

Theatre and Dance Annual Report 2009-2010  
Submitted by Thomas Hird, Chair

FACULTY AND STAFF – We continue to meet our goals for retreats and regular meetings. The faculty review committees are visiting more classes.

We revised the Dance and Musical Theatre options to provide cohesive four-year course plans. The plan is to revise the Theatre and Dance for Children and Community next, with an eye to orient the program to Professor Fajilan's expertise and improve recruitment. The directing and Literature in Performance options are being reviewed for possible discontinuation. Professor Kupers' success with our Fall Quarter, 2008 production of *Tongues*, which was invited to perform at the Kennedy Center in Washington, DC, continues to spark interest and support for an Inclusive or Integrative Dance Option. He has had talks with KPE about the potential for joint classes and is moving forward with a pedagogy course for next year.

Professor Jacobs was recognized by Region VII of the Kennedy Center American College Theatre Festival for his original play, *The Iago Syndrome*, which we produced and he directed in the fall. His new musical, *All the More to Love*, is scheduled to premiere in Phoenix on April 9th. The production received a \$36,000 new musical production grant from the Edgerton Foundation. Professors Haft and Kupers lead professional companies that continue to perform both locally and internationally. Professor Haft's company will be in Israel and Jordan in the spring. Professor Jones directed a professional opera production in Oakland in the fall. Professor Fajilan's community contacts led to a successful workshop production of a new musical, *Almond Eyes*, on campus last summer. She has coproduced benefits on campus with ASI and students to raise over \$1000 for Haiti and local women's shelters. Lecturers Alcalá, Guthrie, Hillman, and Olmsted expanded their professional credits with companies like the San Francisco Opera, Dandelion Dancetheater, Impact Theatre, and Aurora Theatre. Laura Ellis continues to co-direct the renowned Black Choreographers Festival. Professor Jacobs received a \$6000 grant to direct and coproduce Weill's *The Seven Deadly Sins* on campus with the University Orchestra and CSUEB Dance Ensemble.

To repeat a message from last year, our most significant, continuing strain remains the lack of tenure-track production and design faculty and full-time theatre staff. We have attempted to keep up by squeezing operating budgets for more student assistants and part-time technicians to aid the lecturers in charge of the theatre and shops. We continue to share a sound and light technician and bookkeeper/ box office manager with Music. These two shared positions are examples of creative solutions we have implemented to sustain our campus mission related contributions at reduced cost to the college. We cannot sustain more reductions in production faculty or staff and maintain safety and service in the Theatre for our program, University events, or community rentals.

PROGRAM – While budget cuts have hurt and the budget situation continues to look bleak, we have implemented successful strategies to sustain us in difficult times. We have revised options for both efficiency and progress to degree. With these plans the tenure-track faculty remains committed to teaching cluster and service courses in the coming year. Annually we teach seven cluster courses in five clusters, two PACE courses, two Liberal Studies courses, three courses for Concord, and, as reported last year, quarterly sections of Dance for Children to meet the state mandates for KPE majors.

Our S&S budget has now been cut past the bone. The production faculty have used amazing creativity to provide scenery and costumes. We have shifted IRA funds to keep up with the strain on the production aspect of the S&S budget.

Even with budget strains and cuts, we will manage to produce this summer to give the campus some cultural life. One show will also tour to Edinburgh Festival Fringe and Professor Fajilan will lead a Women of Color workshop to culminate in a campus performance.

FACILITIES – We continue to maintain the University Theatre, not only for our own use, but also for the campus and community. Our technical students successfully operate most theatre events for

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a range of users that book speakers and performances. This provides them with ideal practical experience that makes them all the more employable.

**INITIATIVES** – As mentioned previously, Eric Kupers continues to develop an Inclusive Dance program. Professor Hird reports that the online Arts Management Career Development Certificate classes will begin next fall. Both initiatives have the potential to become option or degree programs. We offered additional Lower Division GE courses for second year students, including both Theatre and Dance courses. Both the Dance and Musical Theatre programs will conduct recruiting tours soon, but overall recruiting continues to be difficult issue for an already busy faculty who are here days, nights, and weekends whether for coursework, production, hosting guest artist, or national/ international tours. We are also working feverishly to write grants and promote donations. We are also joining with Art, Communication, and Music to develop cooperative programs that will expand opportunities for students interested in Arts and Media at East Bay.

**CURRICULUM** – Updates accomplished this year and those being planned are covered in the narrative above and Assessment section below.

**ASSESSMENT** – Through our portfolio process and the culminating production program (Fusion), we continue to notice that performance student lack depth in technique. In musical theatre we have already created applied singing classes for improving vocal skills and made these classes part of the regular option curriculum. We have also revised the Acting and Dance options to provide more technique. However, we are frustrated by the current budgetary environment that has forced us, for example, to cancel almost all dance technique courses in Spring Quarter. Portofolios also show that while students' technique is weak, they do develop some skills in each of our emphasis areas-- acting, dance, and technology/design. The improvement from first portfolio to final submission indicates that the Core courses appear to be doing their job on a basic level. In their culmination productions and projects, students demonstrate varying levels of accomplishment on different aspects of their productions. However, they all complete each step and, if nothing else, finally realize the value of all of their core classes and the technique they need to continue developing.

