

**COMPTON EDUCATIONAL CENTER  
PROGRAM AND PLANNING REVIEW  
THEATRE ARTS PROGRAM/DEPARTMENT  
2009**

**prepared by**

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**submitted to**

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### **NOTES ON REVIEW (p. 96)**

# 1. Overview of Theatre Program/Department

## a. Program/department description

**Characteristics:** The Compton Center Studio Theatre Program is a small, two-person department of one full-time certificated and one full-time classified; a highly structured student worker crew is assembled each year, trained in various program jobs and functions, and employed to flesh out the severely understaffed program. The Department mounts three to four productions each year, including a summer show. The presentations range from full productions to one-act plays. The Department prides itself on stimulating, encouraging, and producing original work reflective of our clientele and community.

**Overview:** Established in September of 1972, The Compton College (through 2005) and now El Camino College Center Theater Arts Program and Department has functioned as a “full-service” unit: a comprehensive course curriculum served the College, and, with the El Camino College curricula, continues to support the program and department with no major curricular changes or adjustments after the partnership. The program supports an active production schedule of at least three presentations per year. (*See Appendix A--list of productions that precisely identifies the date/year of each production; and, representative production program*) Original work (*The Diner Dialogues*), touring productions (*Manhood/Womanhood*), multi-discipline presentations (*In the Hands of Poets*), field trips (Hollywood studios and UCLA), ACTF participation (*Two Trains Running*, currently entered this Fall), and the like--all these and more make up day-to-day theater program/department activities and provide a broad platform of opportunities for students to achieve varied goals and interests—pre-professional training, preparation for transfer to a University theater department, production participation, general interest.... Special to the department is its family atmosphere; matriculated students regularly visit and/or return to further participate in productions just to maintain the supportive and positive relationships fostered in the department, as well as to continue to perform and learn.

The Program has struggled without a proper theatre space since 1999, when the Program Head obtained seed money for a renovation of the Y97 Little Theatre and applied the money to an architect and demolition with the expectation that the school would come forward with the monies promised in the Grant the program Head obtained from Edison International. Subsequent non-existent budgets, lost requisitions, and an habitual lack of support and understanding of the program and its clientele have contracted the program involuntarily; partnership adjustments and recent budget strictures have also limited growth funds. The two department personnel have pressed to better the situation in every venue, including submitting carefully constructed and documented program and planning documents on a yearly basis. Those various documents are on file in the Dean's offices; two are included in this report (*See Appendix B--Santa Monica evaluation and Appendix C1/C2--previous program reviews*).

The Santa Monica College review points out the need for the institution to more actively support and grow the program in terms of a realistic budget, and further addresses the intense need for an appropriate theatre space. In her report of 3/25/08 (*Appendix B--Santa Monica Report*), Perviz Sawoski, Santa Monica College Theatre Faculty Member and Program Evaluator/Consultant for the ECC CEC Theatre Program/Department, immediately detected and then highlighted the glaring needs of the program and the attendant lack of institutional support. Sawoski states that

*I observed an "Introduction to Acting" class and had a very fruitful and long meeting immediately after. My greatest observation was that Dr. Van Niel is doing a good job under very difficult circumstances. Their facilities are very poor (see below), and support from the administration at Compton as well as from the El Camino administration is minimal.*

The web-based review submitted by the program head in 2004 identifies several priorities that subsequent PPR's consistently continued to highlight: 1. need for the theatre renovation to be completed; 2, need for a stable budget to support productions and meet equipment needs; 3, capital requests for computers, lighting, and sound equipment in the technology area; 4, re-classification of the instructional associate to theatre manager/technical director; 5, re-working of the entire Y-area to gain storage for the program. None of these recommendations have yet been met. (*See the web-based review in pdf addendum or hard copy*)

With the advent of more sympathetic and visionary administrators on campus, as well as with significant recruiting efforts, some support has appeared and enrollment has been increasing in typical classes such as Drama Appreciation and Introduction to Acting; however, enrollment remains limited in the elective level classes such as the production sequences. Added to this problem is the fact that the space being utilized for productions cannot hold larger casts. Schedule management indicated the need to offer two rather than just one section of the popular Introduction to Theatre (Theatre 8) each semester, and that has been instituted as of Fall, 2009. Also, only one Acting class will be offered each semester, rather than two. An exploration of possible evening offerings should include additional evening non-production oriented classes; to date, the evening classes have been dedicated to the production sequences only.

The Theatre 70/72 sequences cannot serve 15-20 students as productions in our smaller venues include small casts of 5-8: 10 students is a maximum appropriate amount. Second, the Theatre 97 sequence includes training on power tools and support of smaller shows, so 10-12 students is a maximum safe amount Third, the 70/72 and 97 production classes allow us to do productions: canceling the classes is tantamount to canceling the productions, an action that just cannot be considered since productions are a planned, centering, and essential part of the program. It should also be noted that the larger enrollments in the traditional Theatre 1 and Theatre 8 classes offset the smaller production class tendencies, and the production classes need to "protected." Key to the success of the program is the ongoing production schedule to which the department personnel continue to commit--no matter what the lackluster level of support may have been in the past.

**Strengths:** Obvious strengths in the program will help the program improve FTES--

1. The dedication, hard-work, and refusal to fail displayed by both department personnel, as well as the extremely high levels of skill and synchronicity both individuals routinely display as both theoreticians and practitioners of the discipline, is a state of being that has always obtained. The Head is a Stanford PhD with strong professional credentials; the Technician has over thirty years of experience in Theatre as well as forty years of experience teaching and practicing karate. The contributions of the latter include production fight choreography as well as weapons master functions. Comparatively speaking, the two CEC theatre personnel together fulfill the jobs of between six and ten other full-time staff members on a continuous basis (ECC has at least eight full-time classified on board as designers, carpenters, master electricians, crew, and the like; Cypress and Cerritos have at least six support personnel each--and all three often hire in designers from Cal Arts or other grad schools to buttress particular shows).

2. The presence of the program since its creation by the current Head in September of 1972 is a signpost of respect and honor known by the clientele community as well as the professional theatre community. Dr. Van Niel has received a Kennedy Center award from the American College Theatre Association for dedicated service in leading a small department, and adjudicators for Festival entries as well as other program reviewers sense the program's strength and purpose. In the Santa Monica report (*See Appendix B--Santa Monica evaluation of Fall, 2008*), Perviz Sawoski points out that

*Dr. Pieter Van Niel is one of the senior-most members within the Compton Center faculty. He has been teaching since 1972. He is proactive in numerous areas including Planning and Program Review, Facilities Planning, Curriculum Development and was instrumental in the formation of the Division of Creative, Performing and Technological Arts. His classes and programs are learning-community oriented.*

*I do not think Dr. Van Niel needs help in faculty development as much as he needs support systems to carry out the work of the department. He is self-motivated, and has devoted a major portion of his working life to the development and betterment of this community. Through his teaching he is introducing his students to new ideas and world views in the field of theatre. He truly cares about the students, their learning and their future in the field.*

3. The strong reputation of the program and its approaches in the educational and professional communities often serve as models for other programs. The Northern Arizona University Theater Program accepts our students without audition and with full scholarships upon application, a situation resulting from ACTF presentations and subsequent matriculation of two students through the Arizona program. Major students have gone on to attend Cal State Dominguez, USC, University of California, Riverside, and the like, as well as to enter professional ranks as actors, camerapersons, and the like.

4. The smaller classes provide a safe, constructive, and friendly environment where students immediately feel comfortable and secure; learning can be more intense and progress tends to be remarkable and consistent, in particular with the majors. Great grand-children now come into the program on the recommendation of the grandparents and parents who have participated in some way with the program. One of those students has already starred in a show, declared as a major, and is now working in the tech class to support the next show. His Grandmother has been to all our shows, and, like her son, appreciates its presence and function in the community.

5. The program paperwork is of a consistently high quality, with statements of approach and principle that guide the students and teachers alike. Students receive a structured sequence of training based on a system developed over forty years by the Head; they also receive firm grounding in the basic elements of theatre (see Sawoski quote above) as well as a sense of the spiritual and uplifting quality of the discipline.

6. A perfect safety record based on sound procedures and safety manuals developed by department personnel—not once accident in the last thirty-eight years--continues to obtain.

7. A steady stream of productions continues to delight the community and campus.

**Weaknesses:** The program’s weaknesses stem primarily from a lack of institutional response to intense needs as well as to the lack of an appropriate theatre space for the last decade.

1. The lack of a theater space because of the incomplete renovation project—since 1999, the department has had no place to prosecute its program. Again (*Ibid*), Sawoski asserts that

*The theatre classroom which is shared with music is also their performance space. Their theatre building was demolished several years ago with the understanding that it would be rebuilt with grant money already obtained by Dr. Van Niel as well as matching funds from the college. Apparently the building was never built. The current class/ performance space is extremely small and not well maintained. The potential of making a profit from ticket sales doesn’t exist due to lack of audience space. It would cost 1.5 million to build the Little Theatre building.*

2. The unfortunate tendency of all College administrations to look for “easy” cuts and ignore or marginalize arts programs, rather than value and support these vital offerings.

3. FTES growth that appears in two or three traditional classes rather than in the limited production sequences; and, a limited choice of classes since only three fit in the IGETSE and CSU patterns. Sawoski (*Ibid*) comments that

*I also get a sense that the Compton administration is less than supportive of this program. This is possibly due to a drop in FTES. As Dr. Van Niel, explained and I observed first hand, FTES is not the only means to measure the success of a department and its students. Perhaps if the department received financial and facilities support from the administration, the FTES would improve.*

4. Until 2009-10, literally no budget at all has existed since the State intervention; occasional minor production expenses have only been gained with major campaigns for money that should already be in place. Sawoski (*Ibid*) further points out that

*The budget for their productions is minimal. Capital is also needed to bring equipment and facilities up to an acceptable standard. Please refer to the budget recommendations in the hard-copy program review.*

5. Habitual understaffing student workers must attempt to fill will continue for some time.

6. The lack of a defined stagecraft and technical theatre program and instructor: presently, training in the area happens informally with the student workers and the lack continues to be a giant hole in the program. Lack of FTES makes adding such a position nearly impossible in the near future. Sawoski (*Ibid*) emphatically states that the stagecraft position is an intense need:

*They are in dire need of a new stagecraft faculty position. They have an extremely qualified and brilliant “instructional assistant” Timothy Stewart who has been working there for a very long time and is indeed their de facto technical director, basically working out of class.*

7. A slow build-up of audiences since the partnership is only recently seeing typical attendance averaging fifty audience members per night in the Y-82 space that seats sixty-five or seventy at best. When we are back in the theatre, our audience potential will be 150-175 seats, and a careful build-up of audience lists and season subscriptions will be undertaken at that time.

8. Severe lacks in needed equipment, especially in technology, inhibits teaching topics as well as production opportunities. This lack of expenditures in capital equipment is apparent in all programs, and the current set of program reviews emphasize this central theme within the specifics of the respective programs. For instance, Chemistry cannot teach lab courses without the needed microscopes that are initially expensive (\$15,000.00); similarly, we need lighting, audio, and computer equipment necessary to our function (\$25,000.). Other theatre programs such as ECC's include a significant standard budget for equipment purchase, updating, and replacement that we have never enjoyed. Again, Sawoski notes (*Ibid*),

*The budget for their productions is minimal. Capital is also needed to bring equipment and facilities up to an acceptable standard.*

### **b. Degrees/certificates offered**

The Center Theatre Program/Department offers the El Camino pre-major sequence of courses that result in an A.A. degree for matriculated majors. We offer no certificates at this time. We do intend to offer a stagecraft certificate once we have a stagecraft person on board. A certificate in acting our directing really would not jibe with consistent practices: unless the program is specifically a pre-professional training platform, the A.A. degree is sufficient.

### **c. Status of previous recommendations**

This report follows through with previous yearly submissions from 2003 until the present (*See Appendix C--Previous PPR's and hard copy reports in Dean's file*) and is consistent with previous recommendations in reference to facilities, staffing, budget, and capital expenses. However, two significant shifts have occurred in long range planning for facilities and staffing that have caused a re-examination: first, to emphasize revitalization of current Y area facilities rather than concentration on a large future performing arts complex; second, to put on hold the stagecraft instructor position and attempt to build that part of the program with an adjunct.

Facilities. The long-range planning that included a future Performing Arts Complex has been shelved for all intensive purposes: we are no longer in the mix at the State level, and any movement toward such a facility will probably not see fruition for at least ten to fifteen years. Therefore, previous plans to renovate and expand the Y area buildings will now re-emerge as an appropriate strategy. This report highlights those plans, in particular since the planned renovation of the Y-97 Little Theatre on hold for the last ten years stands as a linchpin for the budget-sensible improvement of the entire Y area. (*See Appendix D--Memorandum of Concern for the Y Area Facilities and attached phase-identified schematic--schematic is hard copy only*)

Strong emphasis should be placed on the multi-use nature of the renovated theatre as well as the Y-area spaces that need to be refurbished. Arts facilities serve all presentational functions including campus meetings, large lectures, off-campus presentations brought on campus, and the like.

Staffing. As noted, external job surveys and internal student surveys indicate that previous recommendations to move toward the hiring of a full-time stagecraft instructor should be shelved, at least for the immediate future. It appears that the program should focus on the more job-intensive and open-ended area of producing/directing. Therefore, staffing requests for a full-time certificated stagecraft teacher in the future (still necessary to the program) should be expanded to include plans to supplement the classified staffing in two ways: first, move the current Instructional Assistant to the position of Technical Director/Theater Manager through re-classification; second, fill the then vacant Instructional Assistant position with a new person. Also, aggressive advertisement and recruiting for an adjunct stagecraft instructor needs to be seriously undertaken with formal interviews in order to identify someone who might build the program; moreover, some additional stipend beyond the adjunct salary should be considered. Further analysis appears in later sections of this report. (*See the embedded surveys in section 7 of this report; See also Sawoski comments quoted in first section of this report*)

Overarching Need. The spine of this report--that the only performing space on campus (The Little Theatre) has been out of operation for the last ten years and the planned renovation delayed over and over--demands immediate completion of the project. Currently, essentially passed by DSA and ready for bid, the renovation must be completed in order for any realistic appraisal of

the program to obtain. All past Facilities Plans, Academic Senate resolutions, and planning documents have placed this need and Y area needs at the top of Facilities needs. (*See Appendix E--Resolutions of the CEC Faculty Council*)

The other major need is the placement of a stable, expected budget that will support the program: its three to four productions during the year, the various standard needs for replenishment of lumber, paint, and other supplies; purchasing of tools and power tools; technology equipment purchases and replacements; and, the like. (*See Budget Discussions and Appendix F*)

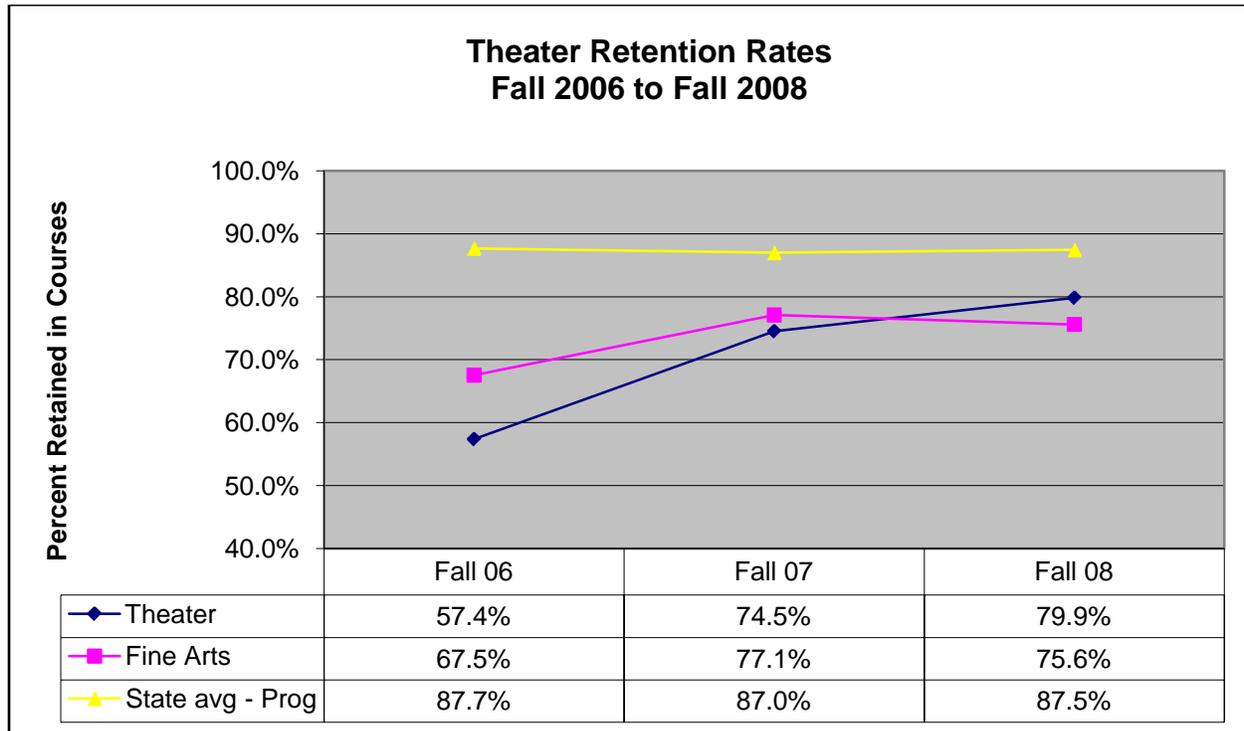
Previous recommendations. The following previous recommendations need to be instituted:

1. Bid, contract, and complete renovation of Y97 (Little Theatre) as per plans.
2. Establish and maintain a realistic budget that rolls over year by year, is overseen by the program/department Head, and that includes capital expenditure to replace and expand non-existent or meager equipment budgets. (*See Appendix F--proposed realistic budget*)
3. Re-classify current Instructional Associate to Technical Director/Theatre Manager; replace the Instructional Associate position with a newly hired full-time Instructional Assistant.
4. Continue to advertise and search for a stagecraft adjunct to buttress that part of the program and help build course offerings and presence as a career path in technical theatre.
5. Establish a 2+2+2 program to matriculate worthy and talented high school students to two or three chosen area Colleges/Universities and gain their excess students to our enrollment.
6. Add American Ethnic Theatre course, Playwriting course, and Stage Management course to the curricula.
7. Continue to distribute new theatre brochures in all recruiting opportunities.
8. Accomplish the various Y area needed improvements in order to serve not only theatre, but also art, dance, and music.

