California State University, East Bay

5-Year Program Review for

BA Theatre Arts
Department of Theatre and Dance

2011-12

Self Study and 5-Year Plan approved by faculty on: 12/6/2011
External Reviewer Report received by the program on: 3/2/2012
Program’s Response to External Reviewer’s Report completed on: 3/9/2012
Complete 5-Year Program Review Report submitted to CAPR on: 3/22/2012
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1. Summary of the Program

Summary of 2005-6 Review

The last review was conducted in 2004-5 after a one year postponement. At that time staff and budgets had been reduced and older faculty were retired or retiring. As a result of the internal climate, we conducted informal discussions with faculty, students, alumni, and some community supporters. We also had some results of assessment conducted beginning in 2003. CAPR and the Academic Senate recommended continuation of the program. CAPR applauded collaboration between Theatre and Dance and the Music departments. Our interest in collaboration continues to expand. In Spring, 2011, the departments of Art, Communication, and Music joined us to propose a School of Arts and Media. On the other hand, in 2005 CAPR encouraged continuation of the Children’s Theatre program, but we have since been forced to focus efforts elsewhere due to reduced attendance (external school budgets have been cut), lack of option majors, staff retrenchment, and reduced budgets. The 2005 review praised progress with the Musical Theatre Option that was accomplished with minimal resources, along with our constructive adaptation to the sad state of technical theatre staffing. Resources remain a significant issue in these and other areas. CAPR also noted that our assessment plan needed to be implemented. It was. While we have reported each year and made improvements, that plan proved its weaknesses as reported below. A new plan is included in this review that should make the program more useful to students and make reporting easier. CAPR requested a comparison of our program with similar institutions, which is provided in the appropriate section.

By the time the last review was prepared, we had already submitted a revision of the BA Theatre Arts taking into consideration our collected input. The revised major comprised four elements, Beginning Electives, Core, Advanced Electives, and Culmination. Beginning Electives included Lower Division requirements that recognized our focus on three emphases, Acting, Dance, and Technology/Design. Production formed a component of Beginning Electives, because production played a major role in learning and practicing the skills of theatre arts. We also included a portfolio assessment requirement. The Beginning Electives attempted to clarify the native Lower Division experience, as well as to accommodation for easy transfer. The Core included a fixed set of breadth courses applicable to all emphases. Advanced Electives provided for students to focus Upper Division work on one emphasis, but also required more historical foundation and more production. The Culmination required students to examine their career goals, to appreciate the rigors of professional employment, to prepare career entry portfolios, and to prove their accumulated skill level in a senior project. The senior experience included an advanced production assignment that could coordinate with culmination assessment. Seven options were created or modified to coordinate with the major, but an option was not required to graduate. We also modified coursework to provide ensemble-style classes in music theatre and dance options. Recent changes are explained below.

Up to the period of the last review, the department was producing five major productions and two to three more shows during the academic year, plus two to three summer productions. However, staff was reduced severely and faculty retirements followed quickly. Production fell off. With as few as three tenure track faculty we managed at least five academic year productions. During the review period we were allowed to search for new faculty. In 2005 two acting, directing, and musical theatre colleagues joined us (from one search). In 2006 we added two tenure track dance colleagues (from one search) and one theatre colleague dedicated to children’s and multicultural theatre. All staff time was converted to lectureships. This tactic resulted in our attracting very high quality colleagues to run the technology and design aspects of the program. Some part-time staff, shared with Music, was eventually funded, but the production lecturers requested reduced summer work when faculty budgets were tightened.

The new faculty quickly embraced many of the historical opportunities we offer to students, including participation in the Kennedy Center American College Theatre Festival and the American College Dance Festival, touring productions internationally, engaging students in professional activity, and more. Since the
Theatre Arts BA, Program Review 2011-12

The major was newly revised, the new faculty tested out the formats of the new curriculum and made revisions that are already in the Catalog. Significant details are covered in the Self Study below. Assessment provided useful feedback for modifying the program. (For a thorough explanation see the Assessment History in Appendix C.)

Tenure track faculty and lecturers continue to participate professionally in various interesting ways. The dance faculty, including most dance lecturers, operate their own professional companies or events with regular local performances, plus national and even international tours. They attract respectable grants and have received nationally recognized awards. The theatre faculty perform and direct professionally, write plays, design professionally, and/or participate in professional organizations. Other faculty make important artistic contributions to our region. (see Appendix D)

Since the last review we’ve also managed more stability in staffing, albeit with shared allocations. We share a department secretary with Geography and Environmental Studies, a bookkeeper/box office supervisor with Music, and a sound technician with Music.

We began to prepare for this review last year by reconsidering our Mission Statement. See the Environment, Mission, Vision, and Outcomes document (Appendix B). Many of the Objectives and Action Plans in the Five Year Plan were discussed for up to a year and some actions are already being implemented.

Current Environment
CURRICULUM

Beginning Electives – We recently revised this aspect of the major so that each emphasis areas has specific requirements, plus the continuing performance requirement. The Lower Division portfolio class was eliminated. Given the recent revision, we don’t foresee any further changes in the emphasis areas, Acting, Dance, and Technology/Design, unless assessment indicates or budget necessitates. See Performance, below.

Core – We recently adjusted the Lower Division course to allow native students to apply any dance or theatre cluster class. The Upper Division requirements continue to serve the needs of students.

Advanced Electives – These requirements appear to be sufficiently challenging to provide useful focus for majors and flexible enough to encourage reasonable progress towards a degree.

Culmination – The senior festival courses provide built-in project flexibility that satisfies and challenges students. Increased project limitations such as funding and performance length appear to have encouraged more student creativity senior productions all the more wonderful. Performance and production limitations of the senior festival courses are hardly ever mentioned in annual feedback sessions. The career management class continues to help students prepare for their first career steps.

Performance – The opportunity to perform has historically proved a significant factor for attracting majors. However, given current budget and staffing we are forced to settle on the following program: The fall production schedule features one full theatre production, one chamber dance concert, and one musical recital and/or tour. Winter features one musical theatre production. Spring features one professionally choreographed dance concert, the annual senior production, and a cooperative production (usually with the Philippine American Student Association). Due to budget limitations, we are seriously considering suspension of summer theatre unless a sufficiently large, committed student group will be involved in a project such as an international tour. We are making other adjustments to increase performance opportunities for majors, including local and regional tours by the musical theatre and the dance ensembles.

Options – It is likely that we will propose eliminating or revising some options. Acting, Dance, Musical Theatre, and Technology and Design all appear to have sufficient majors and following to warrant retention. In fact, we recently revised Acting, Dance, and Musical Theatre to strengthen the offerings and adapt to scheduling and budgetary realities. We do need to recruit for all four of the healthy options, as all four have capacity.
GE and Service – We have developed a basic set of courses that contribute to educational quality across campus, including first year general education clusters, Liberal Studies courses, Program for Accelerated College Education courses, a Kinesiology and Physical Education course, Upper Division General Education courses, and offerings at the Concord campus. Due to the recent decreases in lecturer funding, among other factors, we will reduce our first year cluster presence this year from seven to three sections per quarter.

STUDENTS

The vast majority of our majors must work to afford school. Their biggest issues are funding for scholarships or additional paid work in the University Theatre. They wish that the program supplements we have provided in the past, like guest artists, professional development grants, and international touring, could be more affordable or better funded.

Theatre and Dance are crucial to creating a positive culture and community on our campus. Our dancers and singers are consistently mentioned as highlights of many public events on our campus, for both prospective and current students. Theatre and Dance performances bring people together from all parts of the campus, and open up public discourse about issues and ideas. Images of dancers, singers and actors, as seen on our campus website and printed materials, tell a story of active engagement, passion, commitment and insight like no others. Dance majors perform regularly at athletic events and are active role models in building campus spirit. They consistently serve as leaders on the Orientation Team and ASI events, as tour guides for prospective students and their families, and as particularly adept Resident Assistants, because their communication, problem-solving and team building skills are exceptional. The dedication of our performing arts students contributes to a positive spirit on campus.

FACULTY

The current tenure-track makeup includes 2 professors, 2 associates, and three assistant professors. One colleague has one year remaining on her FERP. The technical/design program is run by two full-time lecturers. Some dance technique and arts education courses continue to be offered by part-time lecturers. A search to convert one of the tech/design lectureships to tenure-track was canceled once after approval and eliminated another time in the final stage of approval. We believe both tech/design positions should be tenure-track and provide a schedule for consideration of a music director, a dance technique position, and a literature & performance history position. Faculty continue to be creative and successful at obtaining special funding and grants for their professional and community projects.

Dance lecturers are a key component of any collegiate dance program. Specialists in hip hop, ballet, tap, cultural dance forms, and other areas allow our students to have an introduction to the many styles and training methods expected of today's versatile professional dancer. We are similar to music programs who retain different instructors for woodwinds, strings, percussion instruments, etc. Our dedicated lecturers offer a diverse range of dance styles and strengths to our program, and allow our students to bring these skills into a variety of dance settings (musicals, plays, dance concerts, videos, and more.)

