ceiling) with retractable reels in the scene shop. **This will eliminate hoses on the ground and the dangers associated.

We need air run for plasma cutter near the 220 outlet.

We need 4 welding gas cylinders and a OSHA certified cylinder locker for safety.

We need 2 more projectors to match the two new ones with short throw lenses, a second medium throw with a schedule 40 pipe and a second Vertex player to add more outputs to the system.

Everything is noted on the resource plan worksheet.

PROGRAM DEVELOPMENT

Indicate how the program supports efforts to achieve any of the following:

- A. Institutional Goals and Objectives

See pages 4 – 7 in this document.

B. Institutional Learning Outcomes

See pages 4 – 7 in this document.

C. Program outcomes

Indicate any anticipated changes in the following areas:

1. Curriculum and scheduling

Our Theatre Tech classes have been combined now to create a Theatre Tech CTE program. The first cohort of this program will graduate this spring.

We are constantly asking students about scheduling issues and comparing like programs to assess what time schedules work best for our target students.

In the Fall 2024 our class schedule will be modified in response to discussions with the Counselling Department, students, and faculty. Our goal is to provide access to our students not to adapt schedule for faculty desires.

2. Support services to promote success, persistence and retention

We look forward to working with the Student Success Teams in this area. Our Division Chair is on the SST committee, and the mission, goals and activities are still in process.

We continue to maintain our Drama pantry for hungry students.

We are attempting to navigate some issues with our Federal Work Study Program and our students' access to classrooms and work spaces.

3. Facilities needs

Another shipping container for storage – see annual resource plan

4. Staffing needs/projections

We need a new Technical Coordinator for the Theatre Program. We have a number of classes that are scheduled to be offered in the fall and we do not as of yet have faculty to teach the classes.

Lastly, address any changes in strategy in response to the predicted budget and FTES target for the next program review cycle.

We are confident we can increase our FTES as local drama programs grow back from the pandemic. We are writing a grant for funding to support PR, we have motivated faculty who recruit at local schools, we have talented faculty who are prominent in the public eye through our high profile performances. Based on new funding predictions and models, we may have to cut back on some offerings if new efficiency targets are established. Our dedication to recruiting at local high schools is unwavering.

END NOTES

If applicable, you may attach additional documents or information, such as awards, grants, letters, samples, lists of students working in the field, etc.

After completing and submitting this document, please complete the **Overall Program Strength and Ongoing Viability Assessment** with your Dean before **May 3, 2024**.

SIGNATURE PAGE

Faculty, Director(s), Manager(s), and/or Staff Associated with the Program

Instructional Programs: All full-time faculty in the program must sign this form. If needed, provide an extra signature line for each additional full-time faculty member in the program. If there is no full-time faculty associated with the program, then the part-time faculty in the program should sign. If applicable, please indicate lead faculty member for program after printing his/her name.

Instructional Programs: All full-time director(s), managers, faculty and/or classified staff in the program must sign this form. (More signature lines may be added as needed.)

John Knutson  Apr 9, 2024

Division Chair/Director Name	Signature	Date
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bree Valle  Apr 3, 2024

Name	Signature	Date
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Barbara Abbott  Apr 7, 2024

Name	Signature	Date
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Brian Williams  Apr 9, 2024

Name	Signature	Date
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Name	Signature	Date
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Name	Signature	Date
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Name	Signature	Date
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SUPPLEMENTAL DOCUMENTS

FACULTY HIRING PRIORITIZATION INFORMATION (If Applicable)

If your program requested a faculty position for consideration, please attach or embed the following worksheets that were presented to the College Council. The guidelines for faculty prioritization can be found here: [Faculty Prioritization Process Handbook](#)

APPLICABLE SIGNATURES:

Vice President/Dean **Date**

Division Chair/Director/Designee **Date**

Other (when applicable) **Date**

The above-signed individuals have read and discussed this review. The Director/Coordinator, Faculty, and staff in the program involved in the preparation of the CPPR acknowledge the receipt of a copy of the Vice President/Dean’s narrative analysis. The signatures do not necessarily signify agreement.












DRA_CPPR_2024


Final Audit Report


2024-04-09


Created:	2024-04-03
By:	Emily Hinkle (emily_hinkle@cuesta.edu)
Status:	Signed
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