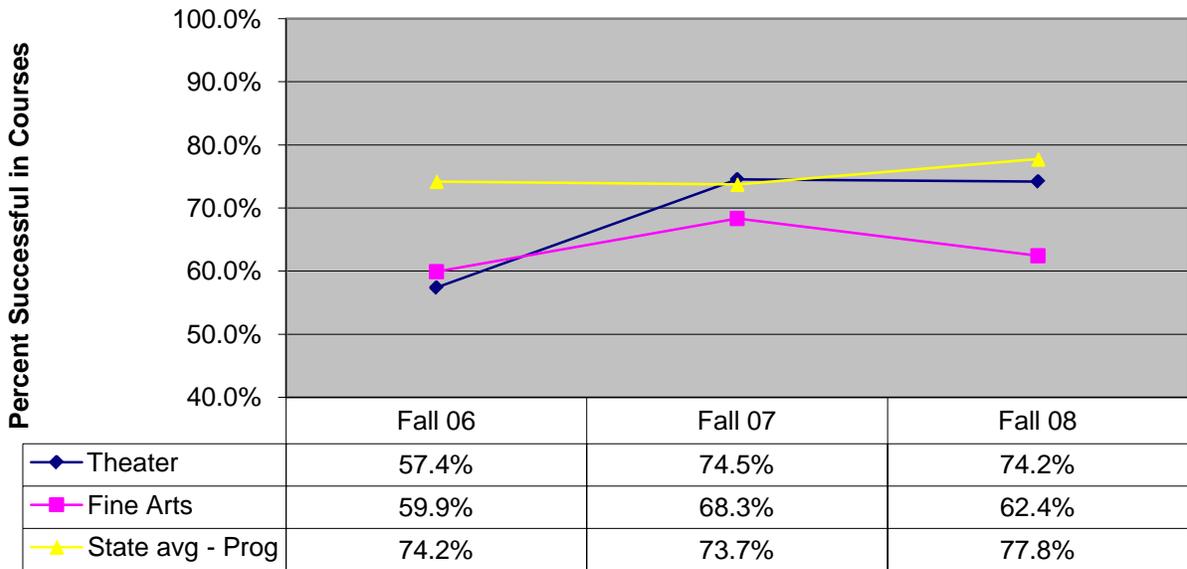
Student success can be directly attributed to positive learning environments, and the proposed Y area changes continue to suggest economical and reachable improvements to directly and indirectly benefit our students. A refurbished Band Room will support quality recitals (the present state of the Band Room represents a severely disadvantaged school inappropriate for the excellence of the arts programs here). A Japanese garden will serve a place of meditation and audience gathering--appropriate to that which arts learning and activities are about. Refurbished dressing rooms will provide appropriate space for performers and guest artists. Reworked vacant boiler room spaces as storage will provide space to store set pieces and props--space that is presently non-existent. Installing gates at the entry points will enhance area security and define the spaces as part of an arts complex rather than a series of disjointed rooms. (*See the schematic in appendices with phase-ins of each Y area need--hard copy only in theatre offices*).

## 2. Analysis of Institutional Research Data

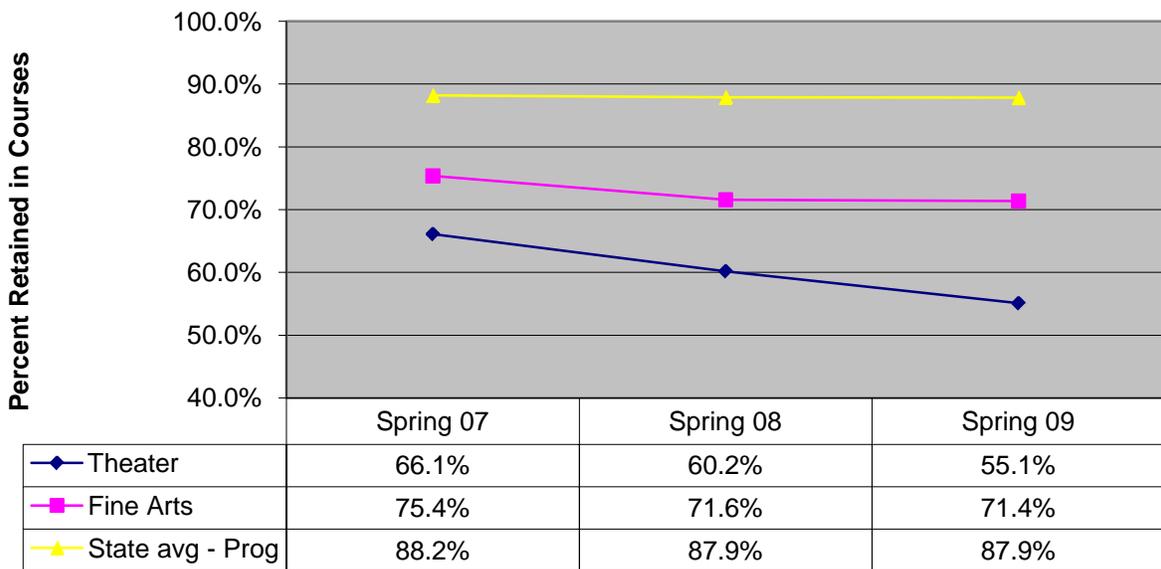
### a. Course grade distribution, success, retention rates

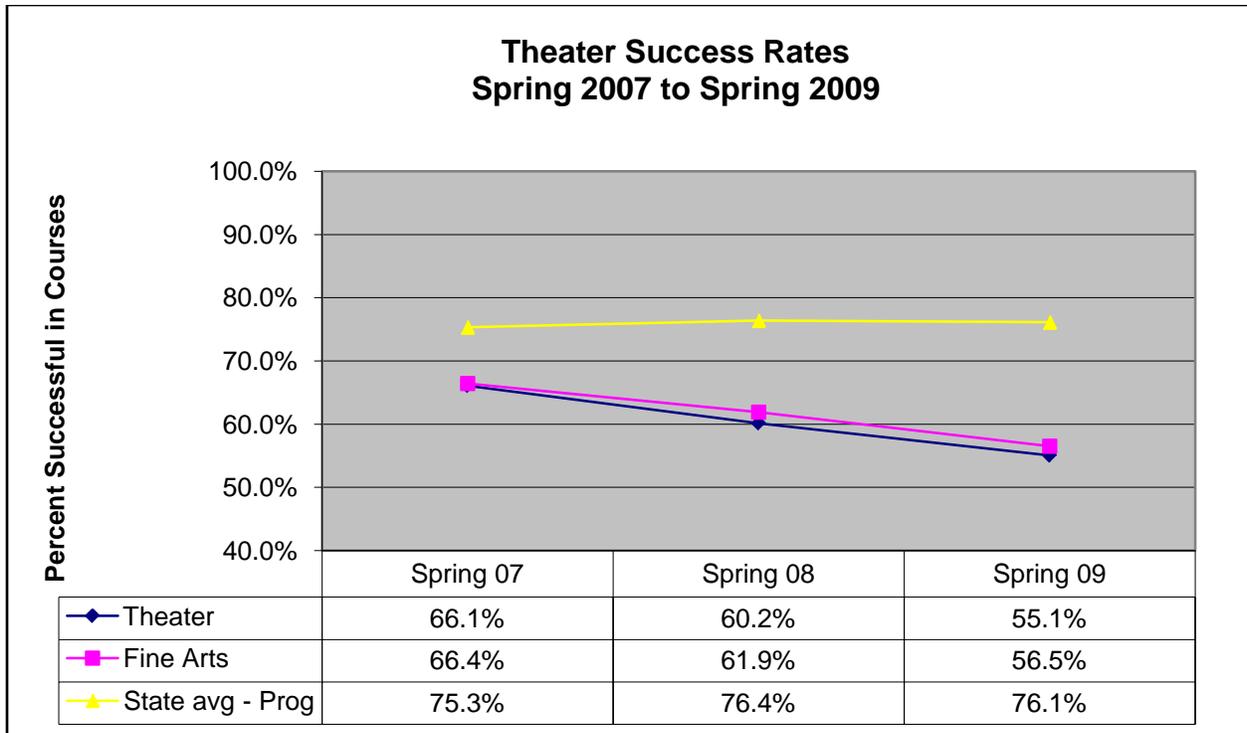


### Theater Success Rates Fall 2006 to Fall 2008



### Theater Retention Rates Spring 2007 to Spring 2009



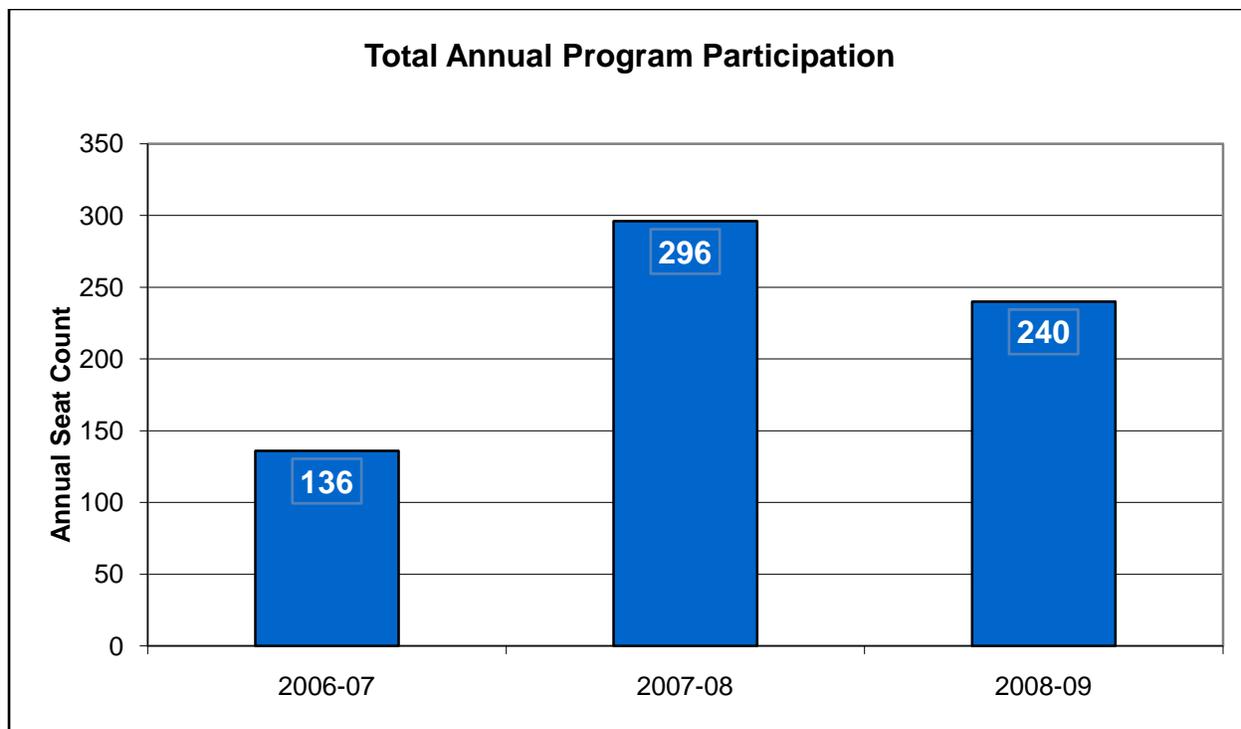


**Analysis follows on next page**

Fall 2006/7/8 retention rates improved dramatically, with 79.9% being 4.3% above the Fine Arts average; however, the State average of 87.4% is still a goal to be reached. Spring 2007/8/9 retention dropped strongly (66.1% to 55.1%--below the Fine Arts drop (75.4% to 71.4%) and far below State averages of 87.5%. Schedule management should turn this around.

Fall 2006/7/8 student success rates exceeded Fine Arts averages and almost matched State averages. Theatre went from 57.4% to 74.5% to 74.2%; Fine Arts topped at 62.4%; the State topped at 77.8%. However, Spring 2007/8/9 student success rates went from 66.1% to 55.1%; Fine Arts matched the decline with 66.4% to 56.5%; both fell below the State decline from 79.3% to 76.1%. This reflects the general Spring trend of less enrollment and less motivated students that is a battle still being fought here. We believe that a more major production in the Spring will excite students as the traditional major Fall productions do, and we have designed our budget to support that plan.

**b. Enrollment statistics with section/seat counts, fill rates (go to following page for chart and analysis)**



The increasing seat count between 2006-7 (136) and 2007-8 (296) is encouraging. We offered less sections during the 2008-9 school year as we applied firmer schedule management, with a result of 56 less seats to 240. However, in Fall of 2009, we offered an extra section of Theatre 1 and did not offer a second acting class: enrollments have increased, with a seat count at present of over 120 for the semester. We believe a yearly seat count of 250 is probably realistic until such time as we get our theatre back from the renovation.

**c. Improvement rates (if applicable)**

Not applicable.

**d. Recommendations (if applicable)**

1. Continue to schedule manage and add Theatre 1 classes, perhaps on Saturdays.
2. Continue to recruit and distribute theater brochures.
3. Add evening classes that are traditional and not production oriented (Theatre 1 and 8).
4. Expand curricula with an American Ethnic Studies class.
5. Strengthen ties with Cal State Dominguez in order to receive students their enrollment limits cannot serve.

### **3. Curriculum--Course, Content, and Articulation**

#### **a. Courses not reviewed in the last 5 years**

All active theater courses have been reviewed by ECC and CEC personnel.

#### **b. Specific timeline for submission of out-of-compliance courses to the College Curriculum Committee for updating and review.**

Currently in process during Fall, 2009.

#### **c. Course additions to current course offerings with explanations**

Currently in process. The American Ethnic Theatre course will provide students with another transfer-level course appropriate to our clientele; the Playwriting course, possibly being developed in concert with the ECC Telecommunications Department; Stage Management and Costume Design courses will help add specialized areas of interest to our students.

#### **d. Course deletions from current course offerings with explanations**

See El Camino Theatre PPR.

#### **e. Concerns and explanations regarding department/program's courses and their articulation.**

Continued re-examination of courses, including catalogue descriptions (see Theatre 97). The planned courses (Ethnic Theatre, etc.) will need to be articulated as transfer-level offerings.

#### **f. Recommendations (where applicable)**

Continue course review where appropriate; add Ethnic American Theatre, Playwriting, and Stage Management courses to curricula; further define departmental SLO's.

Survey students in Fall, 2010, to analyze what additional courses they would like to see offered. In particular, add improvisation and directing as 8 week courses if enrollment allows.

Firm up a 2+2 or other informal agreement with Cal State Dominguez and one or two other area Universities, with an eye toward offering the standard, transferrable Theatre 1 (Intro to Theatre), Theatre 8 (Intro to Acting), and Theatre 4 (Dramatic Literature) as Compton Center options for their overflow students.

Develop a series of linked classes with CEC English and History courses in order to create some thematic and inter-disciplinary offerings in the learning community mode.

## **4. Student Learning Outcomes**

### **a. SLO's for each course in the discipline**

**Theatre 1-- List and Define the Theater Basics: origins, eras, elements, areas, and vocational opportunities.**

**Theatre 4--** The student will analyze, describe, explore, and apply theoretical critical approaches to various world theater representative play scripts.

**Theatre 8--** Through improvisations, monologues, and mini-scenes, demonstrate and apply the beginning elements of the acting process based on psychological and contemporary approaches.

**Theatre 14A--** Through improvisations, monologues, and short scenes, demonstrate and apply a personal acting process based on historical, Aristotelean, psychological, and contemporary approaches.

**Theatre 70/72--** Explore, create, and perform a character before live audiences.

**Theatre 74--** In a workshop setting, the student will refine his/her personal instrument while presenting a product as a designer, director, actor, or crew member.

**Theatre 75--** Refine your personal acting, singing, and movement/dancing process.

**Theatre 97--** Construct and/or effect set, lighting, properties, makeup or costume designs; and/or, fulfill and perform the running crew duties of property, costume, makeup, and stage management positions in a production context.

**Other Theatre classes in the technical sequences are not presently taught at CEC and can be found in the ECC theatre planning document.**

### **b. Courses with assessments**

Assessments are in progress for Theatre 1, 4, 8, 14A, 70/72, 75, 97 as offered at Compton Center. The assessments include success rates for students passing traditional courses.

Production classes include audience assessment surveys given at the Center as well as informal discussions held each Friday night of each Center production.

### **c. Description of changes resulting from assessment of the courses**

As soon as feasible with a renovated facility, the Center program needs to embark on producing musicals, as strong interest is evident for such in the student surveys. When FTES improves, offering directing courses in concert with some of the production classes will support student interest in producing/directing; however, any such offerings will have to be "protected" classes just as the production classes should be protected.

#### **d. Program certificate and degree SLO's and manner of assessment**

The Center Theatre program follows the two overarching outcome statements formulated in collaboration with the El Camino full time theatre faculty members, as follows:

##### **ECCCC Studio Theatre Program Overarching Outcomes**

1. Prepare the student to demonstrate, by direct and indirect evaluation models, a standards-based appreciation of theatre in play script and production modes, including: fundamental critical elements; varying approaches to acting and design; critical acumen in evaluating and dissecting the theatre literary canon; historical perspectives.
2. Develop and promote a highly diverse schedule of theatre productions and presentations that will bring in expanded audiences for both campuses, the members of which will be invited to participate actively in the theatre programs/departments as students and/or actors as well as theoreticians and observers.

Each particular course also has a constructed overarching outcome as well as course outcomes.

In addition, the Center Theatre program features an outcome set designed to assess student success in learning key concepts important to the discipline and to the approach espoused by the Center program, as follows:

##### **ECC Compton Center Studio Theater Program/Department Student Learning Outcomes**

1. In a department-wide exam, as well as a series of build-up quizzes, theater students will list, define, and discuss the basic jargon of theater, including essays vis-a-vis the ways in which culture and history interacts with theater language.
2. In a department-wide exam, as well as a series of build-up quizzes, theater students will list, define, analytically explore, and discuss theoretical approaches and genres of theater, as well as major acting approaches, in addition to the origins of theater and drama.
3. In essays and oral presentations, theater students will apply analytical and critical techniques of structuralism, archetypal criticism, self/other character analysis, Freudian and other modern critical approaches, and explication de texte--all in examining representative play scripts from various eras and genres of world theater.
4. Before juried panels and various audiences, students will present monologues, dialogues, scenes, productions, and other material while developing, exploring, and participating in character creation, even while relating chosen pieces to the eras and cultures from which the works flow.
5. In class participation and exercises, students will work collaboratively to present scene work and projects to the learning communities--such work to be attached to historical as well as psychological explorations of theater.

6. Through presentation and production collaboration and participation, theater students will demonstrate and apply basic technical skills of stagecraft and design, in scene, one-act and full production modes.
7. Students will list, explain, and discuss the Aristotelian elements of theater through the presentation of scene work and the discussion of various plays.
8. In a series of build-up quizzes, exams, oral and written presentations, and self-evaluative exercises, students will define, explain, and discuss the principles of Stanislavski, Hagen, Spolin, and Van Niel, and emerging contemporary approaches to theater, even as they integrate those principles into their personal instrument and measure that integration regularly.
9. More advanced students will peer-teach and model the principles of reality-based theater, while modeling the qualities and attributes of a Compton Center Theater Student, in course work, scene work, and productions.
10. Presented before a juried panel, matriculating students in major and certificate programs shall present and defend a written and oral comprehensive project that will include analysis, discussion, and presentation of SLO's 1-9 above as they relate to the project.

**All mission, outcome, and program definition statements appear in all syllabi and other published written matter relevant to the program/department. (See Appendix G--sample syllabus)**

**e. Results of the assessments**

Assessments are in process during the coming year. The Center relies on student satisfaction surveys habitually given at the end of each course; an exit exam to be given to any matriculating major; planned rubrics for exams given in the various courses. Assessments have not yet been formalized.