OTHER RESOURCES

Budgets – S&S is currently funded at about 1/3 of the amount allocated when the current chair joined the faculty in 1972, much less when inflation is considered. The department deserves considerable credit for the creativity that has allowed us to continue production at an award winning level in recent years. Similar creativity has been applied to use of Instructionally Related funding, where funding has increased in real dollars. In consideration of the need to redirect some of this increase to cover an increasing percentage of production costs, this budget has stagnated. The lecturer budget has decreased to less than half of the allocation as little as three years ago, but this phenomenon appears to be consistent across campus. The University has discontinued funding safety and operational inspections for major systems in the University Theatre, including the modest amount allocated annually to support all-University events.
The department operates the University Theatre for the campus. Supervision of the operations budget was removed from the department. The means to compensate for operations remains clouded and causes on-going misunderstandings between the department, the College of Letters, Arts and Social Sciences (CLASS), and administrative offices.

Facilities – The department schedules the following specialized classrooms and facilities: three performance classrooms (including the Studio Theatre space previously devoted to production), two shops, three tech/design/seminar classrooms, one digital design lab, one vocal coaching room, and the University Theatre stage. These spaces are supported by various storage/support spaces, an archive room, two lobbies, one box office, and two dressing rooms. To accommodate the growing musical theatre and dance programs, the Studio Theatre was converted to a performance classroom, but the program misses the second performance space. Several renovations are needed and a list of Minor Cap proposals is being updated for the first RFP in years. The priority Minor Cap proposals include renovating the performance lighting in the Dance Studio to a low maintenance/low operational cost LED system, renovating the theatre dressing room shows to meet ADA code, renovating parts of the stage rigging system identified in an inspection three years ago, and renovating the shabby wall covering in the Acting Studio. Our estimate of the backlogged Minor Cap projects is $150-300,000. This estimate does not include aspects of the Theatre that we believe should be maintained by Facilities, including the leaky roof, interior walls and finishes that have suffered due to leaks, replacement of side stage doors that were removed for safety reasons, and sound proofing doors that do not work properly.

Equipment – We received a generous equipment grant last year, but it didn’t fund about $250,000 from the list generated for the RFP, including significant sound and lighting issues that grow more problematic each quarter. Our list has also grown since the last RFP. Our needs generally center around expensive, often electronic systems with limited life spans, replacement of outdated technology, and initiatives for installing contemporary lighting and digital sound equipment that students will encounter even at the entry level of a professional career. LED lighting technology also offers long-term promise for reduced operating costs, savings that could equal the cost of new equipment in five years.

School of Arts and Media – Last year the faculty and staff agreed to support a proposal to join the departments of Art, Communication, and Music in the School of Arts and Media. The proposal offers opportunities for increased collaboration in curriculum and production, as well as a structure for new initiatives like a collaborative major and some shared options.

2. Self-Study
2.1. Summary of Previous Review and Plan

Progress with 2005-6 Year Plan

Also see Appendix for full text of Annual Reports.

1. Implement the revised Theatre Arts major and new courses.
   Completed. We also just revised the Beginning Technique electives element of the major and Acting, Dance, and Musical Theatre Options.

2. Implement the Musical Theatre Ensemble classes within one year of obtaining new faculty.
   Completed. We’ve implemented the Option. With several years of experience, we’ve already revised it to improve singing and decrease the course load.

3. Offer opportunities for students to create, design, and perform in productions to be presented on campus, in the Bay Area, across the U.S., and abroad.
   Continuing. Several successes are noted below.

4. Improve course scheduling to avoid conflicts between emphasis courses.
   Continuing. Scheduling remains a difficult issue in this period of ongoing budget constraints.

5. Provide a common vocabulary for working among theatre and dance artists and craftspeople in a performing arts environment.
Completed. As part of the last review we revised the major to include a Common Core and Culmination requirements. Assessment at the beginning of Third Year indicated that most native and some transfer students had a barely adequate professional vocabulary, so we also revised the Beginning Electives effective 2010. Senior portfolios now demonstrate good familiarity with professional vocabulary.

6. Stimulation of creative imagination and critical thinking through interdisciplinary projects.
   Continuing. Our department has become a significantly integrated theatre and dance program. Dancers act, actors dance, almost everyone has basic technical skills, and many students design something. In 2009-10 one of our Dancetheatre pieces was invited to both regional and national Kennedy Center American College Theatre Festivals, a good sign of our success with this objective.

7. Improve access to courses for entering first-year students.
   Completed. While a flexible Beginning Technique element was implemented in 2005, we revised it in 2008-09 to make it even more accessible and clear to incoming students. First year students may also apply any Theatre or Dance cluster course to the Lower Division Core requirement. As determined by our third year vocabulary and identification assessment, the latest requirements serve native students well.

8. Develop portfolio guidelines and ensure that students can present themselves well by the beginning of third year and professionally by graduation.
   Completed, with reservations. About the time of our last review, we developed and implemented portfolio assessment for the beginning of third year with a final portfolio due at the end of senior year. Based on several years of mixed results, we used our experience to write specific guidelines and portfolios improved. However, students continue to place a low priority on a portfolio. Some seek careers that don’t require a portfolio. Those who will need a portfolio find our learning oriented guidelines quite different from the professional format they need to follow. As a result, our assessment plan has been revised (see Assessment Plan).

9. Offer instruction in the choreographic skills students need to raise the artistic quality of dance and choreography in East Bay schools.
   Continuing. This should be a continuing goal of the dance program now that we have tenure-track dance faculty. The recently revised Dance Option provides for “faculty endorsements” of students who develop and succeed at a tailored program of courses related to teaching, choreography, or performance.

10. Offer instruction and support for current and future teachers, in order to improve arts education, especially in performing arts, and use of arts pedagogy across the curriculum in California schools.
    Continuing. While we continue to support future arts teachers, resources for this goal were reduced or eliminated. It is possible that we will pursue summer programs, grant related programs, or cooperative interdepartmental programs.

11. Focus on releasing the creative imagination and collaboration across performing arts disciplines for majors and students across campus by increasing emphasis on the importance of performing arts to any career, especially releasing the creative imagination, using collaborative skills, developing historical knowledge, and developing international awareness, as well as regular analysis of art, literature and performance. In terms of impact on non-majors, maintain collaborations in GE and PACE courses. Develop even more collaborations with other degree programs.
    Continuing. In the current first-year program we are offering three courses in three clusters (down from six courses in five clusters). In addition, we regularly offer five courses that serve
PACE, Liberal Studies, and KPE programs. Every quarter 30-50 students join our Friday night playgoing classes, How to See a Play and Theatre Today, sometimes on both campuses. Our performances help the campus meet its goals of creating a vibrant campus community. In the summer, our shows are about the only extracurricular activity on campus.

12. **Offer classes to develop a combination of skills, analytic techniques, and historic background.**

**Completed.** In the last five years we have added the Musical Theatre History class, courses in developing original multicultural performance, and dance programs for all bodies and abilities.

13. **Continue to nurture creativity, collaboration in the production environment, and realization of actual production works.**

**Continuing.** We will continue to pursue this goal, because it expresses who we are. Students continue to select creative culminating projects including original theatre and dance works, new plays, and projects outside the department.

14. **Develop plans for increasing our ability to improve the quality of Children’s Theatre performance in the East Bay.**

**To be deemphasized.** While we continue to produce occasional Theatre for Youth shows, due to our own reduction in funding and reduced participation of local K-12 schools, we have unhappily cut productions from this program. Instead we plan to take advantage of successes and opportunities in other areas like performance tours (that also provide us with exposure to youth, but at their schools).

**Summary of Accomplishments**

See Appendix D for faculty biographies/CVs, a summary of alumni accomplishments, a record of accomplishments in the Kennedy Center American College Theatre Festival, and our record of international production.

Students continue to create their own work for the annual Performance Fusion programs, to design for major department productions, to perform in campus productions (and at events across campus), to perform in tours to regional and national KCACFT festivals (including our 2009 invitation to the Kennedy Center for the Performing Arts), to perform with semi-professional theatre and dance companies regionally, and to perform in international tours (Edinburgh Festival Fringe, 2004, 2006, 2008, and 2010). Among many other successful alumni, Dawn Williams ('03), who directed our 2008 and 2010 Fringe shows, finished her second Masters degree, an MFA in directing, this year. Chalia LaTour ('11) was recognized for her role in our Fall, 2010 production by the national adjudicating team of the Kennedy Center American College Theatre Festival and interned at a professional theatre in San Francisco this year. James Iglehart ('98) continues to perform in the Tony Award winning *Memphis* on Broadway. Rebecca Bujko ('10) is a regular on the new Starz network series *Magic City*. Additional alumni success is summarized following the faculty biographies in Appendix D.

Our 2008-09 production of *Tongues*, directed by Professor Eric Kupers, turned a monologue into a large cast dancetheatre performance that brought together actors, dancers, musicians, designers, and disabled performers. By competitive invitation, the show performed at the Kennedy Center in Washington, DC. In 2009 we produced Professor Marc Jacobs’ new play, *The Iago Syndrome*, in collaboration with dance Professor Nina Haft and music Professor Rafael Hernandez. Jacobs was honored by the San Francisco Bay Area Critics Circle for Best Direction of a Musical (*Show Boat*, Broadway by the Bay, 2008). He wrote the book for a new musical, *All the More to Love*, which received its premiere production at the Phoenix Theatre (Arizona) in 2009. In Summer, 2009, Professor Ann Fajilan mounted a workshop production of a new musical, *Almond Eyes*, that brought a new Asian-American audience to the campus. Her students have been received enthusiastically for their performances at local schools. Professor Darryl Jones has directed three professional productions in Northern California. He will direct *Xtigone* for the San Francisco African American
Shakespeare Company in 2012, a new script that he helped to develop in a major workshop production here at CSUEB last year. Professor Nina Haft took her professional dance company to perform across borders in the Middle East last year. Professor Kupers has received nationally recognized grants and awards in the past few years. Last March Professor Hird presented at the Education Commission of the United State Institute for Theatre Technology. Professor Rhoda Kaufman continues to inspire us with her innovative online teaching, including development of two courses, Shakespeare on Film and Women in Performance, plus an online Hero’s Journey assignment for the Ancient World first year GE cluster. Professor Cate has been designing costumes for a dance company in New York City. Department technology and design lecturers Ulises Alcala and Richard Olmsted continue to design professionally with notable Bay Area companies like the San Francisco Opera and Aurora Theatre. Lecturer Laura Ellis continues to co-produce the Bay Area Black Choreographers Festival and Lecturer Kimiko Guthrie co-produces the Dandelion Dancetheatre.