As reported last year, we are revising our assessment plan to make it less cumbersome and easier to evaluate. Using portfolios as an assessment tool meant concentrated effort on the part of students to create a record twice vs. maintaining a document continuously. Similarly, faculty had to evaluate a large amount of data in two large gulps at the busiest times of the year. Outcomes were also too complicated and neither students nor faculty knew which artifacts should be included. Now, outcomes have been reduced, specific artifacts are being identified, and constant tracking will be accomplished as part of the ongoing advising process.

**California State University, East Bay**  
**APR Summary Data**  
**Fall 2004 - 2009**

<b>Theatre Arts &amp; Dance</b>					
	<b>Fall Quarter</b>				
	<b>2004</b>	<b>2005</b>	<b>2006</b>	<b>2007</b>	<b>2008</b>
<b>A. Students</b>					
1. Undergraduate	47	46	54	60	72
2. Graduate	2	0	1	0	0
3. Total Number of Majors	49	46	55	60	72
4. FTES Generated	123.0	109.9	129.3	151.3	156.5
	<b>College Years</b>				
	<b>03-04</b>	<b>04-05</b>	<b>05-06</b>	<b>06-07</b>	<b>07-08</b>
1. Undergraduate	8	7	9	6	15
2. Graduate	0	0	0	0	0
3. Total	8	7	9	6	15
	<b>Fall Quarter</b>				
	<b>2004</b>	<b>2005</b>	<b>2006</b>	<b>2007</b>	<b>2008</b>
<b>C. Faculty</b>					
<b>Tenured/Track Headcount</b>					
1. Full-Time	3	5	8	7	7
2. Part-Time	0	0	0	0	0
3. Total Tenure Track	3	5	8	7	7
<b>Lecturer Headcount</b>					
4. Full-Time	0	1	1	2	2
5. Part-Time	8	7	6	7	11
6. Total Non-Tenure Track	8	8	7	9	13
7. Grand Total All Faculty	11	13	15	16	20
<b>Instructional FTE Faculty</b>					
8. Tenured/Track	2.0	4.9	7.0	7.0	6.5
9. Lecturer	4.5	5.3	4.8	8.9	3.9
10. Total Instructional FTEF	6.5	10.2	11.8	15.9	10.3
<b>Lecturer Teaching</b>					
11. % Lecturer/Total Instructional FTEF	69.2%	52.1%	40.8%	56.1%	37.3%
12. FTES Taught by Lecturer	91.9	71.9	59.3	50.9	65.8
13. % FTES Lecture/FTES Generated	74.7%	65.5%	45.9%	33.6%	42.0%
<b>D. Student Faculty Ratios</b>					
1. Tenured/Track	15.5	7.7	10.0	14.4	14.0
2. Lecturer	20.5	13.5	12.3	5.7	17.1
3. SFR By Level (All Faculty)	18.9	10.7	10.9	9.5	15.2
4. Lower Division	17.4	11.5	12.9	9.8	17.8
5. Upper Division	20.0	10.3	9.5	9.0	12.8
6. Graduate	0.0	0.0	0.0	0.0	0.0
7. Number of Sections Offered	48	52	60	72	69

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8. Average Section Size	11	8	10	10	13
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Source and definitions available at:

<http://www.csueastbay.edu/ira/apr/summary/definitions.pdf>

<i>D. Student Faculty Ratios</i>	DANC				
1. Tenured/Track	0.0	0.0	7.6	17.5	23.0
2. Lecturer	21.5	21.9	21.0	4.1	17.9
3. SFR By Level (All Faculty)	21.6	21.9	14.6	7.3	20.4
4. Lower Division	24.7	24.9	22.1	7.3	22.5
5. Upper Division	18.2	18.8	7.8	7.4	15.5
6. Graduate	0.0	0.0	0.0	0.0	0.0
7. Number of Sections Offered	13	13	20	24	25
8. Average Section Size	17	14	12	13	17
<i>D. Student Faculty Ratios</i>	THEA				
1. Tenured/Track	15.5	7.7	10.6	13.4	11.8
2. Lecturer	19.9	10.1	8.6	8.5	16.7
3. SFR By Level (All Faculty)	18.1	8.8	9.8	11.5	13.4
4. Lower Division	14.4	8.2	9.7	13.0	14.9
5. Upper Division	20.5	9.1	9.9	9.7	12.3
6. Graduate	0.0	0.0	0.0	0.0	0.0
7. Number of Sections Offered	35	39	40	48	44
8. Average Section Size	10	7	9	9	12