**f. Program's level of SLO/assessment implementation: Awareness; Development; Proficiency; or Sustainable Continuous Quality Improvement---Based on the Accrediting Commission for Community and Junior Colleges' (ACCJC) Rubric for Student Learning Outcomes**

Awareness of the SLO's is highlighted in all publications and syllabi. (See Appendix G--sample syllabus) Proficiency is demonstrated through the exams which clearly follow the published outcomes and hold to the objectives of each course. Quality improvement will be measured during the next six year cycle as rubrics are developed. All theatre majors at the Center must pass an exit exam as a capstone to their AA degree; rubrics of major learning points that appear in typical course exams need to be formulated.

Sustainable improvement equals sustainable budget; such budget must obtain.

## **g. Recommendations (where applicable)**

1. Articulate and utilize assessment tools in cooperation with Institutional Research.
2. Develop rubric for all exams and outcomes in cooperation with Institutional Research.
3. Apply the rubric to all classes during all semesters in order to discern whether the major learning points identified in the outcomes statements and embedded in the various course contents have been learned.

## **5. Facilities, Equipment, and Technology**

### **a. Facilities, equipment, and technology used by the programs/department**

- 1. Facilities.** With Y97 inoperable until the renovation completion, the theatre program has been forced to use the Y82 Band Room. This has caused conflict with the Music program and scheduling difficulties. We have a small shop by the swimming pool.
- 2. Equipment.** The program personnel use normal lighting and stagecraft equipment endemic to a theatre program. All systems must be portable since the permanent facility is inoperable.
- 3. Technology.** One Apple desktop G5 computer is used for design teaching applications: it needs 8 gigs of memory added to be an effective tool. One other outmoded computer is used for office tasks.

### **b. Adequacy and currency of these facilities, equipment, and technology**

- 1. Facilities.** Until the Y97 Little Theatre is renovated, the program is in an extremely disadvantageous position. Y82 is woefully inadequate and ill equipped. The personnel essentially set up a theatre for each production and immediately pull it apart after the production closes.
- 2. Equipment.** With no real expenditures over the last decade, equipment has fallen far behind the times. The program needs to buttress up its portable systems in lighting and sound. When the permanent Y97 Little Theatre is finally completed, the needed portable systems will be used to tour productions into the feeder schools and community centers.
- 3. Technology.** The current old computer cannot serve the needs of the office. Lack of budget and poor institutional support has habitually denied program needs here. The program head gained several Apple computers, primarily for Commercial Music use, when he was the Division Chair. One computer was assigned to the Theatre program, and it needs to have added memory in order to serve student lab and faculty design/editing needs. The program head has had no desktop PC computer ever, and that need remains immediate.

## **c. Immediate needs of facilities, equipment, and technology**

### **1. Facilities.**

The Little Theatre must be completed ASAP. The other Y area improvements need to be accomplished ASAP (see appended documents).

### **2. Equipment.**

Portable lighting and sound equipment needs to be obtained ASAP.

### **3. Technology.**

The program desperately needs a new high-powered PC office computer and printer, as well as a high powered Mac G5 or better laptop for production applications. The Mac desktop G5 needs 8 added gigs of memory in order to be effective--it presently has only megabytes and cannot handle the design and editing needs needed by the theatre program staff and students. The refurbished theatre offices need a large HD screen that can play the various computer media outcomes for student viewing and critique in the outer office area.

## **d. Long-range needs in these areas**

Complete renovation of the Y area to the tune of about \$3.5 million, since the afore-planned Performing Arts Complex will not be in the pipeline for at least another ten years, needs to be accomplished post haste. The Y renovation spelled out in the appended documents reflects careful and knowledgeable planning that has been forwarded repetitively over the past four decades and generally ignored in favor of grandiose plans that have never materialized. The plan is a realistic realization of what we have to work with right now and has always been the appropriate approach to follow.

When the Y97 Little Theatre renovation entered architectural planning phases, it became clear to the architect and to the theatre personnel that easy and inexpensive fixes to the entire Y area could be accomplished with a great deal of "bang for the buck." Thus, even as the theatre plans themselves were developed and forwarded, general drawings and models were developed in order to refurbish the entire Y area. Those plans should be followed and realized with immediate attention, for they remain the only viable alternative for some kind of performing arts complex at the institution. The low cost of the various projects makes the plans even more viable. (*See Appendix D attached schematics in hard copy*)

A standardized budget that acknowledges and includes the continuing capital needs in equipment and other technology items must be in place: upgrading of the technical equipment normal to a theatre program must occur on a regular basis since the discipline's technology makes large shifts that can be expensive but must be funded in order to maintain program relevance and applicability.

## **6. Staffing**

### **a. Current staffing**

1. One full-time certificated Program Head/Senior Faculty Member.
2. One full-time classified Instructional Associate.
3. Expanded student work force from CAL Works and Federal Work Study.
4. Occasional adjunct generalist.

An unusual level of synchronicity exists in the program: the certificated faculty member and the classified staff member have worked together for over thirty years, and some student workers tend to continue their assignments with the program throughout their matriculation at the Center. Those workers are well aware that they are receiving advanced levels of training and practice even as they learn and apply the skills necessary to the various production support roles that they fill. The need to fund at least one additional classified instructional assistant in order to maintain more year-to-year consistency can be temporarily fulfilled by funding one exempt part-time position outside the CALWORKS or Federally funded student assistance programs; presently, the need has been refused in reference to limited institutional budget sources.

The adjunct Stagecraft position for which we have advertised has found no takers. That person will help the program immensely once we are able to get someone on board part-time, but we suspect that additional incentives will need to be included in the position offering.

### **b. Program/department's current needs**

1. Reclassify instructional associate to full time Technical Director/Theatre Manager.
2. Replace the then vacant Instructional Associate position with full time Instructional Assistant.
3. Add stagecraft adjunct.
4. Continue student work force.

The proposed three permanent positions (now only two) will function to fulfill program requirements normally filled by numerous personnel: ECC includes several full-time classified staff in set design and construction, lighting, carpentry, and the like; moreover, outside designers are hired regularly for production needs. The CEC program fills all these functions with just two people, and the reclassification of the present Instructional Associate and addition of an Instructional Assistant will help us grow our enrollment and production abilities greatly. To function as a full-service program with only one certificated and one classified continues to be difficult and limiting.

### **c. Program/department's future needs**

1. Full time stagecraft certificated position to create voc ed career path.
2. Maintain all other positions.
3. Addition of specialized adjuncts (costume design) as FTES warrants.

### **d. Recommendations (where applicable)**

1. Reclassify present Instructional Associate to Technical Director.
2. Replace Instructional Associate position with full time Instructional Assistant position.
3. Recruit and hire adjunct stagecraft instructor with an eye to a future full time position as the voc ed career path of the program grows.
4. Maintain student work force.

## **7. Planning**

### **a. Internal and external changes or trends impacting program in the next five years**

Internally, the program personnel will continue to expand enrollment and manage schedules in order to increase and stabilize FTES. However, until the renovation of the Little Theatre is completed, growth will continue to be held in check. Budget stabilization has begun this year with the acknowledgement of the unit as a program as well as a department; with the in-process training of the department personnel in Datatel and the assignment of the budget to their purview; with the funding of a realistic budget at some beginning level of understanding. Proposed scholarship planning may improve quality and quantity of production-ready or trainable students if corporate funds are gained.

The student survey given to over 250 students in theatre, dance, and music classes in Spring of 2009 pointed up several facts to be considered:

1. While 54.35% of responders indicated they primarily took theatre courses at CEC rather than at ECC (4.35%), Long Beach (6.52%) or Southwest (30.43%), only 17.86% intended to declare a major in theater, while the majority of 64.29% are firmly committed to another major; the 8.33% undecided could push the majors up considerably to at least 20%--a hopeful sign of things to come.

2. A high rate of satisfaction (50.60%) with only 3.61% somewhat or very unsatisfied speaks to the quality of the program.
3. A technical career interest factor of 47.62% somewhat to very interested and with 36.05% not interested probably indicates lack of attraction due to limited technical offerings. The hiring of an adjunct will clearly improve that ratio. Additionally, a median level of interest in technical careers (almost 50%) seems to translate to a desire for more technical courses (almost 60%).
4. Interest in Dramas (91.76%), Comedies (93.15%) Musicals (83.33%), and Original plays (88.73%) reveals a high level of interest in the program, in particular its production aspects.
5. The surveyed students were unsure of institutional support for the program (44.56%), with an almost even divide of 28.92% seeing support and 26.51% seeing no support.
6. Interest in a Summer Repertory program is strong at over 84%.

The need to survey students further is clear. Upon occupying the renovated theatre, we expect that program interest and student concern will rapidly expand, and a yearly survey including the questions in this initial one and adding other questions specific to course desires and particular interests is being instituted at this time for prescriptive and proscriptive purposes.

Please turn to the following pages for a copy of the student survey and for further data analyses.

The following survey was formulated by ECC IR staff member I. Graff; tabulations of the survey were handled by the ECC IR Department.

Further surveys are planned on a yearly basis and will include expanded questions developed in concert with the ECC IR personnel; in particular, some elemental rubric detectors of major learning points from all courses will be included.

# CEC Theatre Arts Student Interest 2009

87 Responses

**1. Please indicate your Major status or plans to be a Theatre major:**

Response	Frequency	Percent	Mean: 2.71
I am a Theatre major.	8	9.52	
I plan to declare a Theatre major in the future.	15	17.86	
I am in another major and have no plans to declare a major in Theatre.	54	64.29	
I am undecided about my future plans.	7	8.33	

**2. Have you taken a college level theatre course here or elsewhere before this semester? If so, please indicate where you took the course**

Response	Frequency	Percent	Mean: 2.98
Here at the Compton Center campus	25	54.35	
Cerritos	0	0.00	
El Camino College [Torrance campus]	2	4.35	
Long Beach	3	6.52	
LA Southwest	2	4.35	
Other [please specify]:	14	30.43	

**3. Please rate your SATISFACTION with the current Theatre Arts Program at Compton Center campus in the following areas.**

Response	Frequency	Percent	Mean: 3.70
Very Satisfied	42	50.60	
Somewhat Satisfied	17	20.48	
Somewhat Unsatisfied	2	2.41	
Very Unsatisfied	1	1.20	
Not sure/no opinion	21	25.30	

**4. A technical CAREER in theatre or film/TV (set construction, lighting, stage management, etc.)**

Response	Frequency	Percent	Mean: 2.56
Very Interested	21	24.42	
Somewhat Interested	20	23.26	
Not Interested	31	36.05	
Not Sure	14	16.28	

**5. MORE CLASSES in technical theatre offered at the Compton Center campus**

Response	Frequency	Percent	Mean: 2.35
Very Interested	20	23.81	
Somewhat Interested	30	35.71	
Not Interested	19	22.62	
Not Sure	15	17.86	

**6. A technical theater CERTIFICATE in set construction, stage management, or properties and costuming**

Response	Frequency	Percent	Mean: 2.36
Very Interested	21	24.42	
Somewhat Interested	28	32.56	
Not Interested	22	25.58	
Not Sure	15	17.44	

**7. A SUMMER REPERTORY theatre program for ten weeks**

Response	Frequency	Percent	Mean: 2.07
Very Interested	30	34.88	
Somewhat Interested	29	33.72	
Not Interested	18	20.93	
Not Sure	9	10.47	

**Musicals**

Response	Frequency	Percent	Mean: 1.17
Yes	65	83.33	
No	13	16.67	

**Comedies**

Response	Frequency	Percent	Mean: 1.07
Yes	68	93.15	
No	5	6.85	

**10. Do you feel the Theatre Program at CCC is supported actively by the institution?**

Response	Frequency	Percent	Mean: 2.16
Yes	24	28.92	
No	22	26.51	
Not Sure	37	44.58	

**8. Would you take technical theater classes if offered?**

Response	Frequency	Percent	Mean: 2.19
Definitely	20	24.10	
Probably	40	48.19	
Probably Not	13	15.66	
Definitely Not	7	8.43	
Not Sure	3	3.61	

**Dramas**

Response	Frequency	Percent	Mean: 1.08
Yes	67	91.78	
No	6	8.22	

**Original plays**

Response	Frequency	Percent	Mean: 1.11
Yes	63	88.73	
No	8	11.27	

Please turn to following pages for further data analyses and charts.

**Wage and Economic Outlook Information, California, May 2007 (published February 2009)**  
**Arts, Design, Entertainment, Sports, and Media**

Code	Occupation	Occup. Outlook (% change)	California								
			Total Empl.	% Total	Empl PRSE*	Hourly Mean	Annual Mean	Mean PRSE	Hourly Median	Annual Median	
Arts, design, entertainment, sports, and media occupations			11.0	155370	100.0	6.6	29.06	60440	4.0	22.23	46240
27-1014.00	Multi-Media Artists and Animators	26.0	6560	4.2	12.0	39.16	81450	7.9	34.18	71100	
27-1022.00	Fashion Designers	26.9	3190	2.1	12.3	36.59	76120	9.9	28.60	59490	
27-1027.00	Set and Exhibit Designers	26.9	1140	0.7	30.2	30.76	63970	6.9	29.74	61860	
<b>27-2011.00</b>	Actors	12.0	14000	9.0	9.5	21.96	**	14.8	11.35	**	
<b>27-2012.00</b>	Producers and Directors	16.6	13780	8.9	20.5	49.91	103810	7.3	44.72	93030	
<b>27-2012.01</b>	Producers										
<b>27-2012.02</b>	Directors										
<b>27-2012.03</b>	Program Directors										
<b>27-2012.04</b>	Talent Directors										
<b>27-2012.05</b>	Technical Directors/Managers										
27-2031.00	Dancers	14.9	1390	0.9	29.2	9.65	**	5.7	8.62	**	
27-2032.00	Choreographers	-8.6	970	0.6	20.6	23.76	49410	8.2	22.68	47170	
27-2042.01	Singers	6.7	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	
27-3011.00	Radio and Television Announcers	-7.0	1450	0.9	12.9	27.32	56830	9.8	16.16	33620	
27-3012.00	PA System and Other Announcers	0.0	380	0.2	31.5	14.72	30620	12.7	11.71	24350	
27-3031.00	Public Relations Specialists	28.6	10770	6.9	5.9	29.37	61080	3.6	24.76	51500	
27-3043.00	Writers and Authors	32.8	3540	2.3	16.5	50.73	105510	7.0	35.59	74020	
27-4011.00	Audio and Video Equipment Technicians	39.0	3080	2.0	12.1	20.73	43120	5.6	17.27	35920	
27-4012.00	Broadcast Technicians	36.2	2060	1.3	16.9	18.23	37920	2.7	15.63	32520	
27-4014.00	Sound Engineering Technicians	17.5	3980	2.6	31.3	34.06	70850	3.8	32.50	67600	
27-4031.00	Camera Operators, TV, Video, and MP	33.0	3300	2.1	33.8	27.77	57760	5.3	23.81	49530	
27-4032.00	Film and Video Editors	33.6	5240	3.4	20.7	39.50	82160	5.7	33.29	69230	
39-5091	Makeup artists, theatrical and performance	39.8	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	
Avg = 11%			0								
* Percentage Relative Standard Error (RSE). RSE is a measure of the reliability of a statistic; the smaller the relative standard error, the more precise the estimate.											
** Annual wage information not available											

Recent external economic trends would indicate the need to firm up the technical aspects of the program and provide more intensive job training opportunities. 14,000 jobs for actors and 13,780 jobs for producers would indicate that the large majority of the 155,370 jobs in media still sit with the production regulars; however, strong job presence still exists in the various other more technical fields. Moreover, the advent of independent studios all over California suggests more job opportunities in the areas of stage management, stage design and building, lighting, and the like. Our plans to advance the technical aspects of the program fit within the California job forecast.

**Go to next page to continue**

## **b. Direction of program in five years**

### **ECCCC Studio Theater Program 5 year Strategic Directions: Capstone Goals**

The Center Program/Department Head has advanced the following capstones at the beginning of the 2008-9 school year; they fit under the overarching goals established by our Provost (1, to expand enrollment; 2, to improve infrastructure; 3, to re-establish credibility.)

#### **2009-10:**

1. Expand enrollment by 10% from previous year (accomplished).
2. Complete Little Theatre Renovation (set to go out to bid).
3. Add Ethnic Theatre 5 to curricula (in process).
4. Add adjunct stagecraft position (difficult to get personnel).
5. Gain realistic budget (partially accomplished this year).
6. Grants writing for corporate scholarship support for Center's program (in process).

#### **2010-11:**

1. Expand enrollment by 10% from previous year.
2. Institute operating procedures for renovated theatre.
3. Add Playwriting 6 to curricula.
4. Expand stagecraft position to 67% if FTES so warrants.
5. Continue or expand budget.
6. Institute two corporate-funded 12-month scholarships, one male/one female, \$1K per month.

#### **2111-12:**

1. Expand enrollment by 10% from previous year.
2. Expand and update theatre sound and lighting systems.
3. Update and revise all curricula as needed.
4. Make Stagecraft Instructor position full-time.
5. Expand budget.
6. Add two more scholarships for total of two male, two female.

**2012-13:**

1. Expand enrollment by 10% from previous year.
2. Identify space for a costume and make-up lab and area.
3. Add Stage Management Course to curricula.
4. Add 67% Costume/Makeup Adjunct to staff.
5. Expand budget.
6. Add two more scholarships for total of three male, three female.

**2013-14:**

1. Expand enrollment by 10% from previous year.
2. Expand tech space.
3. Review and revise curricula as necessary.
4. Add full-time costume/make-up position if FTES warrants.
5. Expand budget.
6. Add two more scholarships for total of four male, four female.

**c. Goals and objectives of program related to district's mission and college strategic initiatives.**

All outlined mission, practice goal, and outcome statements fall within the El Camino College Mission Statement: in fact, the ECC Mission Statement precedes all Theatre Program Mission, Practice, and Outcome Statements included on all Center Theatre Department syllabi as well as all published programs or other publications. Each statement emphasizes the concepts of student success, diversity, equal opportunity, comprehensiveness, and excellence contained in the El Camino College Mission Statement.

All planned activities fall directly under one of the Provost's three overarching goals for the institution: 1, increase FTES; 2, improve infrastructure; 3, improve community service and reputation.

The following Mission/Practice and Goals Statements appear on all syllabi and other appropriate written matter of the Compton Center Theater Program/Department.

## ECCCC Studio Theatre Program Mission/Practice Statements

**Mission Statement:** The El Camino College Compton Center Studio Theater Program and Theatre Department invites students, classified, faculty, and administrative members of the campus family, as well as community members, to participate in the magical world of theater—where all can explore the theoretical, practical, technical, and spiritual elements of the discipline.

**Practices:** The Program/Department routinely supports and encourages student success through learning-oriented classrooms, linked classes, guided individual growth and team projects, and exposure to diverse belief systems through productions and course work. This contemporary Program continually strives to nurture and celebrate the truths brought to light by theater as well as to emphasize the universal essence of theater as a means to more easily comprehend the emerging new world and to meaningfully participate in our 21<sup>st</sup> century global village.