2.2. Curriculum and Student Learning

• Student learning outcomes assessment plan, implementation, summary results, and measures to improve the program based on assessment

A history of past assessment is provided in Appendix C along with a revised plan developed over the past few years and ready for implementation this year. The former and revised SLOs are provided here.

OUTCOMES 2002-2011

1.1. KNOWLEDGE - AWARENESS
Students will possess a foundational knowledge of dramatic literature and/or dance performance, including the key developments of dramatic literature, theatre, and/or dance in the US and the world history, especially how political and social forces have influence over artists and art.

1.2. KNOWLEDGE - RESEARCH
Students will know how to use research techniques to understand literature, styles, visual art, and historical periods when they are confronted with production problems new to them, including how to use research in the analysis of dramatic literature for creating roles, designs, and concepts for stage production.

2.1. SKILLS - ANALYSIS
Students will analyze dramatic literature, research, and practical problems to assist them in solving problems in production situations.

2.2. SKILLS - TECHNIQUE
Students will possess technical skills for creating a complete performance and/or fulfilling creative duties in at least two of the department’s production modes.

2.3. SKILLS - PROFESSIONAL VOCABULARY
Students will possess a standard and transferable vocabulary for conducting themselves in two or more production modes.

2.4. SKILLS - IMAGINATION AND CREATIVITY
Students will develop a creative system of work, including the ability to develop and explore a succession of solutions to production problems.

2.5. SKILLS – COMMUNICATION
Students will develop means of expression, including written, oral, visual, and performance, to present their ideas in production situations, especially artistic conferences, production meetings, and rehearsal. Visual expression will include the ability to translate both from floor plan to stage and vice versa.

2.6. SKILLS – ARTICULATION
Students will articulate and defend production ideas and choices in two or more production modes.

2.7. SKILLS – APPLICATION
Students will be able to conduct their production related business affairs and show respect for the rights of other artists and the audience.

2.8. SKILLS SELF – ASSESSMENT
Students will be able to assess their own classroom and production work.
3.1. **MIND-SET – COLLABORATION**
Students will appreciate the process of producing collaborative art.

3.2. **MIND-SET – ART**
Students will be able to articulate and defend the cultural justification for their art.

3.3. **MIND-SET – PRACTICE**
Students will develop a practice of attending theatre and dance performances. As part of this practice, they will be able to comment on the techniques used successfully in a performance.

3.4. **MIND-SET – APPRECIATION**
Students will appreciate the contributions of both American and world artists to the development of traditional and avant-garde theatre and dance.

3.5. **MIND-SET – STANDARDS**
When students participate in production, they will raise the standards of performance.

3.6. **MIND-SET – LEADERSHIP**
Students will be able to teach and/or lead others in two or more production modes.

**OUTCOMES 2011-2016**

1. Students will be able to communicate in writing, orally, and visually in their area of emphasis.

2. In order to be able to conduct and analyze background research, scripts, and performance for use in scholarly and performance applications, students will have knowledge of dramatic literature and performing artists throughout the ages and an appreciation of theatre arts history and the role theatre arts have played and continue to play in human culture and society.

3. Students will have a foundation in performance techniques and production technology of theatre and dance, especially those appropriate to their area of emphasis.

4. Students will be able to reflect on performance techniques and concepts of other performers and apply high standards of reflection to their own production work.

5. Students will have solved problems of production by creating roles, dancing, designing, managing, building, directing, or choreographing performances that address issues of life in striking and remarkable ways.

• The program’s course offerings, and how they compare to comparable CSU programs, and nationally recognized programs

  Theatre Arts programs vary in number of faculty/staff, course offerings, and scope of production (number of shows and/or scale). There are roughly three categories of Theatre Arts programs based on size of campus and major. A large campus program has more faculty and staff, offers more classes (not just sections), and probably schedules more productions or builds more spectacular productions. For example, a large program will offer four distinct years of acting and technology/design. A medium-size program will be similarly well staffed, but will probably focus more resources on either certain subjects, the classroom in general, or production experiences. We are probably at the high end of the small program category, offering content to fit the size of the faculty and producing according to the size of the staff and production budget.

  Any program that offers performances has need of production staff for areas like costumes, makeup, scenery, painting, props, lighting, sound, and special effects. Programs like ours that offer musical theatre must budget for accompaniment, choreography, musical direction/coaching, and orchestra. Production students entering the professional market should have exposure to topics and practical equipment related to computer drafting, stage mechanics, remote controlled lighting, and digital sound. A large campus provides all this content and the related equipment. Such programs achieve national notoriety. In California at least UCLA and UC Irvine merit national status and in the CSU perhaps Fullerton, San Diego, and Long Beach.
It seems pointless to compare ourselves to big-budget institutions, so we’ve matched our requirements to San Luis Obispo and Pomona. Both fall in the high end of the small program category that we do, as measured by size of faculty/staff and challenges offered to students. While all three of us offer theatre and dance, all differ in specifics of emphases/options and participation in service to other programs on campus. None can offer four years of studio classes in one content area, even acting.

CSUEB compares favorably unit-wise, requiring 75 units to graduate without an option. Pomona builds in what can be an extensive option (subplan) that can increase the major to 85 units and, with required GE “support courses,” required major requirements total 110 units for all subplans. SLO requires 88 units and no option. To have a specialization recognized officially, the student may add the minor. To have dance recognized the student must add the minor. Our major allows the student to specialize in an emphasis area within the 75 unit major and offers options to students who complete additional units (see the last row of the chart). All three programs include Lower Division requirements. We have a clear list for each area of emphasis. Our 20 unit Lower Division requirement (including one Core course) offers native students the opportunity to begin participating in the major right away, while offering the transfer student a means to transfer a substantial number of units and courses. SLO requires the largest Core. Our Advanced Electives are harder to compare, but all three programs appear to require a mix of Upper Division theory, specialization, and performance courses. All three programs require the equivalent of our Senior Production Culmination requirements, but we include the career transition course.

There is one way to compare a program like ours to nationally recognized programs, the Kennedy Center American College Theatre Festival (KCACTF). One of our full productions has been invited to or recognized for merit by a regional festival for the last four years, competing for recognition against up to eighty shows from fifty colleges and universities. We’ve placed in two different regions that cover 12 western states. One of our productions was invited to perform at the Kennedy Center, having placed among six shows from a field of over fifty regional finalists. See summary of KCACTF achievements in Appendix D3.

### COMPARISON OF FACULTY AND STAFF

(comparison results based on webpage listings)

<table>
<thead>
<tr>
<th>CPSU Pomona</th>
<th>CSU East Bay</th>
<th>CPSU San Luis Obispo</th>
</tr>
</thead>
<tbody>
<tr>
<td>3 tenure-track theatre</td>
<td>5 tenure-track theatre</td>
<td>6 tenure-track theatre</td>
</tr>
<tr>
<td>* dance faculty in another dept</td>
<td>2 tenure-track dance</td>
<td>2 tenure-track dance</td>
</tr>
<tr>
<td>7 lecturers theatre</td>
<td>2 lecturers theatre</td>
<td>1 lecturer theatre</td>
</tr>
<tr>
<td>* dance faculty in another dept</td>
<td>2 p-t lecturers dance</td>
<td>2 lecturers dance</td>
</tr>
<tr>
<td>4 technical staff</td>
<td>.4 shared technical staff</td>
<td>2 technical staff</td>
</tr>
<tr>
<td>1 office staff</td>
<td>1.0 shared office staff</td>
<td>1 office staff</td>
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### COMPARISON OF CURRICULUM

<table>
<thead>
<tr>
<th>CPSU Pomona (quarters)</th>
<th>CSU East Bay (quarters)</th>
<th>CPSU San Luis Obispo (quarters)</th>
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<tbody>
<tr>
<td>Department of Theatre Arts BA Theatre</td>
<td>Department of Theatre and Dance BA Theatre Arts</td>
<td>Theatre and Dance Department BA Theatre Arts</td>
</tr>
<tr>
<td>70 units with the General Subplan (option). Up to 85 units. “Support Courses” required that also meet GE requirements. The sum of Core, Subplan, Support, and “Unrestricted Electives” must be 110 units.</td>
<td>75 units with no option, up to 110 units with one of seven options</td>
<td>88 units with no option; offers minor in Dance</td>
</tr>
</tbody>
</table>
Each SUBPLAN requires “Support Courses,” mostly in the major department, that also meet LDGE and UDGE requirements.