The capstone goals outlined above fall within the three overarching goals established by Provost L. Cox. Recruitment and enrollment expansion continue to play a central role; expanding staff as FTES permits also remains a high priority. The following goals specific to the Center Theatre Program/Department are defined as follows:

### Compton Center Theatre Program/Department Goals:

- 1. To expose, inform, and stimulate the student to world culture through the examination of past and present theater forms (play scripts, musicals, operas, free theater, improvisations, etc.) as well as the study of theater history from theoretical, literary, and practical standpoints.**
- 2. To promote individual self-esteem and world cultural awareness/appreciation through the study of diverse works from the theater canon.**
- 3. To feature comprehensive, focused examinations of self and other within the context of the theatrical experience-theoretically, analytically, historically, and practically-with an eye to the 21st century pluralistic world.**
- 4. To embrace the free and open expression of ideas through analytical, theoretical, historical, and practical examinations of the theater canon in class room teaching/learning modes.**
- 5. To embrace the free and open expression of ideas through analytical, theoretical, historical, and practical examinations of the theater canon in practicum modes.**
- 6. To train and develop theater theoreticians/practitioners with a comprehensive and expansive range of knowledge as well as a profound understanding of the diverse subject matters and approaches endemic to theater.**

- 7. To present productions of unusual excellence, with special attention to the diverse cultures that comprise our populations within and without the campus, as a means of embracing our pluralistic world.**
- 8. To emphasize a continual examination of humans in various states of non-freedom or freedom--politically, socially, and personally--through an historical and analytical review of the theater world canon both academically and practically.**
- 9. To embrace and practice 21st century technology in class and production modes.**
- 10. To learn, practice, and embrace reality-based theater in learning community and production modes, celebrating theater's centering and spiritual nexus.**

**All courses include all goals in a contextual, experiential, representational, and presentational process of teaching/learning. Approaches include: linking of theater courses to other disciplines; linking of assignments in theoretical and literary classes to production work, so that essays and research coincide with learning and practicum.**

## **8. Conclusion and Summary**

### **a. Prioritized needs/recommendations of program/department**

1. Bid, complete Little Theatre renovation, reoccupy the building; expand renovation to include needed Y area improvements as defined in appendices.
2. Expand enrollment by 10% or more yearly--goal of 500 seats per semester.
3. Establish consistent, roll-over yearly budget. Purchase needed equipment: wireless headphone system; added dimmer packs and cords; heavy duty cart for set transport; portable sound system; and the like.
4. Reclassify current full time Instructional Associate to Technical Director; replace current Instructional Associate with Instructional Assistant full time.
5. Establish corporate funded scholarships for qualified theatre students.
6. Add courses as defined in report to curricula.
7. Recruit an adjunct stagecraft instructor to build career path voc ed segment to the program.
8. Articulate 2+2+2 program for theatre.
9. Fundraise and purchase touring theatre truck for off-site presentations and recruiting.
10. Establish an endowment fund for the program.

## **b. Estimates of probable expenditures/purchasing needs**

1. \$1.5 million (this expense is campus-supportive, not just for theatre)
2. Benefit growth to District and program.
3. \$25 thousand yearly. Equipment purchase \$25 thousand one time, then sporadic.
4. \$10 thousand add-on to present salary of Instructional Associate upon reclassification; around \$40 thousand for add-on instructional assistant.
5. Benefit growth to District and program.
6. Benefit growth to District and program.
7. \$20 thousand yearly approximate, with salary schedule gradations and stipend.
8. Benefit growth to District and program.
9. Benefit growth to District and program; maintenance costs to district.
10. Benefit growth to District and program; Foundation supervision at no cost to District.

## **c. Summary statements**

### **1. Where the theatre program is now; status of previous recommendations?**

The theatre program has been in a process of slow rebuilding, with an eye toward a reasonable explosion once the Little Theatre renovation has been completed. Enrollment is growing with good schedule management; a budget has been created and put in place for the first time since the State intervention; productions, while smaller in nature without a theatre in which to mount the work, have continued to exhibit the highest quality and attract interest in the program; collaboration with the ECC program continues to occur in course development and revision as well as in the creation of SLO's; the impending move back into the Theatre offices will help the program with a public place of identity and presence even while the Little Theatre is still not completed.; an increasing sense of potential and possible growth obtains.

However, the continued lack of a proper theatre space for at least the next year and a half remains a difficult detractor to the program's growth. A more stable budget needs to be put in place on a permanent basis. Staffing adjustments need to be effected. The entire Y area needs to be renovated as per the appended plans. Enrollment minimums need to be removed for production classes. None of these things can be accomplished without a more reasoned commitment from the institution.

## **2. Where should the theatre program be in five years?**

In five years, the program should enroll at least 400-500 seats yearly. Corporate funded scholarships should be in place for at least four students on a yearly basis. A standard budget of at least 20 to 25 thousand dollars yearly should be in place without question. Staffing should have expanded to augment the two man program--additions of one stagecraft 67% adjunct, one additional classified instructional assistant, reclassification of the present instructional associate to technical director/theatre manager, other area specific adjuncts.

Most importantly, the theatre renovation and attendant Y area improvements should make the Y area a place of respite, inquiry, and meditation as well as a center for arts excitement and creativity. An endowment should be established and growing on a yearly basis.

This future snapshot is not expensive and definitely within the realm of reachable reality.

## **3. What steps should the theatre program take to get there?**

Follow the five year plan defined above; follow the recommendations--all by gaining institutional support and facilitation for the above.

## **4. Planned validation of process?**

The reaching of each year's goals so that they become outcomes.

## **5. Prioritized recommendations.**

Listed above.

## Appendix A-1: List of Past Productions

Clara's Ole Man	9/72
Goin' a Buffalo	4/73
Riders to the Sea	6/73
Trojan Woman	7/73
Street Corner	7/73
Opus In The Key of Confusion	9/73
The Street Corner	10/73
Wine In The Wilderness	2/74
N'Blu and the Flaming Spear	5/74
Son Come Home	6/74
Persian Play	6/74
Black Poetry Show	8/74
Purlie Victorious	9/74
Heated Funk ( Improv )	11/74
Bald Soprano	12/74
Three Black Plays	1/75
Black History 2 Plays	2/75
Heated Funk 2	3/75
Robeson Players	3/75
Life and Experiences Dependencies	5/75
Ceremonies in Dark Old Men	5/75
The House of Lois	10/75
The Sirens	11/75
Anna Lucasta	11/75

Biederman and the Firebugs	12/75
A King Shall Reign	12/75
Heated Funk 3	1/76
Take A Giant Step	2/76
Blacks and the Bicentennial	2/76
But Love Remains	4/76
Heated Funk 4	5/76
A Midsummer Night's Dream	6/76
Skits N' Stuff	6/76
Summer in the City	7/76
Three One Acts	9/76
The Mighty Gents	11/76
The Magical Pied Piper	12/76
In the Wine Time	2/77
The Warning: A Theme for Linda	4/77
Simply Heavenly	5/77
The Self Deceived Husband	6/77
The Pale Pink Dragon	7/77
A Raisin in the Sun	2/78
The Forced Marriage	5/78
Playboy of the Western World	8/78
Three Black Plays	11/78
Tiniest Town in Mexico	11/78
Lynwood Rotary Club	12/78

Take a Giant Step	2/79
Final Dress Rehearsal	5/79
The Electronic Nigger	7/79
Two Gentlemen of Verona	8/79
On the Street Where You Live	10/79
Two One Act Plays	11/79
Always with Love	1/80
The Amen Corner	5/81
The Sirens	12/81
27 Wagons Full of Cotton	3/82
The Warning: A Theme for Linda	5/80
Shakespeare - Past, Present, and Future	8/80
No Crystal Stairs	10/80
Heated Funk 80 ½	11/80
A Baldwin Perspective	2/80
January Scene Show	1/81
Waiting for Godot	3/81
No Crystal Stairs	5/82
Livin' Fat	12/82
A Night of Tennessee Williams	3/83
Peace is a Woman's Issue	5/83
83' Star Hike	6/83
A Compton Christmas Story	12/84
The Valiant	5/85
Improvitational Theater	7/85

Suicide in B Flat	12/85
Lovers and Other Strangers	5/86
Wine in the Wilderness	11/86
Juvie	5/87
Improv Show	6/87
Heated Funk VII	9/87
Steambath	12/87
The Trials of Brother Jero	2/88
Precious Lord	4/88
Lovers and Other Strangers	5/88
Beaches	6/88
The Dicks	6/88
Oedipus Rex	10/88
Collage ( An Improv Thang )	6/91
The Last	11/91
The Meeting	3/92
Livin' Fat	6/92
The Trip	6/92
A Summer Thing	8/92
Sacred Sites	10/92
Blood Wedding	12/92
Celebration of Black History	2/93
The Past is the Past	2/93
The Meeting	2/93
Actos	5/93

Poems in the Night Part Deux	8/93
Poems in the Night '93	11/93
A Raisin in the Sun	2/94
Strangers in and Out	3/94
Mixed Nutz	4/94
Lovers and Other Strangers	6/94
Poetry in Motion	11/94
A Celebration of Black History Month	2/95
Mixed Nutz II	3/95
The Colored Museum	2/96
Antigone	5/96
The Fat Woman Who Melted Away	2/97
And Other African Folktales	
An Actor's Nightmare	5/97
The Happy Journey	5/97
An Evening of Fun	11/97
Mixed Nutz IV Stupid is.....	11/97
In Shakespeare's Company	12/97
The African Company Presents Richard III	12/97
Women in the Dancing Place	2/98
Mixed Nutz V	3/98
Lovers and Other Strangers	7/98
The Good Women of Setzuan	12/98
Winter Songs of Poetry	3/99
Livin' Fat	5/99

Mixed Nutz	7/99
Mixed Up ( Improv )	10/99
Two Trains Running	12/99
Harriet Tubman Visits a Therapist	2/00
Women's Month Plays	3/00
Cinco de Mayo Celebration	5/00
Improv Medley	10/00
African Theater in America	2/01
An Improv Thing	4/01
The Search (original script with WLCAC)	6/01
How to Kill Your Willie Lynch	7/01
Beneath the Eyes of God	10/01
The Red Comb	3/02
Man Hood/Woman Hood	10/02
The Gathering I (Original Script)	3/03
The Gathering II (Original Script)	6/03
Message From Cougar (Male Cast)	11/03
Black History Presentation	2/04
Message From Cougar (Female Version)	5/04
Gender City (Original Script: Male Version)	10/05
Gender City (Original Script: Female Version)	2/06
Improv Medley	3/06
The Crane Wife	12/06
Harriet Tubman Visits a Therapist and Writings in Black	2/07
Celebration of Life	5/07

The Ramp	11/07
The Gathering III	6/08
The Bald Soprano	8/08
The Diner Dialogues	10/08
Greater Visions	12/08
In the Hands of Poets	3/09
I Walk With My Family	7/09

**GO TO NEXT PAGE FOR SAMPLE PROGRAM**

**Appendix A-2: Sample Program**

**ECC Compton Center Theatre Arts  
Program**

**Presents**

**I Walk With My Family**

**A staged poetry/spoken word/dance/performance by the Theatre  
Production classes**

**Produced and Directed by**

**P.J. Van Niel, PhD**

**Technical Director**

**Tim Stewart**

**Wednesday, July 8<sup>th</sup>, 2009 at 7pm and 8:15pm**

**Thursday, July 9<sup>th</sup>, 2009 at 7pm and 8:15pm**

**Friday, July 10<sup>th</sup>, 2009 at 7pm and 8:15pm**

**Building E, Room 21**

**1111 east Artesia Boulevard, Compton, Ca.**

**Donations Accepted**

**(Seating is limited)**

**For further information contact the ECC Compton Center Theatre Arts  
Program at (310) 900-1600 extension 2962**

## IMPORTANT ANNOUNCEMENT

In order to ensure that the actors and the audience can maintain their respective concentration, please **DO NOT** take any flash photography during the performance. We will provide photo opportunities for you after each show.

During the performance, please refrain from walking across the stage area. The actors use many areas of the stage and the studio during the show.

Please watch your step at all times while in the studio.

**Please turn off all cell-phones or other noise-devices.**

After each performance, the production staff and cast will remain to discuss the play with the audience members.

Thank you for your cooperation and enjoy the show!



# Theater Program and Department Faculty/Staff

Pieter Jan Van Niel, Ph.D,  
Head, Theater Program; Lead Director;  
Professor of Theater, Speech, English.

Timothy Stewart, Technical Director

Department Adjunct:  
D' Shaun Booker

Department Assistant:  
Andres Garcia

Technical Assistants:  
Jajuan Doakes  
Mark Robinson  
Maxine Washington

Student Secretary:  
Jenny Zuniga

Assistant Student Secretary:  
Tameka Sanchez

# **Production Staff**

## **Producer/Director:**

P.J. Van Niel, PhD

## **Technical Director:**

Tim Stewart

## **Production Assistants:**

Andres Garcia

Darrius Garrett

## **Stage Manager:**

Maxine Washington

## **Program Layout:**

Jenny Zuniga

## **Marketing:**

Tameka Sanchez

## **Ushers:**

Yafiet Sistrunk

# Director's Notes

This show represents the input and ensemble building of our Summer 2009 Theatre students, who helped to create the original and unique presentation seen before you today. The show evolved from improvisation and inspiration to production, in the spirit of real, primal theatre. The original poems represent a diverse and collective spirit tuned to the 21st century global village

I am very grateful for the hard work of the ensemble and for the excellence displayed by assistant director Andres Garcia and technical director Tim Stewart, as well as for the skilled input of the very talented and hard-working video and audio technician, Wendell Haynes.

Taping the show will allow us to show our production to our larger audience through media and other venues.

Enjoy.

P.J. Van Niel, PhD

# Production Staff Bios

## **P.J. Van Niel, PhD (Producer/Director)**

P.J. Van Niel was born in Rochester, New York, where his father at first chair viola with the Rochester Philharmonic and Civic Orchestras. At the age of 14, P.J. moved to Montclair, New Jersey, where his attraction to the theater grew naturally as he enjoyed the New York stage at every opportunity. Van Niel has a BA degree from Principia College and a PhD from Stanford, both in Drama. Van Niel has worked for over 35 years as a director, actor, teacher and administrator in educational and professional theater. During his college years, P.J. developed his professional acting career in summer stock and television soap operas. In 1972, Van Niel established the Compton Theater Department and has stayed to joy in its presence and growth. Even while teaching, Van Niel has maintained his professional acting talents with numerous co-starring roles in movies and in television productions such as *Simon and Simon*, *Nero Wolfe*, *Semi Tough*, *Sheriff Lobo*, and *Enos*. He most recently appeared in the movie *Paroled*. He is a member of Actors Equity, Screen Actors Guild, and the American Federation of Television and Radio Artists. Van Niel is also an accomplished poet, singer and artist. His passion for his theory and practice of reality-based theater is seen in his teaching; he has presented several workshops on the subject at various theater conferences and is completing his book on the process. P.J. has served the Southern California Education Theater Associations in various capacities and remains a loyal CETA member.

## **Tim Stewart (Technical Director)**

Tim Stewart is a veteran of over 250 productions in stage, video and film. In 1980, Mr. Stewart joined the Compton Community College Theater Department as the Technical Assistant. Aside from creating, coordinating and executing the technical phases of the departmental productions (scenery, lighting, sound, special effects, etc.), Mr. Stewart has also contributed his know-how as instructor, fight director, historical advisor, and weapon's master. Senior Master Stewart is Vice-President, Eyes of the Hawk System, Compton-Te-Do.

## **Andres Garcia (Department Assistant)**

Andres is a dedicated music producer with over 5 years experience on the Compton stage as a performer and as crew. Andres has performed in multiple shows including: *Manhood*, *The Gathering I and II*, *Mixed Nutz*, *Gender City (Male Cast)*, *The Bald Soprano*, and *The Diner Dialogues*.

## **Jenny Zuniga (Program Layout)**

Jenny serves as our executive secretary and program layout manager. She has an A.S. in CADD, an A.A. in General Studies, and certificates in Architectural and Engineering Drafting, as well as CADD. In the Fall she plans to attend Cal Poly Pomona, as an Architecture major.

## **Maxine Washington (Program Assistant)**

Maxine serves as one of our program assistants and as part of our behind the scenes crew. She has thorough experience with electrical, construction, and bindery work.

## **Jajuan Doakes (Technical Assistant)**

Jajuan serves as one of our technical assistants and as a part of our behind the scenes crew. He is currently attending ECCC majoring in Welding.

## **Mark Robinson (Technical Assistant)**

Mark serves as one of our technical assistants and as a part of our behind the scenes crew. His goal is to become a welding inspector. He is currently working on his A.S. in Welding at ECCC. Mark has proudly served our country in the US Army for eight years.

## **Tameka Sanchez (Marketing)**

Tameka serves as assistant executive secretary and in marketing. Although she is new to the program she works diligently with fellow staff members. Tameka is a Business Major who will be transferring to Dominguez Hills in the Fall of 2010. She is thoroughly experienced in office management and marketing.

## **Darrius Garrett (Production Assistant)**

Darrius is part of the *Freedom Writers* group and co-author of the *New York Times Best Seller: Freedom Writer's Diary*, which was later made into a movie by Paramount Pictures where he was an extra. He also wrote and co-produced a song called *Change* for the movie. He says that his heart beats for the stage, music, and performance scene. He has also had poems published.

# **The Ensemble**

**Marcus Bradford**

**Destiny Hagood**

**Wendell Haynes**

**Lamale Oliver**

**Rikio Nakashita**

**De' Shawn Watkins**

**Ebony Williams**

# The Poems & Authors

<b>to we.....</b>	<b>P.J. Van Niel</b>
<b>The Key.....</b>	<b>Lamale Oliver</b>
<b>again.....</b>	<b>P.J. Van Niel</b>
<b>A Thought.....</b>	<b>Tim Stewart</b>
<b>ALL THROUGH MY MIND.....</b>	<b>Wendell Haynes Sr.</b>
<b>Being and Being.....</b>	<b>P.J. Van Niel</b>
<b>Fear.....</b>	<b>Destiny Hagood</b>
<b>Mademoiselle Saint Pierre.....</b>	<b>Tim Stewart</b>
<b>I still love you.....</b>	<b>P.J. Van Niel</b>
<b>Preacher.....</b>	<b>De'Shawn Watkins</b>
<b>Monumental Tasks.....</b>	<b>P.J. Van Niel</b>
<b>(clergy to johnnie-drey-dog).....</b>	<b>P.J. Van Niel</b>
<b>Sage the Assuage.....</b>	<b>P.J. Van Niel</b>
<b>My Family.....</b>	<b>Tim Stewart</b>

## **Ensemble Bios**

### **Marcus Bradford**

Marcus appears with us for the first time. He is an excellent dancer, singer, and songwriter. He is very excited to be in this production and is looking forward to working with us in the future.

### **Destiny Hagood**

Currently a sophomore in college, Destiny is an Art and Theater Arts double major with a minor in education. She appeared in two of our previous productions, *The Diner Dialogues* and *Greater Visions*. In the Fall Destiny plans on attending Abilene Christian College, with hopes of continuing her studies in the Theatre Department.

### **Wendell Haynes Sr.**

Wendell mixes many work realms, from police officer to actor, singer, and producer. This is his fourth appearance with us; and he is a regular member of our company.

### **Lamale Oliver**

A freshman here at ECCC, Lamale is a Theatre Arts major, minoring in music. He began acting in high school, appearing in productions such as: *The Wiz*, *Zoot Suits*, and *The Coco Cabana*. He hopes to continue developing his two passions, acting and music.

### **Rikio Nakashita**

Rikio has appeared in several improv productions with us in the past, as well as our originals film, *Gender City (Manhood)*. You may catch Rikio in several national commercials in which he stars; he has also appeared in NBC's *Heroes*.

### **De' Shawn Watkins**

De' Shawn has been trained by Robert R. Browning and his grandma, Charlotte Watkins. He has been acting since he was 5 years old. His passions include music, writing, rapping, and comedy. De' Shawn is also known as Sho Tyme Watkins. His CD *On My Way* is on iTunes.

### **Ebony Williams**

A twenty-three-year-old medical records clerk, who is also a model and a singer, Ebony appears with us for the second time. Ebony has auditioned for shows such as *American Idol*, *Top Model*, *Cheetah Girls*, and *Pussycat Dolls*. She plans to transfer to USC as a Communications major.

## **Mission Statement of El Camino College:**

*El Camino College offers quality, comprehensive educational programs and services to ensure the educational success of students from our diverse community.*

## **Mission Statement of the ECCCC Studio Theater Program/ Department:**

*Mission: The El Camino College Compton Center Studio Theater Program and Theater Department invites students, classified, faculty, and administrator as well as community members into the magical world of theater, where all can explore the theoretical, practical, technical, and spiritual elements of the discipline.*

*Practices: The Program/Department supports and encourages student success through learning-oriented classrooms, linked classes, guided individual growth and team projects, and exposure to diverse belief systems through productions and course work. The Program/Department continually strives to nurture and celebrate the truths brought to light by theater as well as to emphasize the universal essence of theater as a means to comprehend and participate meaningfully in our 21<sup>st</sup> century global village.*

*The following “Educational Statement” as well as “Qualities of an El Camino College Theater Program and Department Member” expands our mission.*

## **Educational Statement**

*The students and personnel working in the El Camino College Compton Center Theater Program and Department are instructed and trained in reality-based acting, a theory and style of acting developed by Dr. P.J. Van Niel during his extensive and comprehensive work over the last 40 years as a theater practitioner and theoretician. A book on this process by Dr. Van Niel is being readied for publication in the near future.*

*Training in all phases not only includes the theory and practice of the reality-based approach in the acting realm, but also develops that approach in all the other theater phases—directing, design, stagecraft, etc.*

*In every aspect of its function, our Theater Department is dedicated to empowering and elevating the student and the community member. In fact, departmental faculty, staff, and students commit to and celebrate the important sense of community fostered in the theater classroom and production. Essential principles of the Department outlined on the following pages represent the excellence inherent in the departmental approaches to both teaching and production work.*

## **Qualities and Attributes of an ECCCC Theater Program/Department Member**

*Expresses courtesy and respect for others at all times.*

*Includes professionalism as part of the learning process (attends classes/rehearsals consistently, always arrives on time to all events, learns lines by due dates, understands and completes the tasks at hand, etc).*

*Demonstrates a willingness to work for and support the Department, its classes, its productions, its technical and financial needs, its students and its staff.*

*Seeks to assist others in their learning, all the while sharing knowledge and committing to support fobs as needs arise.*

*Refuses to pass on rumors or put down others; rather, chooses to celebrate the positive, pristine results that come from trust building and trusting follow through.*

*Holds high ethical and aesthetic standards at all times.*

*Commits to doing and being the best that one can be at all times and under all circumstances.*

*Understands and demonstrates the basis of the ECCCC Theater Program and Department's teaching and production work—that we seek reality-based work at all times and under all circumstances and that we celebrate the development of the instrument (the person as actor, director, technical person, etc.) even while striving for the control and focusing of ego as a platform for and of that growth.*

*Understands and demonstrates the collaborative nature of theater, accepting that varying levels of talent, abilities, interests, and commitment are all important to the process of learning the discipline, presenting shows, and the like; knows that some may serve in what may appear to be highlighted positions but that every involved person has a definite role/function to play and/or fulfill.*

**Be sure to watch for our upcoming production of Chronicles, written by Darrius Garret**

***During the Fall Semester, 2009, we will be presenting our very own Improv Show.***

### **Coming this Fall**

**Our course offerings will include:**

**11:00am – 12:25pm MW.** Explore theatre in

**Introduction To Theatre, THEA 1**

**3:30pm –4:55pm TTH.** Explore theatre in

**Introduction To Theatre, THEA 1**

**5:30pm – 7:35pm TTh.** Take part in a live stage production in

**Beginning Theatre Production, THEA 70ABCD**

**(12 week session)**

**5:30pm – 7:35pm TTh.** Take part in a live stage production in

**Advanced Theatre Production, THEA 72AB**

**(12 week session)**

**12:30pm – 3:00pm MW.** Learn basic acting technique in

**Introduction to Acting, THEA 8**

**TBA** Learn and Practice Stagecraft, Stage Lighting, or Stage Managing in

**Technical Theatre Production, THEA 97ABCD**

*Since 1972, your Compton Community College Theatre Arts Program  
has presented a wide variety of  
offerings to the campus and the community.*

Clara's Ole Man	9/72
Goin' a Buffalo	4/73
Riders to the Sea	6/73
Trojan Woman	7/73
Street Corner	7/73
Opus In The Key of Confusion	9/73
The Street Corner	10/73
Wine In The Wilderness	2/74
N'Blu and the Flaming Spear	5/74
Son Come Home	6/74
Persian Play	6/74
Black Poetry Show	8/74
Purlie Victorious	9/74
Heated Funk ( Improv )	11/74
Bald Soprano	12/74
Three Black Plays	1/75
Black History 2 Plays	2/75
Heated Funk 2	3/75
Robeson Players	3/75
Life and Experiences Dependencies	5/75
Ceremonies in Dark Old Men	5/75
The House of Lois	10/75
The Sirens	11/75
Anna Lucasta	11/75
Biederman and the Firebugs	12/75
A King Shall Reign	12/75
Heated Funk 3	1/76
Take A Giant Step	2/76
Blacks and the Bicentennial	2/76
But Love Remains	4/76
Heated Funk 4	5/76
A Midsummer Night's Dream	6/76
Skits N' Stuff	6/76
Summer in the City	7/76
Three One Acts	9/76
The Mighty Gents	11/76
The Magical Pied Piper	12/76
In the Wine Time	2/77
The Warning: A Theme for Linda	4/77

Simply Heavenly	5/77
The Self Deceived Husband	6/77
The Pale Pink Dragon	7/77
A Raisin in the Sun	2/78
The Forced Marriage	5/78
Playboy of the Western World	8/78
Three Black Plays	11/78
Tiniest Town in Mexico	11/78
Lynwood Rotary Club	12/78
Take a Giant Step	2/79
Final Dress Rehearsal	5/79
The Electronic Nigger	7/79
Two Gentlemen of Verona	8/79
On the Street Where You Live	10/79
Two One Act Plays	11/79
Always with Love	1/80
The Amen Corner	5/81
The Sirens	12/81
27 Wagons Full of Cotton	3/82
The Warning: A Theme for Linda	5/80
Shakespeare - Past, Present, and Future	8/80
No Crystal Stairs	10/80
Heated Funk 80 ½	11/80
A Baldwin Perspective	2/80
January Scene Show	1/81
Waiting for Godot	3/81
No Crystal Stairs	5/82
Livin' Fat	12/82
A Night of Tennessee Williams	3/83
Peace is a Woman's Issue	5/83
83' Star Hike	6/83
A Compton Christmas Story	12/84
The Valiant	5/85
Improvisational Theater	7/85
Suicide in B Flat	12/85
Lovers and Other Strangers	5/86
Wine in the Wilderness	11/86
Juvie	5/87
Improv Show	6/87
Heated Funk VII	9/87
Steambath	12/87
The Trials of Brother Jero	2/88
Precious Lord	4/88
Lovers and Other Strangers	5/88

Beaches	6/88
The Dicks	6/88
Oedipus Rex	10/88
Collage ( An Improv Thang )	6/91
The Last	11/91
The Meeting	3/92
Livin' Fat	6/92
The Trip	6/92
A Summer Thing	8/92
Sacred Sites	10/92
Blood Wedding	12/92
Celebration of Black History	2/93
The Past is the Past	2/93
The Meeting	2/93
Actos	5/93
Poems in the Night Part Deux	8/93
Poems in the Night '93	11/93
A Raisin in the Sun	2/94
Strangers in and Out	3/94
Mixed Nutz	4/94
Lovers and Other Strangers	6/94
Poetry in Motion	11/94
A Celebration of Black History Month	2/95
Mixed Nutz II	3/95
The Colored Museum	2/96
Antigone	5/96
The Fat Woman Who Melted Away	2/97
And Other African Folktales	
An Actor's Nightmare	5/97
The Happy Journey	5/97
An Evening of Fun	11/97
Mixed Nutz IV Stupid is.....	11/97
In Shakespeare's Company	12/97
The African Company Presents Richard III	12/97
Women in the Dancing Place	2/98
Mixed Nutz V	3/98
Lovers and Other Strangers	7/98
The Good Women of Setzuan	12/98
Winter Songs of Poetry	3/99
Livin' Fat	5/99
Mixed Nutz	7/99
Mixed Up ( Improv )	10/99
Two Trains Running	12/99
Harriet Tubman Visits a Therapist	2/00

Women's Month Plays	3/00
Cinco de Mayo Celebration	5/00
Improvitational Medley	10/00
African Theater in America	2/01
An Improv Thing	4/01
The Search (original script with WLCAC)	6/01
How to Kill Your Willie Lynch	7/01
Beneath the Eyes of God	4/01
The Red Comb	3/02
Man Hood/Woman Hood	10/02
The Gathering I (Original Script)	3/03
The Gathering II (Original Script)	6/03
Message From Cougar (Male Cast)	11/03
Black History Presentation	2/04
Message From Cougar (Female Version)	5/04
Gender City (Original Script: Male Version)	10/05
Gender City (Original Script: Female Version)	2/06
Improv Medley	3/06
The Crane Wife	12/06
Harriet Tubman Visits a Therapist and Writings in Black	2/07
Celebration of Life	5/07
The Ramp	11/07
The Gathering III	6/08
The Bald Soprano	8/08
The Diner Dialogues	10/08
Greater Visions	12/08
In the Hands of Poets	3/09

***We thank you for your years of support and ask that you please join us as we continue our tradition of fine theater in the years to follow.***

# NOTES

## Appendix B: Santa Monica Evaluation

### COMPTON CENTER FACULTY DEVELOPMENT PROJECT

#### Consultant Report Template

Compton Faculty Name and Department *Pieter Van Niel, Theatre Arts*

Consultant Name *Perviz Sawoski*

Briefly describe your work with the Compton Faculty Member (e.g. dates, initial meeting, classroom observations, follow-up meeting).

*Date of meeting:*

*Initial contact by telephone 3-21-08*

*Class observation, meeting after class 3-25-08*

*I observed an "Introduction to Acting" class and had a very fruitful and long meeting immediately after. My greatest observation was that Dr. Van Niel is doing a good job under very difficult circumstances. Their facilities are very poor (see below), and support from the administration at Compton as well as from the El Camino administration is minimal.*

Briefly describe the faculty member's self assessment and desired faculty development plan.

*Dr. Pieter Van Niel is one of the senior-most members within the Compton Center faculty He has been teaching since 1972. He is proactive in numerous areas including Planning and Program Review, Facilities Planning, Curriculum Development and was instrumental in the formation of the Division of Creative, Performing and Technological Arts. His classes and programs are learning-community oriented.*

*I do not think Dr. Van Niel needs help in faculty development as much as he needs support systems to carry out the work of the department. He is self-motivated, and has devoted a major portion of his working life to the development and betterment of this community. Through his teaching he is introducing his students to new ideas and world views in the field of theatre. He truly cares about the students, their learning and their future in the field.*

*Classroom and Theatre Building:*

*The theatre classroom which is shared with music is also their performance space. Their theatre building was demolished several years ago with the understanding that it would be rebuilt with grant money already obtained by Dr. Van Niel as well as matching funds from the college. Apparently the building was never built. The current class/ performance space is extremely small and not well maintained. The potential of making a profit from ticket sales doesn't exist due to lack of audience space. It would cost 1.5 million to build the Little Theatre building.*

*Stagecraft Faculty:*

*They are in dire need of a new stagecraft faculty position. They have an extremely qualified and brilliant "instructional assistant" Timothy Stewart who has been working there for a very long time and is indeed their de facto technical director, basically working out of class.*

*Please also read the hard copy self-assessment report from Dr. Van Niel that gives further details on the above issues.*

Briefly describe your recommended development plan (please reference items from the Representative Topics list)

- a) Have your recommendations been discussed with the faculty member? *Yes*
- b) Does the faculty member concur with your recommendations? *Yes*

*In the areas of the Representative Topics list, including Discipline specific, General Teaching, Modes of Presentation/ Communication, Interaction with Students, General Career and Interpersonal Communication skills, Leadership and Participation in Committees, Dr. Van Niel either meets or exceeds standards. Hence, a professional development plan in these areas is unnecessary. However, I'm sure Dr. Van Niel would welcome the funding to go to Theatre Conferences/ seminars and purchase materials that would enhance his teaching and, by extension, student learning.*

*Dr. Van Niel realizes that the department, though unique and eclectic, needs to function within the new prescribed vertical institutional structure. We discussed working within the bounds of the structure while still retaining the uniqueness within their program.*

Do you have any recommended department, program, or curriculum changes?

*The budget for their productions is minimal. Capital is also needed to bring equipment and facilities up to an acceptable standard. Please refer to the budget recommendations in the hard-copy program review.*

*The curriculum offerings should reflect what this particular community needs. Faculty should be allowed to develop and offer programs which have the potential for success in this community. Examples would be to add Ethnic Theatre and Playwriting courses to the curriculum.*

Have you observed any institutional problems that need to be addressed (e.g. prerequisites, college policies, etc.)?

*The vertical institutional structure as opposed to shared governance does not lend itself to creating a supportive community where ideas can flourish. I also get a sense that the Compton administration is less than supportive of this program. This is possibly due to a drop in FTES. As Dr. Van Niel, explained and I observed first hand, FTES is not the only means to measure the success of a department and its students. Perhaps if the department received financial and facilities support from the administration, the FTES would improve.*

Did you find that any of the observations in the FCMAT Academic Achievement Report were inaccurate? If so, which ones and why do you feel they are incorrect?

*Yes, in the case of Theatre Arts many of the FCMAT observations do not apply:*

1. *Quality of classroom instruction:*

*During my class observation, I found the materials covered, techniques discussed and performances given acceptable and meeting the industry standards. While I did not agree with all the terminology and methodology being offered, I found that those offered at Compton are definitely valid and acceptable in the field of Theatre. The positive motivation of students and the resultant learning that took place are a testament to the quality of instruction.*

2. *Curriculum, Syllabus and SLOs:*

*My understanding is that Compton had developed their SLOs for all or most courses far ahead of El Camino. In the case of Theatre Arts, most of the syllabi includes SLOs with methods of evaluation/ assessment.*

3. *Instructional strategy:*

*In the Beginning Acting class observed, there was 100% student participation, a quiz review was given, students were paired up and asked to perform an improvised scene based on specific criteria. Then further instruction/critique was given and they had to apply the changes to improve the work in a replay. As far as use of technology is concerned, it is unnecessary to use technology for its own sake. No technology was used, as none was needed in this particular class.*

Are there any additional comments you would like to make?

*Dr. Van Niel understands the needs of this particular community. According to him, Compton College has always been unusual and eclectic, and to tailor it into a formula like El Camino would be to stifle the uniqueness and what makes it different. In this community, it is an achievement to get students motivated to go to, and stay in college. From my observation of his class, I found Dr. Van Niel's students to be very responsive and eager to learn. The number of students was small in this particular group, but they were motivated.*

*I believe Dr. Van Niel is doing as good a job as possible given the constraints of the facilities, budget and culture. He is the best person that the college can get in this position in this institution.*

## **Appendix C-1: Previous PPR**

### **2008-9 Annual Program Plan**

**Prepared by Professor Pieter J. Van Niel, PhD Head of ECCCC Studio Theatre Program**

**February 23, 2009**

**Program:** Theatre Arts Program/Department

**Unit:** Fine and Performing Arts

**Area:** Academic Affairs

**Date Completed:** This document is short version of extended in process.

#### **ECCCC Studio Theatre Program Mission/Practice Statements**

**Mission Statement:** The El Camino College Compton Center Studio Theater Program and Theatre Department invites students, classified, faculty, and administrative members of the campus family, as well as community members, to participate in the magical world of theater—where all can explore the theoretical, practical, technical, and spiritual elements of the discipline.

**Practices:** The Program/Department routinely supports and encourages student success through learning-oriented classrooms, linked classes, guided individual growth and team projects, and exposure to diverse belief systems through productions and course work. This contemporary Program continually strives to nurture and celebrate the truths brought to light by theater as well as to emphasize the universal essence of theater as a means to more easily comprehend the emerging new world and to meaningfully participate in our 21<sup>st</sup> century global village.

#### **ECCCC Studio Theatre Program Overarching Outcomes**

The El Camino Theatre Department and the Compton Center Studio Theatre Department have collaborated to construct two overarching program Student Learning Outcomes:

1. Prepare the student to demonstrate, by direct and indirect evaluation models, a standards-based appreciation of theatre in play script and production modes, including: fundamental critical elements; varying approaches to acting and design; critical acumen in evaluating and dissecting the theatre literary canon; historical perspectives.
2. Develop and promote a highly diverse schedule of theatre productions and presentations that will bring in expanded audiences for both campuses, the members of which will be invited to participate actively in the theatre programs/departments as students and/or actors as well as theoreticians and observers.

Each particular course also has a constructed overarching outcome as well as course outcomes.

## ECCCC Studio Theatre Program Characteristics, Outcomes, and Trends

**Characteristics:** The Compton Center Studio Theatre Program is a small, two-person department of one full-time certificated and one full-time classified; a highly structured student worker crew is assembled each year, trained in various program jobs and functions, and employed to flesh out the severely understaffed program. The Department mounts four to five productions each year, including a summer show. The presentations range from full production to one-act plays. The Department prides itself on stimulating, encouraging, and producing original work reflective of the clientele and community.

**Outcomes:** The Compton Center Studio Theater Program is defined by and works toward the following outcomes defined in a document included on all syllabi and other theatre learning matter relevant to the department and its workings and specific to the Center Theatre Program.

### ECC Compton Center Studio Theater Program/Department Student Learning Outcomes

The ECC Compton Center Studio Theater Program/Department SLO's occur within a communal, teaching/learning process of reality-based theater.