<table>
<thead>
<tr>
<th>Beginning Electives (16 units)</th>
<th>Select 8 units from the following Lower Division topics courses: TH 240, 250, 260, 270</th>
</tr>
</thead>
<tbody>
<tr>
<td>Complete ten units in ONE area of emphasis, in courses numbered below 2999, and courses listed in the Subject Area Course List.</td>
<td>Select 4 units from the following support courses: ARCH 217, 218, 219; Art 101, 111, 112; MU 154</td>
</tr>
<tr>
<td><strong>Acting (10 units)</strong></td>
<td></td>
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<tr>
<td>Two quarters Stage Voice (1,1)</td>
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</tr>
<tr>
<td>Musical Thea Show Choir (2)</td>
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<td>At least three units (3) of</td>
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<tr>
<td>Beginning Ballet or</td>
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<td>Three tech/design courses (3)</td>
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<tr>
<td>THEA 2422 Costume Technique</td>
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<tr>
<td>THEA 2423 Lights: Hang &amp; Focus</td>
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<td>THEA 2425 Sound: PA</td>
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<td><strong>Dance (10 units)</strong></td>
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<tr>
<td>Five Beginning or Intermediate dance technique courses (5)</td>
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<td>(Limited to Ballet, Hip Hop, Modern, Musical Theatre, or Jazz)</td>
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<td>THEA 2424 Sound: Recording</td>
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<td><strong>Technology and Design (10 units)</strong></td>
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<td>Beginning Modern</td>
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<td><strong>All emphases</strong></td>
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<tr>
<td>Complete three shows (min. 6 units)</td>
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<td>in the first two years.</td>
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| Two quarters TechProduction (4, 4) | Common Core (30 units) | TH 210 Intro to Theatre (4) |
| One quarter Acting (4) | | TH 220 Acting Methods (4) |
| One quarter Theatrical Design (4) | | TH 227 Thea History Classical (4) |
| One quarter Voice & Movement (2) | | TH 228 Thea Hist 18th-Contmp (4) |
| Three quarters Thea History (4, 4, 4) | | TH 230 Stagecraft (4) |
| One quarter Directing (4) | | TH 250 Costume Construction (4) |
| | | TH 260 Voice and Diction or |
| | | TH 280 Mvmt for Actor (4) |
| | | TH 290 Script Analysis (4) |
| | | TH 320 Black Theatre (4) |
| | | TH 330 Stagecraft (4) |
| | | TH 350 Seminar in Playwriting (4) |
| | | TH 360 Thea US or |
| | | TH 390 World Dram (4) |
| | | TH 380 Child Drama (4) |
| | | TH 430 Intro Design: Scenery (4) |
| | | TH 450 Directing (4) |
| | | or TH 432 Costume Design (4) |
| SUBPLAN (option) is required, including Acting (40), Dance (35), Education and Community (32), General (30), or Technical Theatre/Design (45) (Example: GENERAL SUBPLAN) Two quarters Acting (8) One quarter Tech Production (4) Two quarters Vocal Techniques (3) Two quarters Applied Theatre (2,2) One quarter Playwriting (4) Subplan Electives (7) General Subplan offers a choice of 19 courses, including up to 6 units of production. Topics range from World Theatre, Technical Theatre, Management, Youth Theatre, Acting, to Video. Each SUBPLAN requires “Support Courses,” mostly in the major department, that also meet LDGE and UDG requirements. |
| Advanced Electives (19 units) | Select 4 units from the following Upper Division topic courses: TH 310, 341, 370, 470, 471, 480 Select 4 units from the following Upper Division technique courses: TH 345, 400, 432, 434 Select 4 units from the following support courses: ENGL 352, 370, 389, 431; LS 310; MU 324, 325, 381, 385, 387 |
| One quarter Undergrad Seminar (2) Two quarters Senior Project (2,2) | Culmination and Assessment (10 units) Program also offers options in Acting (20), Dance (15-30), Directing* (22-26), Musical Theatre (31), Technology and Design (20-22), Theatre and Dance for Children and Community* (24), Theatre: History and Literature* (24) *= being considered for discontinuation or modification |
| Program offers “Subplans” in Acting, Dance, Education and Community, General, and Technical Theatre/Design | Program does not offer options or subplans, but does have minors, for example, in dance. |

**Advanced Electives (19 units)**

- One additional Theatre History and Literature (or) Dance History course (4)
- Two additional courses in advanced technique from ONE emphasis: Acting, Dance, or Technology and Design. (3, 3)
- Three show assignments in the final two years (9)

**Culmination and Assessment (10 units)**

Each student must complete a Senior Culmination Project to include either a performance project, written thesis, or a substantial internship.

- Two quarters Senior Prod (3,3)
- Career Management Issues (4)

**If offering G.E. courses, provide summary data for student learning outcomes, and discuss offerings at Concord and online, and issues concerning multi-cultural learning (if relevant)**

Our department offers 18 LDGE and 16 UDG courses. In terms of service, for Liberal Studies and PACE we regularly offer THEA 3000, Theory of Theatre; THEA 3225, Theatre Today; THEA 3650, Dramatic Activities for Children; THEA 3310, Oral Interpretation of Women’s and Ethnic Literature. DANC 3235, Dance for Children is offered every quarter to meet a KPE requirement, but also serves as a major elective and attracts future students.
teachers. All of these service courses, plus THEA 1005, How To See A Play for Prenursing, are offered at Concord.

Other than course evaluations, as a department we do not assess individual courses or service courses for their outcomes. However, now that we have revised our program outcomes and assessment plan, we plan to look at service course outcomes.

2.3. Students, Advising, and Retention

- Summary of climate, advising, scheduling, recruitment

Graduating students are enthusiastic about what the program has provided to them. We know that students occasionally do transfer away. Their reasons are usually related to issues beyond our control, such as personal finances or the budget related reduction in technique courses. While retention is high, we find that an increasing number of students interrupt their progress-to-degree for financial and/or professional reasons. For example, one recent graduate returned from a Broadway career to complete his degree and another exceeded four years due to participation in off-campus productions. Another student is close to graduating, but has been offered a professional internship. Our production auditions usually attract plenty of majors and some majors find themselves cast in shows off campus while they are still matriculated. We hope to increase regular participation in advising with our revised assessment program that encourages an ongoing dialogue about progress between student and advisor. While we do have clear roadmaps and few students are prevented from making progress due to offerings, the department has not settled on an optimum course schedule. Thus, we continue to list a master schedule as a planning objective. Another continuing issue is recruitment. Several years ago we developed an attractive, informative brochure. We’ve participated in recruiting events at venues statewide and advertised nationally. Several faculty have conducted ad hoc visits and presentations at schools in our area. In the coming year both the musical theatre and dance ensembles will be touring student work in and around our service area. Recruiting remains a difficult subject because of the significant commitment of the faculty to production within the department and professionally. A recruiting plan remains a continuing objective.

Our production program serves a multicultural major and audience. We program plays that address a diversity of issues and represent the cultures of our community. All performers find opportunities in casting, including all racial, ethnic, gender types, and the disabled. Students recognize the quality of our work, especially as judged by our successful invitations to perform at regional and national levels of the Kennedy Center American College Theatre Festival and as represented by our growing touring program.

- Academic Performance Review Data
  (begins on next page)
## Theatre Arts & Dance

### Fall Quarter

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### Fall Quarter

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### Lecturer Teaching

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### E. Section Size

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### Theatre Arts

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• Discussion of the impact of these statistics on the program and its quality

Majors – We increased majors with the arrival of tenure-track faculty beginning in 2006. Now that these faculty have settled into their programs and revised their options, recruiting should be the next priority.

Degrees awarded – Commencement programs indicate an increase in applications for graduation, 19 in 2010 and 18 in 2011. While not a direct relation to degrees awarded, we can set a goal to continue the upward trend.

Faculty – (also see the Faculty/Staff Analysis in the Appendix F) The tenured/track faculty teach the majority of the sections and students in the department at both the LD and UD levels. These figures fail to betray the difficult situation in the production program where two lecturers now supervise nearly the whole operation. We dropped from 3 to .4 staff and the one TT faculty member in production FERPed (substantially reducing her contribution to production). The program’s overall SCU taught shows an upward trend accompanied by increasing SFRs even as new tenure-track faculty arrived and lecturers were reduced. Looking at SFR data you can see that we are addressing the issue of low SFR. However, the ratio of activity/lab to lecture courses in our major will continue to limit SFR.

Sections – As we reduced sections beginning in 2008, average section size increased. Our low average section sizes in both LD and UD levels result from specialized activity/lab courses, usually with low SCU and WTU values. In the best of worlds, such sections should be small, if not very small, for purposes of safety and practicality of supervision. In later years of the data set, the department was offering up to six cluster sections per quarter. While the logic of the LDGE program tells us that such sections should be fully enrolled, they are not always full. The point is that we are attempting to make a contribution on a scale to compensate for the activity/lab courses, but the problem we face in not ours alone. Our UD program suffers from a similar issue. Most of our major courses involve activity/lab teaching that limits the number of students who can be supervised or for which the classroom limits section size.

Dance and Theatre – Due to our two course prefixes, data for dance and theatre courses can be separated. Dance enjoys better SFR, probably due to the large classrooms available for technique classes that attract many non-majors. The majority of technique courses are Lower Division, which probably accounts for the difference in LD/UD figures. As in Theatre, the majority of specialized activity/lab courses are Upper Division, accounting for the lower UD results. The 2009 decrease in dance average class size relates to both a reduced number of lecturers that resulted in a decrease in large section offerings of technique and a decrease in room capacity for our largest studio. In Theatre we increased sections offered and average section size.