1. In a department-wide exam, as well as a series of build-up quizzes, theater students will list, define, and discuss the basic jargon of theater, including essays vis-a-vis the ways in which culture and history interacts with theater language.
2. In a department-wide exam, as well as a series of build-up quizzes, theater students will list, define, analytically explore, and discuss theoretical approaches and genres of theater, as well as major acting approaches, in addition to the origins of theater and drama.
3. In essays and oral presentations, theater students will apply analytical and critical techniques of structuralism, archetypal criticism, self/other character analysis, Freudian and other modern critical approaches, and explication de texte--all in examining representative play scripts from various eras and genres of world theater.
4. Before juried panels and various audiences, students will present monologues, dialogues, scenes, productions, and other material while developing, exploring, and participating in character creation, even while relating chosen pieces to the eras and cultures from which the works flow.
5. In class participation and exercises, students will work collaboratively to present scene work and projects to the learning communities--such work to be attached to historical as well as psychological explorations of theater.
6. Through presentation and production collaboration and participation, theater students will demonstrate and apply basic technical skills of stagecraft and design, in scene, one-act and full production modes.
7. Students will list, explain, and discuss the Aristotelian elements of theater through the presentation of scene work and the discussion of various plays.

**8. In a series of build-up quizzes, exams, oral and written presentations, and self-evaluative exercises, students will define, explain, and discuss the principles of Stanislavski, Hagen, Spolin, and Van Niel, and emerging contemporary approaches to theater, even as they integrate those principles into their personal instrument and measure that integration regularly.**

**9. More advanced students will peer-teach and model the principles of reality-based theater, while modeling the qualities and attributes of a Compton Center Theater Student, in course work, scene work, and productions.**

**10. Presented before a juried panel, matriculating students in major and certificate programs shall present and defend a written and oral comprehensive project that will include analysis, discussion, and presentation of SLO's 1-9 above as they relate to the project.**

**Trends:** The Program has struggled without a proper theatre space since 1999, when the Program Head obtained seed money for a renovation of the Y97 Little Theatre, applied the money to an architect and demolition with the expectation that the school would come forward with the monies promised in the Grant the Program Head obtained from Edison International. Non-existent budgets, lost requisitions, and a lack of support and understanding of the program and its clientele has contracted the program involuntarily. The two department personnel have pressed to better the situation in every venue, including submitting carefully constructed and documented program and planning documents on a yearly basis, only to be virtually ignored until recently. With the advent of more sympathetic and visionary administrators on campus and with significant recruiting efforts, enrollment has been increasing in the typical classes such as Drama Appreciation and Introduction to Acting; however, enrollment remains limited in the elective level classes such as the production sequences. Added to this problem is the fact that the space being utilized for productions cannot hold larger casts, so that enrollment is naturally limited. The Program has maintained its presence in the production area with a steady stream of productions. Schedule management indicates the need to offer two rather than one section of Dramatic Appreciation, and that will occur in school year 2009-2110.

**Overview:** Established in September of 1972, The Compton College Theater Arts Department has functioned as a “full-service” department: a comprehensive course curriculum supports an active production schedule of at least four productions per year. Original work, touring productions, multi-discipline presentations, field trips, ACTF participation (with regular awards and honors), and the like make up day-to-day theater department activities and provide a broad platform of opportunities for students to achieve varied goals and interests—pre-professional training, preparation for transfer to a University theater department, production participation, general interest.... Special to the department is its family atmosphere; matriculated students regularly visit just to maintain the supportive and positive relationships fostered in the department and to continue to perform and learn.

## ECCCC Studio Theatre Program Program Strength and Weaknesses

**Strengths:** Obvious strengths in the program will help the program to improve FTES--

1. The dedication, hard-work, and refusal to fail displayed by both department personnel, as well as the extremely high levels of skill and synchronicity both individuals routinely display as teachers as well as practitioners of the discipline. The Head is a Stanford Ph.D with strong professional credentials; the Technician has over thirty years of experience as well as forty years of experience teaching and practicing karate.
2. The presence of the program since its creation by the current Head in September of 1972.
3. The strong reputation of the program and its approaches in the educational and professional communities.
4. The smaller classes provide a safe, constructive, and friendly environment where students immediately feel comfortable and secure; learning can be more intense and progress tends to be remarkable and consistent, in particular with the majors. Great grand-children now come into the program on the recommendation of their grandparents and parents who have participated in some way with the program.
5. The program paperwork is of a consistently high quality, with statements of approach and principle that guide the students and teachers alike. Students receive a structured sequence of training based on a system developed over forty years by the Head; they also receive a very firm grounding in the basic elements of theatre as well as a sense of the spiritual and uplifting quality of the discipline.
6. A perfect safety record based on sound procedures—not once accident in the last thirty-seven years.

**Weaknesses:** The program's weaknesses stem primarily from an unresponsive administration.

1. The lack of a theater space because of the incomplete renovation project—since 1999, the department has had no place to prosecute its program.
2. The tendency of the administration to look for “easy” cuts and to ignore all of the arts programs.
3. FTES growth in only two or three classes rather than across the board.
4. Until this current year, literally no budget at all.
5. Habitual understaffing student workers must attempt to fill.
6. The lack of a defined stagecraft and technical theatre program—presently, training in the area happens informally with the student workers. Lack of FTES makes adding such a position nearly impossible.
7. We have been out of our office/storage space for over three years and are camped out in the Music Offices. We need the identifiable space to identify our program and to function.

### **ECCCC Studio Theatre Program Opportunities and Challenges**

**Opportunities:** We remain hopeful that some opportunities can be maximized—

1. Recruiting in high schools currently in process and expanding.
2. Bidding and completion of the Little Theatre renovation.
3. Building of stronger ties with the ECC program currently occurring.
4. Grants work to support goals/outcomes defined in the last section of this report, in particular to coordinate with VETA and Voc Tech to find funding for a Stagecraft Instructor position and to build that vital part of the program that is more job-oriented and perfect for our clientele.
5. Expansion of course offerings currently in process.
6. Review of the program in order to gain appropriate support and understanding.

**Challenges:** Several severe challenges loom—

1. Recruit and grow FTES in all courses, not just one or two.
2. Press the completion of the theater renovation.
3. Make the two campus theatre programs more synchronistic.
4. Work with Voc Tech Dean to effect grant and gain a Stagecraft position and program.
5. Coordinate course expansion and revision with ECC Theatre personnel.
6. Assist the administration process to grow the program rather than contract it.

### **ECCCC Studio Theatre Program Performance Evaluation**

1. Evaluations of the certificated Head have been extremely high: the Santa Monica review and the recent Comprehensive Evaluation pointed to the strong capabilities and successes of the Head as well as to the strengths of the program.
2. Evaluations of the classified Technical Assistant have also been consistently high.
3. These long-time colleagues display strong synchronicity based on over twenty-eight years of working together in the program.
4. The FTES concerns cannot be fairly addressed without addressing the lack of a theatre, lack of a running budget, and lack of a supportive attitude toward the program and arts in general by the administration since the partnership. Great opportunity for structured success exists here with the application of more standards to program success than just FTES.

5. The extremely high quality paperwork and organization of the program, as well as the strong expertise and commitment of the department personnel, ensure success with any reasonable level of support.
6. Nevertheless, the program must expand its enrollment through schedule management and recruiting as much as can be done without adequate facilities. We note that the Fall, 2008 and Spring, 2009 have doubled enrollment goals and measure at plus 4% of enrollment growth goal.

### **ECCCC Studio Theater Program 5 year Strategic Directions: Capstone Goals**

The Center Program/Department Head has advanced the following capstones at the beginning of the 2008-9 school year; they fit under the overarching goals established by our Provost (1, to expand enrollment; 2, to improve infrastructure; 3, to re-establish credibility.)

#### **2008-9:**

1. Expand enrollment by 2% from previous year (accomplished).
2. Complete Little Theatre Renovation (on hold now).
3. Add Ethnic Theatre 5 to curricula (in process).
4. Add adjunct stagecraft position (difficult to get personnel).
5. Gain realistic budget (accomplished this year).
6. Grants writing for corporate scholarship support for Center's program (in process).

#### **2009-10:**

1. Expand enrollment by 3% from previous year.
2. Institute operating procedures for renovated theatre.
3. Add Playwriting 6 to curricula.
4. Expand stagecraft position to 67%.
5. Continue or expand budget.
6. Institute two corporate-funded 12-month scholarships, one male and one female, at \$1K per month for each person.

The first two founding years base the more aggressive growth planned during the following three years.

#### **2110-11:**

1. Expand enrollment by 4% from previous year.
2. Expand and update theatre sound and lighting systems.

3. Update and revise all curricula as needed.
4. Make Stagecraft Instructor position full-time.
5. Expand budget.
6. Add two more scholarships for total of two male, two female.

**2011-12:**

1. Expand enrollment by 5% from previous year.
2. Identify space for a costume and make-up lab and area.
3. Add Stage Management Course to curricula.
4. Add 67% Costume/Makeup Adjunct to staff.
5. Expand budget.
6. Add two more scholarships for total of three male, three female.

**2012-13:**

1. Expand enrollment by 6% from previous year.
2. Expand tech space.
3. Review and revise curricula as necessary.
4. Add full-time costume/make-up position.
5. Expand budget.
6. Add to more scholarships for total of four male, four female.

**Compton Center Theatre Program/Department Goals:**

- 1. To expose, inform, and stimulate the student to world culture through the examination of past and present theater forms (play scripts, musicals, operas, free theater, improvisations, etc.) as well as the study of theater history from theoretical, literary, and practical standpoints.**
- 2. To promote individual self-esteem and world cultural awareness/appreciation through the study of diverse works from the theater canon.**
- 3. To feature comprehensive, focused examinations of self and other within the context of the theatrical experience-theoretically, analytically, historically, and practically-with an eye to the 21st century pluralistic world.**

4. To embrace the free and open expression of ideas through analytical, theoretical, historical, and practical examinations of the theater canon in class room teaching/learning modes.
5. To embrace the free and open expression of ideas through analytical, theoretical, historical, and practical examinations of the theater canon in practicum modes.
6. To train and develop theater theoreticians/practitioners with a comprehensive and expansive range of knowledge as well as a profound understanding of the diverse subject matters and approaches endemic to theater.
7. To present productions of unusual excellence, with special attention to the diverse cultures that comprise our populations within and without the campus, as a means of embracing our pluralistic world.
8. To emphasize a continual examination of humans in various states of non-freedom or freedom--politically, socially, and personally--through an historical and analytical review of the theater world canon both academically and practically.
9. To embrace and practice 21st century technology in class and production modes.
10. To learn, practice, and embrace reality-based theater in learning community and production modes, celebrating theater's centering and spiritual nexus.

All courses include all goals in a contextual, experiential, representational, and presentational process of teaching/learning. Approaches include: linking of theater courses to other disciplines; linking of assignments in theoretical and literary classes to production work, so that essays and research coincide with learning.

## Appendix C-2

**GO TO THE PDF FILE FOR THE WEB-BASED PPR DONE IN 2004  
WEB-BASED PPR ALSO AVAILABLE HARD COPY IN THEATRE  
OFFICE AND DEAN'S OFFICE IN HARD COPY VERSION OF THIS  
2009-2010 PROGRAM AND PLANNING REVIEW REPORT**

## **Appendix D: Memorandum of Concern re Y Area**

### **Memorandum of Concern re the Y Area Facilities**

**Submitted by,**

**P.J. Van Niel, Ph.D.**

#### **Introduction:**

A great deal of planning occurred for this institution and for this area prior to the State intervention and subsequent partnership with ECC. FCMAT has noted on several occasions that extant planning documents could and should provide guidelines for planning and growth, and it has further noted that planning and attendant documents were of high quality and worthy of careful attention. In that spirit, we would respectfully request that the consistent planning and position of our area faculty be carefully considered as we move forward with improvements in the area. We certainly appreciate the steps that have begun to improve the Music recording area, and we would appreciate even more that our significant and careful planning efforts and accomplishments be accommodated and respected.

#### **Brief History:**

With a combined presence of over a century in years, the area faculty forwarded a comprehensive plan for the Y area in conjunction with the plans for renovating the Little Theatre. Dr. Van Niel obtained a seed grant from Edison for the renovation, and the architect, Scott Holland, developed plans for the area in concert with the faculty in order to look forward to future projects and improvements. Even with the possibility of a future Performing Arts Center, which has been on start-stop status since the 90's, and which looks to be at least eight to ten years away if ever to occur, the plans for the current Fine Arts Y area were drawn to coordinate with future planning and to accommodate the needs of students, faculty, and staff that have been virtually ignored for almost four decades.

#### **Recurrent Resistance:**

In addition to the ever-changing pipe dream of a full Performing Arts Center that is no longer even in a realistic pipeline for the near future, the continual plea of “no money” and “these buildings are scheduled to come down” makes little sense and holds little value for the immediate future of at least eight years. For very little money and with great effect, the attached phases of Y area improvement can be easily accomplished—and must be accomplished—in order to allow the faculty to achieve the SLO's to which their respective programs have already been committed, to support student learning in an appropriate learning environment, and to present a proper image of success and excellence to the community. The understandable tendency of those who come into a situation to reinvent the planning wheel and the different visions that have been thrown at the area have not necessarily helped or attended to the matters at hand—where an already considered, consistent, and intelligent plan of action has been developed.

## **The Plan of Action:**

Attached please review our schematic for the needed wide area improvements. Those plans culminate years of living and working in the area, years of experiential understanding of our needs, years of finding the most effective ways of phasing in those things we can reasonably attain—things that never need to go away and do nothing but coordinate and strengthen our dreams for a large Performing Arts Complex that remains years away from even the initial stages of beginning plans.

### **Phase 1:**

**The Little Theatre.** The Little Theater has been on renovation hold for one sad excuse after another. In 1999, Dr. Van Niel gained seed money from Edison to plan the renovation and execute the initial stages. We drew plans, accomplished demolition, and waited for the promised money from the institution to complete the project. A slew of changed administrations, failed promises, mis-steps, and institutional inaction kept the project on hold. Ten years later, we have the plans through DSA, the architect and his engineers positioned to do the finals, the project ready for bid, and a cost of \$1.6 million reached to provide us with a delightful, beautifully designed and well thought-out theater and gathering space to be used by multiple departments and the institution as the only gathering space on campus. During these last ten years, the theatre program has held together without a space to prosecute its program; the forced shared space (Y82) with Music has created great tension and difficulty for all involved; the faculty and students in the program have suffered greatly. The full-time Theatre Head/senior faculty member has been without an adequate and fitting space within which to work for over 26% of his time at the institution; despite herculean efforts and distinguished performance for the College in terms of program and planning review, curricula, service on shared governance and committees, and the like, no supportive response has been forthcoming for the program and its students. **Recent growth without the benefit of a real theater is a strong indicator that the program growth will continue exponentially when the space is regained.** Again, it is important to note that the facility will service multiple departments and institutional functions. It is also most important to note that Edison has promised us valuable contacts with other donors once the project is completed—contacts that can fund some of the later phases of the attached plan. *Cost—\$1.6 million*

**The Theatre Offices.** The Theatre Office and attached storage area had to be vacated for mold abatement. Theatre personnel have struggled to get the institution to fund the small amount needed to put up the two interior walls that had to be torn down, sound insulate and insulate, replace the air conditioner, drywall, and paint. The cost would reach about \$3K; with justifiable help from the theatre stagecraft students, it could be cut by a thousand. The Office is to house two employees, multiple student workers, two drafting tables, file cabinets—things necessary for the program and its staff; the attached storage is to house valuable and rare artifacts and costumes. The Theatre program is just that—a program; we do not function as a department and desperately need our office and storage space back. I offered some of my cut-back theater budget to buy materials as appropriate for instructing our technical students. *Cost--\$3 thousand.*

## **Phase 2:**

**Storage clearance.** The large unused boiler room on the east side and the small unused boiler room on the west side of the building need to have the old boiler equipment removed, abated as necessary, and repainted and assigned as commercial music use (east room) and theater use (west room). Regular house HVAC units should be installed on each side to handle heating and air conditioning (east and west sides). The Theater and Theatre offices will have their own independent units—the theater hooked up to our chiller system, the office with its own local unit.

**Storage bin roll-off.** A large enclosed storage roll-off needs to be placed in the grove of trees on the west side of the building to house the set pieces now stored in the theatre; this need has been requested for the last ten years, and renovation cannot go forward without this simple item in place.

## **Phase 3:**

**Band Room/Recital Hall/Commercial Music Space.** The current band room needs to be upgraded to also serve as a recital hall, with a small built-in booth in the center of the storage closets at the back of the room; installed old wire ways from the old theater now in storage for a more attractive look and safer application than the lighting trees and floor cords that have to be utilized now; carpeted risers and a quality hardwood performance floor; painted closets and cabinets, repainted walls and ceiling in a taupe, gold, dark red, and charcoal scheme. The whole thing can be accomplished in house, with possible donations for the carpet and flooring. The current commercial music space now under repair needs to include blown-in, heavy sound insulation on the wall between the Y82 Band Room space and the interior recording studios. This project is currently under way. This renovation will at least make the shared space use a little easier to accommodate for the area faculty and students. It will also ensure that the high quality performances from music, theater, and faculty can be properly presented and mounted in a facility that speaks to excellence rather than to obsolescence. *Cost--\$1-6 thousand.*

## **Phase 4:**

**Japanese Koi Pond and Garden.** The Japanese garden with its decking, meditation garden, rock and redwood benches, small bridge, and appropriate planting will serve as a spiritual gathering place for the campus as well as a small performance space for spoken word contests, informal raps, small recitals, and gentle gatherings. Toyota would be a perfect sponsor to seek for this item, and by having the other three phases complete we can present a picture of progress and excellence that can attract this kind of corporate sponsorship. *Cost--\$100 thousand.*

## **Phase 5:**

**Art studio, gallery, and office.** The attached space on the east and north side of the building will allow the art offerings to be housed in this Fine Arts area and will free up the D wing space now used by Art. This could also be funded by a sponsor—someone like Tony Bennett, who is an artist/singer. *Cost--\$300 thousand.*

**Storage add-ons.** The west exterior end of the Y building can be expanded for extra storage for music and theatre as marked. *Cost--\$50 thousand.*

**Phase 6:**

**Digital Arts/Experimental Theatre/Tech shop.**This phase would happen only if the proposed major PAC is still years away and would not take place within the next three years unless we were able to gain additional sponsorship for the projected costs. *Cost--\$5-25 million.*

**Phase 7:**

**Covering Dome.** This item, like phase six, would not occur for about two to three years, but could be handled by a corporate donation. *Cost--\$150 thousand.*

**Conclusion:**

Phases 1, 2, and 3 should be handled immediately. The Little Theater completion will position us for future fund raising. The fiction of delaying renovation for some future dream of a far-in-the-distant PAC is an unconscionable and destructive position; ten years of waiting for this worthy project has reached the level of absurdity. The other items are of limited cost and easy to complete.

Phases 4, 5, 6, and 7 will occur with corporate sponsorship.

The plan is comprehensive, well thought out, fitting for our needs, and extremely approachable. We respectfully request earnest cooperation and facilitation so that our excellent programs can serve our very worthy and deserving students.

**Additional Fine Arts needs outside the Y building:**

The dance program has suffered greatly without an enclosed space. Folding dividers could easily be run on ceiling track from the pony wall up. Ms. Phillips has also requested a folding wall perpendicular to the ceiling tracks only so that it does not affect the dance floor). The dance instructor has requested this improvement for several years. These worthy and needed improvements would allow downstairs gym classes and upstairs dance classes to be held at the same time without bothering each other. The Fine Arts faculty concur that this improvement should be in phase 1. *Cost--\$7,500.*

**Please note the attached schematic in hard copy**

**Appendix E-1: Resolution of 2007**

***El Camino College Compton Educational Center, 1111 E. Artesia Boulevard,  
Compton, CA 90221***

**EL CAMINO COLLEGE COMPTON CENTER**

***Faculty Council***

***RESOLUTION ON THE RENOVATION OF THE LITTLE THEATRE***

WHEREAS in 1999, when the Compton College District received grant monies form the Edison Company, the Little Theater was pulled apart in preparation for renovation, and monies were spent for architect fees and some expenses, and

Whereas once plans were completed, the District did not commit the promised monies to the project, and

Whereas since 2002 all program and planning documents and facility plans have listed the theater renovation as the number one priority, and

Whereas the project is an "in process" project, having been approved by the Division of State Architect and awaiting completion, and

Whereas the assigned budget of \$650,000.00 from first draw of CCC Bond Funds has proven inadequate due to rising construction costs, requiring an additional \$650,000.00 for completion, and

Whereas the project, when completed, will provide the Center with a workable Little Theatre that will seat 200 and serve as both a teaching and performance space for many years to come, and

Whereas the Little Theater is the only real performance space on campus for all Fine Arts program and curricula, guest lectures and performances, and large meetings, and

Whereas the campus will not obtain use of a new Performing Arts Center for at least eight to ten years, if ever, and

Whereas the Theater Program--not just department--has no space in which to properly prosecute its needs and possibilities, and

Whereas the Center has a unique opportunity to seek corporate fundraising to expand its programs once such a facility is operational, and

Whereas the renovation project will serve as an image-building, functional project that will help the Center serve the instructional needs of students and the cultural needs of the community,

THEREFORE BE IT RESOLVED that the Faculty Council of the El Camino Compton Education Center does hereby express its strong support for the completion of this project and urges that the monies needed to this end be allocated as a matter of the highest priority.

Resolved: September 6, 2007

**Please turn to following pages for second resolution**

## **Appendix E-2: Resolution of 2009**

### **RESOLUTION IN RE: FINE ARTS AREA**

WHEREAS the fine arts students and faculty have been forced to function over the past several decades in inadequate facilities and past calls by the Academic Senate to resolve these problems have not been successful , and

WHEREAS, the Y and X buildings have received no attention or improvement over the last four decades, and

WHEREAS, appropriate, data driven, and thoroughly researched planning documents have been forwarded to the administration on a yearly basis, and

WHEREAS, those attached plans and schematics represent a reasoned and approachable strategy for improving the fine arts facility agreed upon by all area faculty members, and

WHEREAS, the area faculty and students still do not have the Y-97 Little Theatre, although the plans for the theatre have passed Division of State Architect (DSA) approval, and

WHEREAS, repeated requests and plans have been dismissed or ignored by administration, and

WHEREAS, the current state of the facilities is unhealthy, inappropriate, and not conducive to student learning, and

WHEREAS, the theatre has had no designated office space for the last three years and no appropriate facility or theatre in which to prosecute its program in the last ten years,

THEREFORE BE IT RESOLVED that the Compton Educational Center Academic Senate urges the administration to honor past agreements regarding the Fine Arts facilities ( Little Theater, X and Y buildings), as laid out in past planning documents and schematics, and with full consultation and respect for the previous agreements and the importance of the Fine Arts Area to Compton Center students, faculty, and community.

Passed May 21, 2009

## Appendix F: Defined budget

### Budget Proposal Worksheet 2008-09; 2009-20010

Select Division -

Discipline-> Theatre Arts

ACCOUNT	DESCRIPTION / VENDOR	JUSTIFICATION	AMOUNT
<b>PT Salary - Student</b>	3 CalWorks @ 20hr/wk	required to support 3 major shows	8,000.00
	3 FWS students @ 20 hrs/wk	required to support 3 major shows	8,000.00
<b>PT Salary - Non-student</b>	Technical support/design	required to support productions	5,000.00
	Music director	required for musical production	5,000.00
<b>PT Salary - Tutor-Non-student</b>			
<b>Instructional Supplies</b>	Lumber, hardware, tools/Lindsay Lumber	required for scenery construction	10000
	scene paint, gels, lighting hardware/Norcostco	required for painting scenery and lighting stage productions	7,500.00
	Intelligent lighting equipment	bolster lighting system for touring	5000
	Costumes/ Various vendors	required for productions and stock	
	Costume, prop, and equipment rental	Required for 2 Trains Running and Simply Heavenly	
<b>Non-instructional supplies</b>	Office Supplies/Staples	Required to run the theatre program	
<b>Licenses</b>	Royalties/Various Vendors	Required to legally production copyrighted plays	
<b>Maintenance Contracts-equipment</b>			
	repair of lighting dimmers	required to maintain dimmers	
	Dry Cleaning	Required to maintain costumes	1,000.00
<b>Transportation - field trips</b>			

<b>Equipment - instructional</b>			
	Computer PC (high end) 17" monitor		3,500.00
	Computer PC (high end) 17" monitor		3,500.00
	Assorted power tools		4,500.00
	Portable wireless intercom system		12,00.00
	Wireless intercon system, 4 station	require to communicate with crew during productions	9,500.00
	AV cart w/ plasma /HDTV, DVD player recorder (1080i and 1080p comp, HD reciever, and speakers	Required to utilize multi-media in the classes	10,000.00
<b>Equipment - non-instructional</b>			
	electric cart	required to transport scenery /eq.	8,000.00
<b>Classified Overtime</b>		required to support evening and weekend stafing	2,500.00

Notes for the budget:

## Appendix G: Sample Syllabus

### El Camino College Compton Center Studio Theatre Program/Department

#### Syllabus: Theatre 1 (*Theatre Appreciation*); 3 Units

*Fall Session 2009: Section #9581 TTH (3:30-4:55PM lec)*

Dr. P. J. Van Niel  
Email: [drpjvn@aol.com](mailto:drpjvn@aol.com)

Professor, Theater Arts/English  
Email: [pvanniel@elcamino.edu](mailto:pvanniel@elcamino.edu)

Office: Y92D Campus Phone: 1-310-900-1600 ext. 2965  
Office Hours: MW 3:00-5:00PM, TTH 12:00-1:30 & 5:00-5:30

**El Camino College Mission Statement:** El Camino College offers quality, comprehensive educational programs and services to ensure the educational success of students from our diverse community. Furthermore, El Camino College is committed to being an open-access institution and serving students of all ages, cultures, and backgrounds.

**El Camino College Statements of Philosophy, Values, and Guiding Principles:** See the El Camino College 2008-2009 Catalog, p.1.

**ECCCC Studio Theater Program and Department Mission Statement:** The El Camino College Compton Center Studio Theater Program and Theatre Department invite students, classified, faculty, and administrative members of the campus family, as well as community members, to participate in the magical world of theater--where all can explore the theoretical, practical, technical, and spiritual elements of the discipline.

**ECCCCSTPD Practices:** The Program/Department routinely supports and encourages student success through learning-oriented classrooms, linked classes, guided individual growth and team projects, and exposure to diverse belief systems through productions and course work. The Program/Department continually strives to nurture and celebrate the truths brought to light by theater as well as to emphasize the universal essence of theater as a means to more easily comprehend the emerging new world and to meaningfully participate in our 21<sup>st</sup> century global village.

**ECCCCSTPD Further Documents of Importance (located at syllabus' end):**

*El Camino College Compton Center Studio Theater Program/Department Educational Statement;*  
*El Camino College Compton Center Studio Theater Program/Department Student Qualities and Attributes.*

*El Camino College Compton Center Studio Theater Program/Department Defined Goals;  
El Camino College Compton Center Studio Theater Program/Department Student Learning  
Outcomes; Reality -based Acting Principles, P.J. Van Niel System.*

**I. Required Textbook:** *Theatre*, by Robert Cohen (Eight Edition or later).

ISBN: 978-0-07-351416-1, 8<sup>th</sup> edition.

**II. Course Description:** *This course is a survey of theatre focusing on the theory and practice of modern theatre. Topics include acting, directing, design of scenery, architecture, lighting, costuming, makeup, stage properties and the American musical. Elements of playwriting, critical analysis, and career opportunities are also covered. Attendance is required at selected theatre events at El Camino College presented by the Theatre Department, El Camino College Center for the Arts, and selected master classes related to professional events.*

This generic course introduces and explicates basic theater concepts, jargon, history, and approaches within world theater historical contexts. The course also explores major theoretical approaches to theater and develops critical techniques for the analysis of plays and the understanding of performances. Class interaction; varied learning approaches and presentations (including original short scripts); short research papers; and, other techniques—all support the learning community in which the student’s presence is welcomed, supported, and engaged.

The Theater Appreciation course provides both traditional and non-traditional modes of learning that develop and support the gathering and integration of the comprehensive sub-disciplines in theater: theory, production, play scripting; play making (directing, acting, designing, technical theater). The course further exposes and supports: critical thinking acumen in the original creation of improvisational and scripted scene work with attendant participatory critiques; presentational skills-building in individual, small-group, and large-group models in both leader and ensemble (team-building) modes; multi-cultural awareness through the contextual examination of sample scenes taken from various genres and eras of theater; literacy and information-gathering skills vis-à-vis scene and character research; personal discipline through attention to the kinetics of the human body in relaxation and action; spatial reasoning in the 3D world of the stage; global village appreciation through the lens of world theater scenes and history; community involvement through the creation of the classroom learning community as well as through informal presentations to the campus and area communities. The introductory course is required for all theater acting majors and certificate candidates, for the course ensures the general knowledge necessary to build specific, focused learning matter. The comprehensive learning in the community explores numerous approaches and theories; however, the reality-based approach focuses all the work. Through formal examination of learning matter, informal shared and facilitated class discussions, and script and scene work, students examine personal self in the world cultural settings. Two short research papers focus student learning and analysis in terms of the historical, critical, and performance-based essence of this exciting discipline.

We are a learning centered class room, which means that your participation and presence assures course success for all.

**III. Course Prerequisites(Recommended Preparation):** Eligibility for English 84 or ESL 54C. This credit course is degree applicable and transfers within the CSU and UC system.

**IV. Course Objectives:**

- A. Define and discuss in essay and oral formats, the origins of theater and drama
- B. Define and discuss, in essay and oral formats, the genres, styles, jargon, and sub-disciplines of theater.
- C. List, define, and discuss the various elements of theater.
- D. Delineate and discuss reality-based theater practices and procedures.
- E. Critique, based on study of three major critical approaches (Aristotelian, archetypal, self/other), personal and class work in and out of a learning community setting.
- F. Craft the practical work necessary in each sub-discipline in order to apply said work to original script(s).
- G Analyze an original production in terms of elements--approach and result.

**V. Student Learning Outcomes:** The following defines expected outcomes at the department, course, and course work level. Additional outcomes that define the Compton Center Studio Theater Program/Department and are required of all ECCCC Studio Theatre/Department students appear on the document, "ECCCC Studio Theater Program/Department Student Learning Outcomes."

**Student Learning Outcome Overarching Statement (Department Level):** Demonstrate a standards-based appreciation of theater in play script and production modes, including fundamental critical elements; varying approaches to acting and design; critical acumen in evaluating and dissecting the theater literary canon; historical perspectives.

**Student Learning Outcome Overarching Statement (Course Level):** List and Define the Theater Basics: origins, eras, elements, areas, and vocational opportunities.

**Expected Outcomes (course work):**

- A. In six quizzes, list and define the jargon, elements, genres, sub-disciplines, and areas of the theatre discipline.
- B. In short essays and term papers, discuss and explicate critical approaches through play script and production analysis.
- C. In midterm and final exams, define, explain, analyze all items and areas covered in the quizzes.
- D. In a project presentation, explicate in written and oral (class presentation) format a chosen item relative to theatre beyond listed syllabus items.
- E. In a notebook, present all work confronted and completed during the course.

**VI. Assessment:** The following activities comprise indirect and direct assessment of student work and progress.

1. Juried panels of professors, peers, and students for scene work and projects;

2. Critiques based on established, objective, stated criteria;
3. Professor evaluation based on quizzes, tests, and papers;
4. Formative and Summative self evaluation statements.

**VII. Evaluation Criteria:** The following descriptions define the criteria.

**Assignments:** In addition to your assigned reading as defined in this syllabus, you will complete several tasks designed to confirm your comprehension and absorbing of the course material. These tasks include: short essays; six quizzes; one five page and one ten page term paper; one project class presentation; class participation and critiquing; finished notebook; midterm and final exam.

**The Notebook:** You will present a completed three-ring binder containing five sections—class notes; the six quizzes and midterm and final exam; assorted short essays and two papers with research notes; the project class presentation; observation journal. This notebook will become a reference guide for you in your future dramatic and cultural studies. You will receive ten points of extra credit for a neat notebook.

**Grades/Grading Scale:** A=100-90; B=89-80; C=79-70; D=69-60; F=59 or less.

Percentage definitions of course measures are—

Six quizzes.....	30%	Project presentation.....	5%
Two papers.....	30%	Production critiques.....	5%
Mid term exam.....	15%	Final exam.....	15%

**Tasks:** Each and every assignment, task, and test not only benefits your personal growth, but also aids your fellow students as you share your experiences and challenges with one another; cooperative enterprise in the class room supports communal, ensemble-oriented success in the work you will prepare in conjunction with one another.

**VIII. Attendance:** All College policies apply.

**1. Attendance at first class**

Students who enroll in class but do not attend the first scheduled class meeting may be dropped from the roster. It is the responsibility of the registered student to officially drop a class by the deadline date.

*Deadlines are: Friday, 2/27 (eligible for enrollment fee refund); Friday, 3/6 (no notation on permanent record); Friday, 5/8 (receive a “W”); thereafter, the student must receive a grade.*

**2. Attendance without official enrollment**

Students will not be permitted to attend classes in which they are not enrolled.

**3. Attendance during semester**

A student may be dropped from class when the number of hours absent exceeds the number of units assigned to the course. If your absences and tardiness exceed the unit value of the course, you can be dropped.

This rule also applies to excessive absences due to illness or medical treatment.

**4. Attendance while bringing children to the class room**

Children are not permitted in classrooms while class is in session. Attendance in class is limited to officially enrolled students and authorized visitors or guests. In addition, students must not allow children

to be left unsupervised or unattended anywhere on campus.

### **5. Attendance and absence hints for success**

If circumstances prevent you from attending, please work with your study buddy and your study group to reclaim the missed material. Phone numbers should be exchanged and maintained in your folders. Take careful notes of what is covered in class, for the quizzes will surely confirm your knowledge of that material as well as the textbook information. Your active participation in class discussions and group work will assist the community and help us all to explore, to analyze, to learn—so please be prepared! I check my e-mail every day, so don't hesitate to contact me should you need to; use your study buddies liberally.

## **IX. Statement of Student Conduct: All College Policies Apply.**

**A. Expectation of student conduct:** Constructive and supportive class room activities and behaviors include courtesy, mutual respect, and active engagement in the learning process.

**B. Assignments:** All assignments should be turned in on time, typed, and complete. Late turn-ins will suffer subtracted points.

**C. Cell Phones:** Cell phone use in the classroom can be disruptive to the learning process. Cell phones must be turned off or to vibrate: should you receive a call during class, please do not pick up the call and talk in class; rather, you may leave the class room and handle the business in the corridor outside. Clearly, such cell phone use should be discrete and infrequent during class hours.

**D. Safety Issues:** Theater practice sometimes includes persons using power tools, building sets, and hanging and aiming lights and other equipment. If you have not been assigned to a crew in another class, you should not be attempting to pick up tools or other equipment or engaging in casual visiting while others are involved in technical tasks.

**E. Safety Instructions and Police Numbers:** Our 88 acre campus is one of the safest in the nation. However, prudent safety procedures include reviewing the following--

*During an Earthquake, you should drop, cover, and avoid any area with glass or structures that could topple. Evacuate upon command to assigned areas: for the Y area, you should proceed to the grass field by the Artesia entrance. Tim Stewart and I are both emergency captains for the area and are trained in appropriate procedures.*

*During any lockdown, stay in the class room on command; get down on command; evacuate on command. Do not attempt to handle any potentially difficult or threatening situation by yourself.*

*No student should walk from class alone; rather, buddy with another student or go in groups. This applies particularly to female students. If you are expected for a rehearsal and are going to be late or miss the session, please call the stage manager or director.*

*The campus number, 1-310-900-1600, extension 2999, is the campus police number for non-emergency matters. The number 1-310-660-3100 is the emergency number and routes directly to the central station at El Camino, the personnel of which route the call to our officers on this campus. Be sure to identify yourself, your campus location at Compton Center, and the problem when making an emergency call.*

*Please notify me or Mr. Stewart should you injure yourself or be injured in our area or during our class or production activities. We have first aid kits on hand.*

## **F. Classroom conduct and relevant matters:**

### **CLASSROOM MISCONDUCT**

Dishonesty, including but not limited to cheating, plagiarism or knowingly furnishing false information to the College.

Forgery, alteration, or misuse of college documents, records, or identification.

Violation of college policies or off-campus regulations, including but not limited to campus regulations concerning student organizations, the use of college facilities, or time, place, and manner of public expression.

Continued disruptive behavior, continued willful disobedience, profanity or vulgarity, or continued defiance of the authority of, or abuse of, college personnel or to anyone on campus.

Willful misconduct which results in injury or death to a student or college personnel.

Assault, battery, sex crimes including sexual assault or rape, or any threat of force or violence upon a student or college personnel.

Sexual harassment which includes unwelcome sexual advances, requests for sexual favors, and other verbal or physical conduct of a sexual nature.

Obstruction or disruption of teaching, research, administration, disciplinary proceedings, or other authorized college activities including but not limited to its

community service functions or to authorized activities held off campus. Obstruction or disruption includes but is not limited to the use of skateboards, bicycles, radios, and roller skates.

Unauthorized entry to or use of college facilities, equipment or supplies.

Theft or deliberate damage to property of a college staff member, a student, or a visitor to the college including but not limited to the Library, Bookstore, and Food Service areas.

Defacing or damaging any college real or personal property.

Failure to comply with the directions of a member of the college certificated personnel, college management or supervisor personnel, or campus police acting within the scope of his or her duties.

### **DISCIPLINARY ACTION**

Disciplinary action appropriate to the misconduct as defined above may be taken by an instructor the Dean of Student Services or his or her designee and the Board of Trustees.

Misconduct should be brought to the immediate attention of the Campus Police, or local police department/security force for courses taught off campus.

*Removal by Instructor* — In addition to an instructor's right to permanently drop a student from a class when the student is no longer participating i.e. lack of attendance in the course, an instructor may remove (suspend) a student from his or her class for the day of the incident and the next class meeting. During this period of removal, a conference should be held with the instructor and the student to attempt to resolve the situation that led to the student's removal, and the student shall not be returned to the class from which he or she was removed without the concurrence of the instructor of the class.

If a student is suspended for one class meeting, no additional formal disciplinary procedures are necessary.