Student/ Faculty/ Audience Profile – As seen in the tables, our majors continue to be a diverse a group. Including tenure-track and lecturers, just less than one third of the faculty are non-white. The ratio of female to male majors varies from year to year with females dominating. The faculty gender ratio is nearly equal.
The tables don’t include the fact that many minors and other non-majors regularly participate in production either onstage or backstage. Over half of our typical audience for a show is students. Majors, non-majors, and audiences tend to view our production selections, casting, production concepts, and performance opportunities appropriate for our diverse student body.

2.4. Faculty
• list and descriptions of tenure track positions requested since last review
• report progress in achieving these requests

The Faculty and Staff Analysis chart in Section 3.3. indicates staffing from the beginning of the previous review and projects through the planning period. As explained in the summary, we hired five faculty from three searches approximately to coincide with the last review. However, we also suffered staff cutbacks and converted some staff funding to lectureships in the tech/design area. For example, the scenery and tech area has been historically staffed by one T-T and two staff, but is now staffed by one full-time lecturer and one part-time staff. The costume area has gone from one T-T and one staff to one full-time lecturer. In both cases we attempt to make up workload by hiring advanced students and some more experienced outsiders (when safety or difficulty of work dictates). We also share a secretary and bookkeeper with other departments. While further planned searches were not conducted, the study period has proved to be useful for acclimating the new faculty. With the current group, we have managed to produce some substantial productions, if a reduced number. Since we believe students need more production opportunities at a time when manpower and resources won’t allow us to build more shows, we will be looking for more off campus venues to perform scaled down repertoire.

2.5. Resources
• Library
Library resources have not proven a problem, though the collection is becoming outdated in terms of technology, dance, and literature. Most course needs are satisfied by use of textbooks.

• Information/Instructional Technology
We have barely managed to maintain the Theatre and our technology resources, let alone made progress in technology. We have managed to purchase some affordable moving lights, projectors, and computers. Our digital lab allows us to teach small groups computer drafting and drawing for production and design. The 2010-11 equipment RFP gives us a better quality of projection and automated lights, LED color wash, a safer table saw, and instructional technology in three specialized classrooms.

• Assistive Technology
While restrooms in the Theatre have been renovated, showers in the dressing rooms still need to be adapted.

• Any other resource needs relevant to the program
A number of renovation and upgrade proposals remain backlogged in the Theatre, including work in the box office, lobbies, electric shop, and prop room. We could use help with our alumni development projects and with developing a fundraising plan.

2.6. Units Requirement
The basic major is 75 units. Thus, a student can graduate with 180 units. Our options are optional, ranging from 15-31 additional units, about the size of a minor. Many Theatre Arts majors perform in more than the minimal number of productions and exceed 200 units by the time they finish all other requirements.
3. Five-Year Plan
This is the plan for the next 5 years. For each of the following 4 areas, include 1) action/change, 2) timeline, 3) person(s) in charge, & 4) estimated cost.

The plan is organized by Actions. For our Values and Goals, see Appendix B.

The plan covers the following themes:
- Options with low enrollment
- Opportunities for all bodies and abilities
- Opportunities for solo performance and theatre for cultural change
- Technical program needs
- A School of Arts and Media
- A cooperative Creative Arts degree
- Participation in service, GE, PACE, and at Concord
- Potential of online and large enrollment courses
- Need to review Highlands Summer Theatre
- Need to improve recruiting
- Implement revised Assessment Plan, strengthen advising, and foster mentoring
- Standard scheduling
- Need to increase opportunities for students to develop, produce, and perform creative work
- Need to develop relationships with professional theatres
- Desire to maintain international performance program
- Consider programs for professionals to finish their degree
- Desire to continue attracting international students
- Convert production lectureships to tenure-track
- Achieve a balanced faculty capable of delivering an impressive academic and production education

SUMMARIZE THE FOLLOWING

3.1. Curriculum
- Envisioned changes for the next five years, addressing recommendations and concerns identified in the Self-Study, from external reviewer(s), and from assessment; issues relating to Concord, online offerings, G.E., and multicultural learning

We envision

ONE. ...reconsideration of low enrolled options, including the possible revision or creation of options to reflect success of Professor Kupers with integrated interdisciplinary performance and Fajilan in solo performance and theatre of cultural change.

Action 1.A.: Eliminate options with too few majors.

Background: Several options have few if any regular students. Some don’t meet the qualifications for ensemble classes, which we are defining as performance oriented activity classes that feature rigorous training in self-assessment and a goal of continuous improvement.

Assigned to: Hird/Kaufman

Timeline: Fall, 2012 identify unneeded options; Winter, 2013 submit paperwork and/or write any revision; Fall, 2014 review ensemble measure (below) with Dean

Measures:
- Eliminated options don’t appear in next Catalog
- Eighteen or likelihood of eighteen students per ensemble

Values: D Goals: A, B, D
**Action 1.B.**: Explore opportunities for formalizing successful activities related to inclusive interdisciplinary performance that focuses on providing creative performance opportunities for students of all bodies and abilities. Cooperate with KPE should they deal with similar content in an Adaptive Physical Education program.

**Background**: In an effort to focus on existing strengths, we recognize that Professor Kupers has successfully developed and implemented inclusive pedagogy and performance techniques with potential for ensemble status. We have enjoyed his successful contemporary performances that have created opportunities for disabled to perform and performances that have presented the voices of often silent social and cultural groups. He has already attracted majors, including one student who performs in a wheelchair. We are committed to better serving disabled and silent students with our limited resources.

**Assigned to**: Kupers

**Timeline**: Fall, 2012, review new criteria for program development; Winter, 2013, if qualified, begin to write proposal; Fall, 2013, propose program; Fall, 2014, implement recruiting plan; Fall, 2015, implement program

**Measures**:
- Program implemented
- Program meets criteria for ensemble status by Fall, 2016

**Values**: A, D  
**Goals**: A, B, D

**Action 1.C.**: Explore opportunities for formalizing existing activities related to solo performance and theatre of cultural change with an emphasis on the importance of performing arts to any career, especially releasing the creative imagination, using collaborative skills, developing historical knowledge, developing international awareness, and the value of being able to analyze art, literature and performance.

**Background**: Using solo theatre techniques Professor Fajilan has demonstrated success with helping students to discover the power of theatre to tell their personal stories, especially stories that describe overcoming educational barriers, confronting issues in the multicultural community, and addressing cultural differences. Her students have performed in department productions, at local schools, for the Multicultural Faire, and in numerous benefits (raising funds for relief efforts and social services).

**Assigned to**: Fajilan

**Timeline**: Fall, 2012, review new criteria for program development; Winter, 2013, if qualified, begin to write proposal; Fall, 2013, propose program; Fall, 2014, implement recruiting plan; Fall, 2015, implement program

**Measures**:
- Program implemented
- Program meets criteria for ensemble status by Fall, 2016

**Values**: A, D  
**Goals**: A, C, D

**TWO.** ...revising the Technology and Design Option into an “ensemble” format.

**Action 2.A.**: Review the need to revise the Technology and Design Option, especially if it appears feasible and useful to recreate the program in the mold of the other department ensemble programs.

**Background**: Technology and design are critical elements in a production oriented performance program. Beyond the needs of our training program, the explosion of multimedia content on the Web has led to an increased need and market for graduates with technical training to provide scenery, costumes, props, lighting, and sound support. Whether or not the Option should be revised, the department would benefit from stability of an
ensemble-size tech/design group and the ensemble format would provide motivation and accountability for recruiting the group.

**Assigned to:** Hird

**Timeline:** Fall, 2013, review option and draft recruiting plan; Winter, 2014, submit any curricular modifications; Fall, 2014, implement recruiting plan

**Measures:**
- modified curriculum in 2015-16 Catalog
- students accepted on an ensemble basis for Fall, 2015
- Program meets criteria for ensemble status by Fall, 2016

**Values:** B, C, D, E  **Goals:**  A, C, D

**THREE.** ...working within the framework of the proposed School of Arts and Media to develop a cooperative degree.

**Action 3.A.: Promote implementation of a School of Arts and Media within the College of Letters, Arts, and Social Sciences.**

**Background:** During Spring, 2011 the department agreed to join a School of Arts and Media. (see Appendix G) In brief, the proposed school provides opportunity for encouraging greater sharing of resources and curriculum. We expect donors to appreciate our efficient, cooperative approach to teaching in the fields of contemporary arts and media.

**Assigned to:** Hird (chair)

**Timeline:** Propose to University 2011-12 with hope of implementing between Fall, 2012 and 2013.

**Measure:**
- School implemented

**Values:** B, C, D, E  **Goals:**  A, C, D

**Action 3.B.: Create a cooperative degree program in Creative Arts.**

**Background:** The School will provide the opportunity, if not the necessity, to coordinate and cooperate in more areas of the performing and media arts. The opportunities for faculty to explore and teach across fields should increase learning and experiential opportunities for students, especially in electronic media studies. While many students will stick with existing majors, the potential exists to redirect some and to attract new students to cooperative programs currently not available at CSUEB. A Creative Arts theme provides a useful focus for a cooperative degree.

**Assigned to:** Hird (chair)

**Timeline:** Proposed to University 2012-13 with hope of implementing by Fall, 2015 or 2016.

**Measure:**
- degree implemented

**Values:** A, B  **Goals:**  B, C, D

**FOUR.** ...adjusting resources for effective participation in GE, GE clusters, and service courses.

**Action 4.A. : Maintain active participation in GE, PACE, Concord, and service courses.**

i. Develop even more collaborations with other degree programs.

ii. Increase these and other opportunities for majors and students across campus to release their creative imagination and collaborate across arts and media disciplines.

iii. Develop opportunities for more arts, activity, and media courses; more multicultural production; courses that promote creativity in thought and action;
and, especially courses that stimulate appreciation for the cultural awareness one gains from performance.

iv. Plan for more courses and activities to emphasize the importance of performing arts to any career, especially releasing the creative imagination, using collaborative skills, developing historical knowledge, and developing international awareness.

v. Assure that every faculty member plays a role in promoting this objective.