If a student is suspended from class for the day of the incident and the next class meeting, the instructor

shall send a written report of the action to his or her dean who shall forward this information to the Dean of Student Services, the Provost. If the student removed by an instructor is a minor, the President's designee (Dean of Student Services) shall ask a parent or guardian of the student to attend a parent conference regarding the removal as soon as possible. If the instructor or the parent or guardian so requests, a college administrator shall attend the conference.

The instructor may recommend to his or her dean that a student be suspended for longer than two class meetings. If the dean, instructor and student cannot resolve the problem, the suspension will be referred to the President or the President's designee.

During the period following the initial suspension from class for the day of the incident and the following class meeting, the student shall be allowed to return to the class until due process and the disciplinary procedures are completed unless the student is further suspended as a result of actions.

### **CHEATING OR PLAGIARISM POLICY**

**“Dishonesty, including but not limited to cheating, plagiarism or knowingly furnishing false information to the college.”**

#### **EXAMPLES OF CHEATING OR PLAGIARISM**

Representing the words, ideas or work of another as one's own in any academic exercise (plagiarism), including the use of commercial term paper companies;

Copying or allowing another student to copy from one's paper or answer sheet during an examination;

Allowing another individual to assume one's identity for the purpose of enhancing one's grade in any of the following: testing, field trips or attendance;

Falsifying or attempting to falsify attendance records and/or grade rosters;

Changing answers on a previously scored test, assignment or experiment with the intent to defraud;

Inventing data for the purpose of completing a laboratory experiment or case study analysis with the intent to defraud;

Giving and/or taking information during an examination by any means such as sign language, hand signals or secret codes;

Obtaining copies of notes, exams or exam questions by any means other than distribution from the instructor. (This includes copying and removing exam questions from the classroom for any purpose.);

Using study aids such as calculators, tape recorders or notes that have been specifically prohibited by the instructor.

#### **CONSEQUENCES FOR CHEATING OR PLAGIARISM**

Given alleged violation of the Standards of Conduct, any or all of the following actions may be imposed:

When there is evidence of cheating or plagiarism in classroom work, students may receive an F for that piece of work or may be suspended from all classes for that term and the following term if deemed appropriate.

The instructor may assign a failing grade to the examination or assignment in which the alleged cheating or plagiarism occurred. This action is based on information that the instructor had.

The instructor may dismiss the student from the class or activity for the present and/or following class session(s)

The instructor may recommend suspension or expulsion of the student from the college as stipulated in BP5138, Section IIB6 and 8. This recommendation must be in accordance with El Camino College's Due Process and Disciplinary Procedures.

Complete the Academic Dishonesty Report Form and submit it to the Academic Affairs Office.

**X. Special Accommodations/ADA Compliance:** Any student who has a disability and has special needs is to alert me of this by the second week of the semester so that special accommodations can be made. Other-abled students are encouraged to seek the assistance of the Special Resource Center as necessary.

**XI. Disclaimer Statement:** Students will be notified about any policy or course requirement changes in a timely manner.

**XII. Special Attention:** The discipline of theater often involves physical activity including touching and/or other forms of physical contact between actors, directors, and ensemble personnel; such activity always occurs within the context of class activities. If you feel any discomfort or uneasiness with any class activity that includes physical interaction, please notify the instructor so that your concerns and needs may be addressed.

**XIII. Schedule of Course Content:**

**Course Content:**

- A. Historical context of theater and acting.
  - 1. Origins of theater and performance.
  - 2. The performance circle and the performer.
  - 3. Era identification of jargon and approaches (traditional/psychological).
  - 4. Contemporary and reality-based acting approach.
  - 5. Aristotelian elements of theater.
  - 6. Structural analysis of scene, character, and self.
  - 7. Major genres of theater.
  - 8. The “Order of the Play.”
- B. Playwright and Actor.
  - 1. Actor training, tasks, mind and body.
  - 2. Two major approaches to acting.
  - 3. Acting as a profession, with tasks.
  - 4. Playwriting compared to, contrasted with prose and poetry.
  - 5. Dialogue, play scripting, and the live performance.
- C. Critical and analytical standards for scene development/performance.
  - 1. Aesthetic standards of performance.
  - 2. Character development standards.
  - 3. Spatial presence and acting power.
  - 4. Structuralism and beginning, middle, end.
- D. Designers, Directors, Technicians, Producers.
  - 1. Historical definitions and evolution.
  - 2. Professional functions and tasks.
  - 3. Creative support and enhancement.
  - 4. Reality-based applied techniques.

- E. Communal theater of today.
  1. The nature of the theater (performance) community.
  2. Theater as entertainment and instruction.
  3. The actor as a truth-teller, truth-presenter, truth-representer.
  4. Moral and ethical questions.
  5. Past versus present (outside/inside).
  6. Professional relationships.
- F. The American Musical as an American art form.
  1. Evolution and phases.
  2. Parts, song types.
  3. Broadway, Off-Broadway, Contemporary.
- G. The Definitions of Reality-based Theatre, P.J. Van Niel System.
  1. Evolution and phases.
  2. The four dimensions.
  3. The ensemble and the community.
  4. Taking it to the professional world.

### **Definition of study:**

Each section detailed involves approximately three weeks of concentrated class and outside study, rehearsal, and learning. Specific weekly addendums may be supplied. In particular, you will be asked to complete short essay statements on selected relevant topics in order to emphasize our learning tasks.

#### Section one

Overview of course: topics to be covered; origins of theater; genres of theater; jargon of theater; justification of theater; culture of theater; community and theater; healing and theater; the individual and theater; the role of the audience. Assignment--theater and you essay.

Critical technique: how you take a play apart and put it back together again with understanding (construction, deconstruction, reconstruction); styles of criticism; what criticism should accomplish; history of criticism; Aristototele, archtypal wheel, ambiguity, structuralism, etc. Assignment--draw the archtypal wheel.

Elements of theater: beginning/middle/end; probability; form/content; unity; character/action/plot/dialogue/spectacle; storytelling. Assignment--scene write on selected topics (storytelling, experience, holiday themes).

Review: discussion; class reading; group work. *Quiz 1—Introduction Topics*. Assignment--work on first scene. *Textbook study: Chapters 1, 2, 7, and 11.*

#### Section two

Review of previous work. Writing the scene with understanding; in class work on the scenes in progress; reading of scenes by classmates; group work and critical discussion. Assignment--rewrite scenes.

Reading of scenes. Development: character work, dialogue, the story, etc. Assignment--continue the rewrite.

Reading of scenes. Re working: what to look for, getting the result; clarity. Assignment—rewrite script. Review. Discussion. Group formation and assignments. Rehearsal schedules.

**Quiz 2--Writing the Scene.** Assignment—script analysis. *Textbook study: Chapter 4.*

### Section three

Review of previous work. Acting: history, styles, methods, approaches; Stanislavski, Spolin, Method and anti-method. Improvisational scenes. Work on scripts and scenes. Class training and examples. Movie examples. Reality based acting taught here. Assignment--bibliography of acting.

Continue work on acting. Work on scenes and scripts. Assignment--memorize lines and develop character history.

Reading scenes in groups. Assignment--memorization and analysis. Assignment--continue work on memorization and character analysis.

Presentation of scenes; discussion and analysis for production values and plans; possible casting; possible melding of scene work. **Quiz 3--Acting the Play Script.** Assignment--rework scenes as per critical comments and essay on what you have learned so far. *Textbook study: Chapter 3.*

## Midterm

### Section four

Review of previous work. Directing: history, styles, methods, approaches. The director as a facilitator and not a boss. The Production Concept and how to effect it. Relationships with actors, with production personnel, with publicists, and so on. Assignment of directors to scenes. Assignment--develop a production concept for the scenes, on paper.

Discussion of production concepts in individual groups. Class discussion of concepts and criticism thereto. Assignment--rework concepts as per criticism.

Rehearsals of scenes as per production concepts. Assignment--rework production concept paper as per critical review in class.

Presentation of scenes as active theater. **Quiz 4--Directing the Production.** Assignment—short essay on production approaches. *Textbook study: Chapter 6.*

### Section five

Review of previous work. Production/Technical aspects: history, styles, methods, approaches. How technical aspects support the script and the work. The technical director; stagecraft; lighting; sound; costumes; design. Assignment--design a set for your show.

Continue technical work. Lighting (instruments, techniques, etc.). Safety. Assignment--design a light plot for your show.

Continue technical work. Costumes (styles, periods, materials, budgets, sources). Sound (techniques). Assignment--design costumes and sound for your show.

Continue technical work. Select best designs and assign designers. **Quiz 5—Technical Theater.**

Assignment--design for your show and write an essay on what you have learned so far. *Textbook study: Chapter 5. Note chapters 8, 9, 10 as to modern day theater.*

### Section six

Review of previous weeks' work and overview of course. Production rehearsals. Group criticism of presented work. Assignment--production work.

The American Musical. **Quiz 6—the American Musical.**

Continue on productions. Assignment--put together your notebook

Continue on productions. Assignment--essay on what you have learned.  
Production (day and night). Submission of notebook. Congratulations!

### **Final**

*We have all made it to the end of this fabulous course. Remember to maintain your notebook and keep adding to it as you move forward in your various learning activities. It is always a deep pleasure to commune with a learning community in the spiritual and uplifting discipline of theater.*

### **XIV. Your Notes of Major Learning Points:**

**Brief Self-evaluation statement from the start of the class:**

**Brief Self-evaluation statement from the end of the class:**

**Major Learning Lessons:**

1.

2.

3.

4.

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11.

12.

Go to the next pages for important statements about the program and department.

*Educational Statement of the ECCCC Studio Theatre Program/Department*

*Prepared by Pieter Jan Van Niel, PhD*

The students and personnel working in the El Camino College Compton Center Studio Theater Program/Department are instructed and trained in reality-based acting, a theory and style of acting developed by Dr. P.J. Van Niel during his extensive and comprehensive work over the last 30 years as a theater practitioner and theoretician. A book on this process by Van Niel is being readied for publication in the near future.

Training in all phases not only includes the theory and practice of the reality-based approach in the acting realm, but also develops that approach in all the other theater phases--directing, design, stagecraft, etc. The Department has been a leader in the establishment of learning community practices as a natural and appropriate component of the shared learning that occurs naturally in the theater classrooms. Original productions and the value of individual experience center the classroom and performance experiences of students and staff; a true sense of egalitarian learning is part of the safe and nurturing environment in which all can move forward. Problem solving and the use of reason to reach goals becomes a natural part of a process that values all contributors. While the Department asks a great deal of its participants, it provides an equally great amount of support as students reach personal, educational, and career goals. As a responsible purveyor of 21<sup>st</sup> century learning, the Department coursework and production efforts involve contemporary technologies, and students find themselves developing more and more sophisticated computer and electronic skills as they confront up-to-date approaches not only to learning but also to actualizing of the theatrical experience.

In every aspect of its function, our Theater Program/Department is dedicated to empowering and elevating the student, the community member, the world citizen. In fact, departmental faculty, staff, and students commit to and celebrate the important sense of community learning fostered in the theater classroom and production. Essential principles of the Department are outlined on the following pages and represent the excellence inherent in the departmental approaches to both teaching and production work.

**Qualities and Attributes of an El Camino College Compton Center Studio Theater Program/Department Member**

*Prepared by Pieter Jan Van Niel, PhD*

**Expresses courtesy and respect for others at all times.**

**Includes professionalism as part of the learning process (attends classes/rehearsals consistently, always arrives on time to all events, learns lines by due dates, understands and completes the tasks at hand, applies teamwork principles, etc).**

**Demonstrates a willingness to work for and support the Department, its classes, its productions, its technical and financial needs, its students and its staff.**

**Seeks to assist others in their learning, all the while sharing knowledge in the spirit of the learning community and committing to support jobs as needs arise.**

**Refuses to pass on rumors or put down others; rather, chooses to celebrate the positive, pristine results that come from trust building and trusting follow-through.**

**Holds to high ethical and aesthetic standards at all time.**

**Commits to doing and being the best that one can be at all times and under all circumstances.**

**Understands and demonstrates the basis of The ECC Compton Center Studio Theater Program/Department's teaching and production work – that we seek reality-based work at all times and under all circumstances and that we celebrate the development of the instrument (the person as actor, director, technical person, etc.) even while striving for the control and focusing of ego as a platform for and of that growth.**

**Understands and demonstrates the collaborative nature of theater, accepting that varying levels of talent, abilities, interests, and commitment are all important to the process of learning the discipline, presenting shows, and the like; knows that some may serve in what may appear to be highlighted positions, but that every involved person has a definite role/function to play and/or fulfill.**

**Celebrates and fosters the life-long learning that theater stimulates and promotes.**

*El Camino College Compton Center Studio Theater Program/Department Goals*

*Prepared by Pieter Jan Van Niel, PhD*

1. To expose, inform, and stimulate the student to world culture through the examination of past and present theater forms (play scripts, musicals, operas, free theater, improvisations, etc.) as well as the study of theater history from theoretical, literary, and practical standpoints.
2. To promote individual self-esteem and world cultural awareness/appreciation through the study of diverse works from the theater canon.
3. To feature comprehensive, focused examinations of self and other within the context of the theatrical experience-theoretically, analytically, historically, and practically-with an eye to the 21st century pluralistic world.
4. To embrace the free and open expression of ideas through analytical, theoretical, historical, and practical examinations of the theater canon in class room teaching/learning modes.
5. To embrace the free and open expression of ideas through analytical, theoretical, historical, and practical examinations of the theater canon in practicum modes.
6. To train and develop theater theoreticians/practitioners with a comprehensive and expansive range of knowledge as well as a profound understanding of the diverse subject matters and approaches endemic to theater.
7. To present productions of unusual excellence, with special attention to the diverse cultures that comprise our populations within and without the campus, as a means of embracing our pluralistic world.
8. To emphasize a continual examination of humans in various states of non-freedom or freedom--politically, socially, and personally--through an historical and analytical review of the theater world canon both academically and practically.
9. To embrace and practice 21st century technology in class and production modes.
10. To learn, practice, and embrace reality-based theater in learning community and production modes, celebrating theater's centering and spiritual nexus.

All courses include all goals in a contextual, experiential, representational, and presentational process of teaching/learning. Approaches include: linking of theater courses to other disciplines;

linking of assignments in theoretical and literary classes to production work, so that essays and research coincide with learning.

*ECC Compton Center Studio Theater Program/Department Student Learning Outcomes*

The ECC/CEC Studio Theater Program/Department SLO's occur within a communal, teaching/learning process of reality-based theater.

1. In a department-wide exam, as well as a series of build-up quizzes, theater students will list, define, and discuss the basic jargon of theater, including essays vis-a-vis the ways in which culture and history interacts with theater language.
2. In a department-wide exam, as well as a series of build-up quizzes, theater students will list, define, analytically explore, and discuss theoretical approaches and genres of theater, as well as major acting approaches, in addition to the origins of theater and drama.
3. In essays and oral presentations, theater students will apply analytical and critical techniques of structuralism, archetypal criticism, self/other character analysis, Freudian and other modern critical approaches, and explication de texte--all in examining representative play scripts from various eras and genres of world theater.
4. Before juried panels and various audiences, students will present monologues, dialogues, scenes, productions, and other material while developing, exploring, and participating in character creation, even while relating chosen pieces to the eras and cultures from which the works flow.
5. In class participation and exercises, students will work collaboratively to present scene work and projects to the learning communities--such work to be attached to historical as well as psychological explorations of theater.
6. Through presentation and production collaboration and participation, theater students will demonstrate and apply basic technical skills of stagecraft and design, in scene, one-act and full production modes.
7. Students will list, explain, and discuss the Aristotelian elements of theater through the presentation of scene work and the discussion of various plays.
8. In a series of build-up quizzes, exams, oral and written presentations, and self-evaluative exercises, students will define, explain, and discuss the principles of Stanislavski, Hagen, Spolin, and Van Niel, and emerging contemporary approaches to theater, even as they integrate those principles into their personal instrument and measure that integration regularly.
9. More advanced students will peer-teach and model the principles of reality-based theater, while modeling the qualities and attributes of a Compton Center Theater Student, in course work, scene work, and productions.

**10. Presented before a juried panel, matriculating students in major and certificate programs shall present and defend a written and oral comprehensive project that will include analysis, discussion, and presentation of SLO's 1-9 above as they relate to the project.**

**Reality-based Acting Principles, P.J. Van Niel System**

- 1. Believability is the major first principal of reality-based acting.**
- 2. All feelings are specific and attached to a real experience; we don't just play a vague emotion, we play the result of an event or action that causes an emotion or motivation.**
- 3. The scene or play is always about the character; you are the character's instrument. This differs from traditional method acting where you play yourself in whatever different setting the new play or scene calls for; instead, in reality-based acting, we welcome in the character and let the character play our instrument (our self). We react more than we act; we are played upon.**
- 4. The instrument (you) is made up of: body, soul, beliefs, experiences, the respective path we each experience through our senses. We engage the deepest recesses of our soul as actors; in order to pull more out of and from our instrument, we need to become more sensorial aware. Our senses as part of our instrument we allow to be engaged as if those senses have transformed to the senses of the character.**
- 5. Your experiences are only used when they fit into the character, in the reality in which the character lives. Those parts of you that don't fit with the character are put away, set aside, when you play a character. In other words, you cannot enter into the character through your own reality and being. But the character can utilize your appropriate, fitting experiences when they apply to and in the character's reality.**
- 6. Each character has a long and many-faceted history. The play write only gives you such and such in the certain place and time--and a few hints about the general path, the dominant trait or essence of the character. It remains up to you to flesh out the character sketch: you accomplish that by using your own experiences if they fit, and then transforming them to the character's world. By making up the history of the character, including making up the character experiences you have never yourself felt or done, you fill in the jigsaw and help to discover the character's path. You cannot just play script; you have to play character and character motivation--to let the character play through you.**
- 7. In order for the character to "come real"- in other words, for the character to be real--you have to practice, rehearse, research, study, analyze, and work every possible approach and aspect of the character.**
- 8. That process of creating never stops while you are working with the character. You'll begin to dream the character when you are asleep. When you perform the character, you should be able to discover new things (because the audience gives you energy, because your own instrument is constantly changing and growing, and because--while you never can actually be the character, since you are always the instrument that is you that the character plays through--you continue the constant goal of getting as close of that point of being the character as you can).**
- 9. You take part in an imitation. That action of any scene or play represents something that has all ready occurred. That action could have occurred in our history, or could be imagined--either way, when the action is played, it must be presented as real. In other words, the imitation is not imitation not more, but it's own re-represented reality that in the present of the play becomes its own reality.**
- 10. The audience exists as another kind of character. The audience exists in a real, actual, historical space and time. The play itself may not concurrently exist or have been created in that audience place and time. However, when the character in the play comes from off-stage space, the off-stage space flows from the same universe as the audience's general reality and the audience member's specific realities. So, the audience and the character connect more in the imagined play space off-**

stage than during on-stage performance and action. The play is designed to bring out huge connections with major feelings and thoughts--all that come from reality of the character--and the audience of the play makes those connections even while sensing that a whole universe exists off-stage of the play. That universe is what the audience shares the most with the characters of the play.

## **NOTES ON REVIEW**