**Background:** In promoting cultural awareness through performance, we also realize our responsibility to advocate for and to teach appreciation of the performing arts as vessels of culture and human understanding. Our work is not solely in the classroom with majors.

**Assigned to:** Hird (chair)

**Timeline:** ongoing

**Measures:**
- faculty teach at least two sections per year
- plan for assessing GE instruction in place for Fall, 2013
- cooperative curriculum exists within the School of Arts and Media to serve non-majors

**Values:** A, B, D  **Goals:** B, D

**FIVE.** ...reviewing the potential for online and large enrollment courses.

**Action 5.A.:** Review curriculum for online, hybrid, and large enrollment teaching potential.

**Background:** In a program with a performance focus, the potential for online and large enrollment courses appears to be minimal. However, Professor Kaufman has developed two online courses and both Professors Kupers and Fajilan have experience with large enrollment courses, even with activity components. Given the successful examples provided by colleagues across campus, we can review our curriculum to determine whether more courses can be adapted or created for online, hybrid, and large enrollment teaching. Also, with the advent of online BA degrees, there will be a need for GE Area F – Performing Arts and Activity courses. We have already prepared a proposal for one such course. We have also proposed a large enrollment

**Assigned to:** Kaufman (online); Kupers and Fajilan (large enrollment)

**Timeline:** complete review and report Fall, 2012; immediately prepare and submit proposals; offer courses beginning Fall, 2013

**Measures:**
- Review completed
- New and modified courses proposed
- More courses taught

**Values:** A  **Goals:** B, D

**SIX.** ...reviewing and revising summer theatre program and offerings.

**Action 6.A.:** Review the history of the Highlands Summer Theatre program, including recent experiments and international touring. Pilot new or untried musical, theatre, and dance performance projects, and/or summer institutes. If the decision is to continue, revise, or create programs, develop one or more community advisor committees to advance support and raise funds for future programs.

**Background:** The Highlands Summer Theatre was formalized in 1973 and has produced 2-4 shows every summer since. Highlands shows attracted substantial community college enrollment until admission rules precluded all but cross registrants from participating. High school students have participated under dual matriculation for many years, but in greatest numbers in years when recruiting groups visited schools regularly. Our own students have
appreciated participating in the program when it has offered additional performance opportunities like a second musical, infrequently produced genre, or international touring. The occasional high school teacher has participated for purposes of pay advancement. It has never worked very well to hire outside faculty to direct, design, or build shows, so the program only works when enough regular faculty and staff participate. The program typically provides the only fee sponsored events in Summer Quarter, when students still pay fees. The General Funds has paid for faculty who usually work for a reduced load and still teach one or more regular classes (but usually not classes that meet major requirements).

In recent years the program has faced problems and newer faculty have tried to find their own direction. Local competition from other venues has increased with negative effect on enrollment. The newer faculty have found the substantial preproduction commitment, especially the pressure to recruiting and cast, to be onerous. Reduced General Fund budgets have made it increasingly difficult to fund a core faculty. As a result, each summer has become an ad hoc program to suit funding, student response, and faculty interest.

**Assigned to:** Chair, Fajilan, Jones, Kupers  
**Timeline:** summer 2012-14 pilot faculty ideas; 2014-15 review and write future plan  
**Measure:** Future plan in place for summer 2015  
**Values:** A, B, C, D  
**Goals:** A, C, D

3.2. **Students**  
- Envisioned changes of trends for the next five years.

We expect to

**SEVEN.** ...adjust recruitment efforts to reach a goal of four UD ensemble classes per quarter of 16-18 students and some LD ensemble classes of 12-14 students for an overall major of 114 students. Given the current rate of applications, this probably means that each ensemble will probably have to recruit 3-6 native students and 3-6 transfers per year.

**Action 7.A.: Create committees to plan and implement recruiting for each emphasis and option.**

**Background:** There is an ongoing discussion about the optimal size of acting, dance, musical theatre, and some production classes. At present the CLASS agrees to a target of 15-18 students for ensemble (major) performance classes (where the formula for activity class average size is 12). To extrapolate from this target, Acting, Dance and Musical Theatre Options should have 30-36 students each, ideally nine at each class level. This target alone would mean 108 majors, not counting students without an option (an option is not required) or Design and Technology Option students, while the program currently hosts 60-70 majors. If we approached such numbers, we would need to offer more sections than at present and we would likely have to audition students into and out of the ensemble classes. Few CSU programs require such strict auditions and we are only beginning to audition, now for “placement” purposes only. To this end, we have an ongoing committee and discussion about recruitment. Both the Musical Theatre and Dance Ensembles will implement regional tours to bolster recognition of our program at the high schools and community colleges. Also see Action 11, below, regarding international students.

**Assigned to:** Dance – Haft, Acting – Jacobs, Musical Theatre – Jones, Design/Tech – Hird, Others – Fajilan and Kupers  
**Timeline:** Plans written by Winter, 2013; implemented Spring, 2013; reviewed each Winter  
**Measure:**  
- 14 enrolled in UD ensemble classes 2013-14 and 16 by 2014-15  
**Values:** A, B, C, D  
**Goals:** A, C, D
EIGHT. ...improve assessment of majors and non-majors; improve advising by helping students to better recognize both potential and progress.

Action 8.A.: Finalize and implement a revised assessment program
  i. ...that specifies artifacts useful to students,
  ii. ...that encourages students to collect of objective data demonstrating the value of continuous self-assessment to recognize ongoing progress and improvement,
  iii. ...that features regular appraisal by an adviser to deepen relationships with advisees and increase awareness of advisee progress,
  iv. ...that provides for annual evaluation by a department assessment committee for continuous program improvement,
  v. ...that provides for posting of annual data and planning results, and
  vi. ...that address the need to assess our GE and service courses.

Background: See Appendix C on Assessment.
Assigned to: Hird (chair), Haft, Kaufman
Timeline: implemented by Spring, 2012; GE included by Fall, 2013; data posted Spring, 2013
Measure:
  • Faculty report generated Spring, 2012
  • department committee convenes each Spring and posts data
  • GE assessment plan posted beginning Spring, 2014
Values: A, B, C, D,E  Goals: A, B, C, D

NINE. ...create a modular schedule of core and option courses with the least conflict possible.

Action 9.A.: Finalize a standard course schedule that avoids schedule conflicts between emphasis courses, reduces conflicts between option courses, and maximizes production opportunities.

Background: Course scheduling has grown increasingly difficult due to shrinking resources and adaptation of the curriculum to resources, faculty, changes in the profession, and student needs. No single year plan, let alone a two-year plan, has succeed in recent years. The department serves not only majors, but GE, Liberal Studies, Concord, and other departments, which adds to the problem. Course module conflicts often pose a serious problem for degree progress, especially progress at the Upper Division level. This objective might require further adaptation of courses or program requirements. On an annual basis, we should accept flexibility to adjust to budgets, service, GE, and leaves. A modular schedule should reduce staff and chair time and make training easier for future staff and chairs.

Assigned to: Hird (chair)
Timeline: tentative schedule complete by Fall, 2012; any curricular modifications by Fall, 2013
Measure:
  • two-year schedule beginning Fall, 2013 needs few changes
Values: A, C  Goals: A, B

TEN. ...increase opportunities for students to create, design, and perform in productions to be presented on campus, in the Bay Area, across the U.S., and abroad.

Action 10.A.: Continue to develop and produce a quality of work that prepares more students for professional careers; stimulates creative imagination and critical thinking through interdisciplinary projects; exposes students to guest artists; produces more original multicultural literature; and, directs attention to personal assessment.

Background: Performance activity typically has a profound effect on students, transforming their professional attitude so that they prepare better for rehearsal and take their characterizations farther. These activities do require hours of organization on the part of the
faculty involved. Only some of this preparation is compensated, which tends to limit the faculty who will participate.

Assigned to: Chair
Timeline: continuous
Measure:
- Alumni continue to be admitted to graduate study and to find professional work
- Assessment of program indicates creative strength of students
- A record of guest artist visits
- A record of producing original literature representing diverse cultures
- Assessment program leads each student to have a worthwhile portfolio upon graduation

Values: A,C,D,E  Goals: A,C,D

Action 10.B.: Continue to support student participation and presentation at regional theatre and dance festivals, especially projects that promote display of creative work and critical thinking about the production process.

Background: The department has successfully participated in the theatre festival since the early 70’s. We hosted four regional festivals. Our shows have received 14 regional invitations and two national invitations (see Appendix D). Our students continue to receive individual awards in competition with graduate students. Since the department began participating in the dance festival, we hosted once and advanced a work to a regional gala once. The theatre festival travel is by invitation, whether for individuals or full shows. Dance festival companies are selected by the faculty. It is likely that the cost for students to attend regional festivals will continue to be funded by student fees. Faculty cost continues to be funded, but might be problematic in the future.

Assigned to: Haft (dance), Jones (acting), Hird (design and technology)
Timeline: continuous
Measures:
- participated in Kennedy Center American College Theatre Festival and American College Dance Festival annually for all five years of planning period
- twenty to fifty percent of majors have traveled to perform or present while still a major

Values: A, B, E  Goals: A, C, D

Action 10.C.: Investigate the potential of increasing production outside the University Theatre in favor of visiting and performing in regional classrooms and on regional stages.

Background: Performing artists seek an audience. The audience might come to the company or the company can go to the audience. Either option involves cost considerations. For a university company to perform “at home” means an audience of the local and campus communities. Home performances provide an important educational resource, because they introduce and expand the cultural knowledge and habits of students across campus, not just majors. Other members of the campus community, together with the local community, also enjoy the cultural benefits. However, the campus serves a region and many can’t attend in Hayward, especially youth. This audience also needs to see CSUEB as their campus and enjoy the cultural benefit we provide. So, to provide more performance opportunities for majors we propose to explore regional touring with modest performances to determine feasibility. Courses to explore this opportunity already exist. Others might be created as we gain
experience. A key consideration is the practical need to travel away from campus while keeping up with classes and other responsibilities like work and production. We have some experience with both morning and afternoon visits, as well as tours of up to a week. With a two-year test period, we should gain enough additional experience to decide on a long-range plan. Faculty will have much the same issues as students, plus the additional burdens of scheduling, transportation, production planning, and public relations. We plan to include tour expenses into the IRA (production related) budget. Travel expense will increase more than production expenses will decrease. The potential for revenue is unknown, but not forgotten.

Assigned to: Haft, Jones, Fajilan
Timeline: begin to explore this right away; Fall, 2013, write and present report with recommendation for continuing program
Measure:
- report presented November, 2013
- number of annual touring performances triples from 2011-12 by 2015-16
- funding for touring increases
Values: A, B, E
Goals: A, D

Action 10.D.: Continue to support student participation in international performance tours.

Background: Since 1991 and through 2010, we have produced over 14 plays and two dances in three countries. While festival expenses are mostly paid by a campus fund, the international tour students typically finance 50-80% of their expenses. That students are eager to sign up for these activities is a good sign that they understand the value of sharing their work with discerning audiences and observing their peers at work. In many cases our students have never been outside California, so the countries they visit, along with the history and cultures they encounter, provide useful context and motivation for a more profound learning experience when they return. The cost of international travel is skyrocketing, making fundraising a growing issue. Since University funding sources for festival travel have helped to support more travel in other departments, we will request additional funding for our tours.

Assigned to: Hird (Chair), Fajilan (theatre), Kupers (dance)
Timeline: continuous
Measure:
- tours conducted every 2-3 summers
- ten to twenty percent of majors and recent alumni have traveled to perform or present in international venues
Values: A, B, D, E
Goals: A, B, D

Action 10.E.: Develop regular programs that bring performing arts professionals to campus.

Develop and maximize resources, especially campus partnerships, to assure a stream of guest lecturers and guest artists.

Background: While all the faculty have invited professional guests and guest artists to campus for the benefit of students, the Dance faculty and Professor Fajilan have been most successful with such efforts. The benefits for students meeting and/or working with a range of other professionals include initiating a network and recognizing professional standards, among others. Professors Kupers and Haft have also created informal connections with dance organizations that have provided opportunities for students to practice and perform. Due to budget constraints and fundraising priorities, we doubt that we have developed the
potential of even the local professional community, let alone state, national, or international opportunities.

**Assigned to:** Kupers, Fajilan  
**Timeline:** create plan by spring, 2013  
**Measure:**  
- plan in place  
- at least ten guests between fall, 2013 and the next review  
**Values:** A, B  
**Goals:** A, B, C, D

**Action10.F.: Review the potential for a degree completion program for professionals who have not completed a BA.**  
**Background:** A number of local dance professionals have never completed a BA degree. We want to investigate the potential of helping those who can be admitted to finish a degree and of using their services while they are students.  
**Assigned to:** Haft  
**Timeline:** conduct review of procedures by spring, 2013; if possible, write a plan by the same deadline;  
**Measure:**  
- if possible, a program is announced by summer, 2013  
**Values:** A, D  
**Goals:** A, C, D

**Action10.G.: Review and, if possible, formalize relationships with professional companies in order to increase recognition and appreciation for our programs.**  
**Background:** While the department offers professional faculty, students achieve greater respect for the faculty and our programs when outside experiences confirm what goes on in the department. Students often don’t understand the versatility of the tools we supply, but working in other venues, even if they learn something new, they come to recognize the value of their preparation. One experienced student returned to school to finish his degree. Even he was able to find value in the broad foundation that comes with the classes and production experiences that we offer. Many larger departments have such cooperative relationships, even for experiences as simple as internships and career shadowing. In recent years several faculty have helped students to participate in professional quality performance, administration, and tech activities. In this case we are hoping to take advantage of some of these existing contacts to see where we can go to expand student opportunities. We already have internships classes and culminating requirements that can be adapted to for-credit student experiences. Faculty will be required to read more journals and possibly to attend shows or visit off campus. The possibility of some kind of financial quid pro quo seems likely, but the extent is unknown. We will attempt to find partners that won’t cost anything.  
**Assigned to:** Hird (chair) and all faculty  
**Timeline:** begin year following review, complete by 2016  
**Measure:**  
- two agreements by Spring, 2014 and four by Spring, 2016  
**Values:** A, B, C  
**Goals:** A

**ELEVEN.** ...attract more international students, especially from the Pacific Rim

**Action: 11.: Review opportunities with the Center for International Education. Improve outreach and pursue connections that the CIE office identifies.**  
**Background:** International students from countries such as France, the United Kingdom, Afghanistan, China, Korea, and Japan have performed well in our department and matriculated successfully. These students have enhanced our program by providing useful insight into the
world and cultures many of us will never see. They have returned home and used their theatre and dance education to enhance their careers, whether as performers, teachers, or business people. We are eager to pursue whatever contacts would be useful to attract more international students.

Assigned to: Chair  
Timeline: continuous  
Measure:  
- At least one regular relationship established with a foreign institution  
- Evidence of continued matriculation by international students  

Values: A  Goals: D

TWELVE. ...formalize career planning, career advising, and career data reporting.  

Action12.: Review advising and mentoring approaches to assure that there is active encouragement of graduate study and career planning. Improve current means to collect and report career information from alumni.  

Background: In the past two years we have implemented an alumni page, created a department production history, and planned a photo archive. This work has helped us to remember the rich production history of the department, as well as the diverse career opportunities that result from theatre arts training. Besides reminding alumni of our interest in their careers, we realize that current students would benefit from even more career advising.  

Assigned to: Haft  
Timeline: revise department Website and initiate the photo archive in 2011-12; plan career forums for alternating years beginning 2011-12; survey faculty advisers about career advising best practices in 2012-13; write and implement career advising plan in 2013-14 and report annually in assessment report.  

Measures:  
- Alumni, history, and photo archive pages fully implemented  
- At least one career forum offered every other year  
- Career advising data reported in assessment reports  
- Ten to twenty percent of graduates to enter graduate schools, five to ten percent to attain professional status within five years of graduation, twenty percent to be cast or hired by community or semi-professional productions or companies within three years of graduation, ten percent to give teaching a try in either educational or recreational venues, and most of the remaining to succeed in employment that makes use of some skill or skills learned in our program  

Values: A,C,D,E  Goals: A,B,C,D

3.3. Faculty  
• Envisioned changes for the next five years, addressing recommendations and concerns identified in the Self-Study, from external reviewer(s), and from assessment.  

We expect to  

THIRTEEN. …need some lecturers.  

Action: With CLASS, clarify long-term lecturer needs for courses like Dance for Children, dance technique, musical theatre technique, and to relieve tenure-track faculty to teach cluster and other service courses when necessary.  

Background: Rotating tenure-track faculty in the production program typically requires schedule variations that make it necessary to employ a minimal number of lectures. The Faculty and Staff Analysis below shows that if we reduce dependence on lecturers in some areas and not in others, we can hire more tenure-track without increasing the overall FTEF. In the ideal world a lecturer would continue to offer Dance for Children every quarter and at Concord once each year. The
other situations where lecturers can help include specialized dance technique (like Hip Hop, Ballroom, and Break), musical theatre technique (where occasional lecturers provide students with more local professional contacts), and service courses (when a scheduled tenure-track colleague must teach a required course).

**Assigned to:** Haft  
**Timeline:** make case to CLASS dean whenever possible  
**Measure:**  
- Sufficient lecturer funding continues to be available until a TT is hired for technique

**Values:** D  
**Goals:** A, C, D

- List and justify anticipated new tenure-track applications

**FOURTEEN.** Continue to propose tenure-track faculty per the table below

**Action 14.:** Continue to propose tenure-track faculty per the table below

**Background:** In our previous review we recommended converting existing lecturer positions in Production Design/ Technology and Costume Design/ Technology to tenure-track positions, plus the hiring of professors of Musical Direction and Musical Dance/Contemporary Dance Technique. We also recommended full-time staff positions in Sound/Lighting and Costume/ Makeup. Due to previous conversions, layoffs, and retirements, the design/ tech staffing in the production and costume areas has gone from three to .4, the tenure-track faculty from 2 to 1, leaving these areas covered by lecturers.

- Out of necessity we continue to support a very useful university facility. However, serving several functions appropriate to staff reduces the availability of the lecturers for teaching and production.
- The Musical Direction position could be shared with Music. It would help us provide consistency and improve Applied Singing, vocal coaching for productions, and Musical Ensemble.
- With a new dance position we would seek to improve musical theatre dance, as well as enhance direct teaching of technique, an area currently served mainly by lecturers.

Our main concern is to maintain a credible, if not outstanding, production program that serves majors and the campus community. With the current staffing we manage three major academic year productions, two major recitals (some production support), and, out of necessity, a number of smaller recitals and chamber works (levels of reduced or no production support), and minimal summer programs. With past levels of staffing we produced two major shows and 1-2 major recitals per quarter, including summer. It is also important to recognize that the faculty and staff of theatre and dance programs not only support their major, but relative to Goal B, they maintain the University Theatre; advise student groups and clubs; provide curricular service to GE, Concord, Liberal Studies, and more programs; and, produce productions on campus that afford access and entry for students across campus to a world of culture, that helps encourage lifelong learning, and that will provide them refined topics of discussion appropriate to the career environments to which they aspire.

**Assigned to:** Hird (Chair) and search committees as needed  
**Timeline:** See table below  
**Measure:**  
- Progress made to hire faculty and staff within five years

**Values:** A, B, C, D  
**Goals:** A, B, D

The proposed tenure track search requests can be summarized as follows:

- 1 – Resident Design and Production Management – search 2012-13  
- 2 – Costume Design and Technology – search 2012-13  
- 3 – Singing and Musical Direction (possible joint position with Music) – search 2013-14  
- 4 – Dance Technique and Musical Choreography – search 2014-15  
- 5 – Theatre Literature and History of Performance – search 2015-16
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• Climate issues, leadership-faculty communication, workload and PT&R challenges, advising plans

FIFTEEN. ...address workload issues related to production and culmination supervision

Action 15.: Review and reconsider allocation of WTU for production projects. Review the required Culmination sequence to assure that workload matches credit provided to the faculty.

   Background: The department allocates quarterly production credit as follows: production faculty – 5 WTU per quarter; directors – 4 WTU per show; musical directors – 5 WTU per show; dance productions – 4 WTU per show; chamber shows – 2 WTU per show; shows related to classes other than production classes – all instructors share the course credit. As many as three faculty share credit in the three course culmination sequence and receive additional credit for parallel courses or production activity courses. With about five years of experience with this sequence, the faculty believes it is time to review the workload and/or structure of the requirements.

   Assigned to: Haft, Jacobs
   Timeline: review and write report in Fall, 2012; obtain any needed approvals to implement beginning Fall, 2013.
   Measure:
   • Any changes implemented by Fall, 2013
   Values: D, E  Goals: C, D

SIXTEEN. ...continue to support campus-wide efforts to achieve a diverse student body; to provide challenging and creative performing arts programming to for a diverse campus and community, even the entire service area; and, to develop a diverse faculty and staff to support student success.

Action 16.: Create a committee to collect data and report annually on diversity issues related to actions listed elsewhere in this plan, especially faculty/staff recruiting, major recruiting, advising, career planning, curriculum, and performance opportunities.

   Background: While the faculty believe we are doing fine in this area, we have only the University-wide statistics and random examples to verify our condition. By taking this action, we hope to present a clear case for success.

   Assigned to: Fajilan
   Timeline: in 2012-13 review CLASS diversity plan to determine a department’s role and write measurable objectives
   Measure:
   • Plan in place with annual reports
   Values: A, D, E  Goals: C, D

3.4. Other Resources

• discuss envisioned changes for the next five years, addressing recommendations and concerns identified in the Self-Study, including lessons from assessment, including, but not limited to the following:
  o Staff

SEVENTEEN. We need a stage and scene shop technician.

Action 17.: Seek approval to hire a full-time Performing Arts Technician as soon as possible. (see Faculty and Staff Analysis table above)

   Background: We need a “Technical Director” position to maintain a safer 4-6 hour-per-day production schedule to keep the shop open when the faculty are in class. In the remaining hours the PAT would supervise use of the stage for public events, including some night and weekend events. Thus, from ½ to ⅔ of the position could be funded from rental activity. Ideally this person would have digital technology and A/V skills. If we convert existing lecturer units into a tenure-track Resident Designer and Production Manager position as requested above, approximately 24 WTU would remain to help fund the General Fund side of this position. Whether the position
should be year-round depends on how the University Theatre is used in the summer, as an academic production or rental facility.

**Assigned to:** Chair  
**Timeline:** propose as soon as a tenure-track search is proposed or successfully completed  
**Measure:**  
- Position approved and someone hired  
**Values:** B,C,D  
**Goals:** A,D

**EIGHTEEN.** We also need at least a part-time Performing Arts Technician to work at least eight weeks per quarter, 4-6 hours per day in the Costume Shop. Ideally this person would have digital technology and AV skills, so they could also service some rental activities and supervise design students with computer design projects.

**Action 18.: Seek approval to hire a part-time Performing Arts Technician as soon as possible.**  
**Background:** We need this position to maintain a safer work days during peak production periods when the faculty are in class. We might have to create an intermittent pool if competent applicants are not found for a part-time position. If we convert existing lecturer units into a tenure-track Costume Design and Technology position as requested above, approximately 9-24 WTU would remain to help fund this position.  
**Assigned to:** Chair  
**Timeline:** propose as soon as a tenure-track search is proposed or successfully completed  
**Measure:**  
- Position approved and someone hired or intermittent pool created  
**Values:** B,C,D,E  
**Goals:** A,D

**NINETEEN.** Other concerns include moving the current box office portion of a bookkeeper position to full-time, probably to include publicity, marketing, and public relations for all performing arts activity. Ideally this position would include production and space scheduling, archive maintenance, website maintenance, and supervision of copy for playbills (programs) for performances.

**Action 19.: Seek approval for a Box Office and Publicity Supervisor by breaking out the box office duties from the bookkeeper position.**  
**Background:** We are not sure how this can happen, but it is needed. The position could be shared with Music, at least, if not other arts and media programs.  
**Assigned to:** Chair  
**Timeline:** propose if the opportunity occurs  
**Measure:**  
- Someone hired or duties transferred during the planning period.  
**Values:** B,C,D,E  
**Goals:** A,D

**Equipment**

**TWENTY.** The department supervises over $500,000 of instructional equipment. Much of this is also used to support rental events sponsored by Music, ASI, other campus users, and community organizations. We need to develop an in-house inventory and long-range replacement plan.

**Action 20.: Develop a long-range equipment maintenance plan with a replacement schedule.**  
**Background:** The department supervises the University Theatre and Dance Studio for both its own activities as well as campus and community activities. Given the recent changes in equipment policy, we need to get back to advance planning in this area.  
**Assigned to:** Chair, Olmsted, Alcala, Kupers  
**Timeline:** develop inventory and plan during 2012-13  
**Measure:**  
- Plan developed and implemented  
**Values:** B,C,D,E  
**Goals:** A,D
TWENTY-ONE. The greatest immediate equipment needs include: replacing the University Theatre sound system, replacing the Dance Studio lighting system, installing a dye vat in the Costume Shop, adding to the University Theatre lighting inventory, and moving/updating the model lighting setup from TH288 to TH291, the design lab.

Action 21: Develop an equipment inventory and replacement plan.
  
  Background: Equipment funding is becoming part of a regular process on campus. Given the list here and the need for continuous replacement of the types of equipment that support production, we must participate regularly.
  
  Assigned to: Chair, Olmsted, Alcala, Kupers
  
  Timeline: propose items for 2011 and subsequent years until resolved
  
  Measure:
  - Immediate equipment needs have been met
  - Long-range plan in place by 2013-14
  
  Values: B,C,D  Goals: A,D

○ Library

TWENTY-TWO. We need to do a full scale review of Library materials with future needs in mind for every existing course and production area. As part of this project, we should consider the potential of digital and online resources.

Action 22.: Conduct a review of library materials for currency and an eye to the future.
  
  Background: In each of the last two years our library coordinator has asked all faculty to submit names of needed titles and descriptions of needed materials. It is likely that a full review will generate the need for only modest expenditures.
  
  Assigned to: Kaufman
  
  Timeline: Conduct review in 2012-13, including discussion at one department meeting; report written, discussed, and submit report to Library Liaison by Spring, 2013
  
  Measure:
  - Review is conducted and report submitted
  - Review discussed at one department meeting in Fall, 2012
  - Report discussed at one department meeting in Winter, 2013
  - Report submitted
  
  Values: A,B  Goals: B

○ Travel funds

TWENTY-THREE. Most faculty could justify annual professional travel reimbursements of $2-3000 for conferences, development, and performance invitations.

Action 23.: Develop a standard department procedure for faculty to submit for professional travel during the first two weeks each Fall Quarter.
  
  Background: Given the recent availability of professional development funding, we recognize the value of being prepared to apply. It seems likely that proposals will be due at the beginning of the academic year, so we will standardize our procedure.
  
  Assigned to: Chair
  
  Timeline: Write policy as soon as possible for fall, 2012
  
  Measure:
  - Policy in place
  - 100% of eligible faculty always have a proposal
  
  Values: D  Goals: D
TWENTY-FOUR. The department will have a continuing annual need for $6-12,000 for faculty mandatory travel related to festivals and touring.

Action 24.: Develop a standard department procedure to estimate and request festival travel support by the fifth week of Fall Quarter.

Background: Festival travel falls in the Mandatory Travel category. While the college doesn’t ask for a budget proposal, preparing one has always proved useful.

Assigned to: Haft, Hird

Timeline: write a policy as soon as possible for fall, 2012

Measure:
- Policy in place
- Most questions about mandatory travel answered before submission of authorization forms

Values: B,C,E Goals: A,C,D

TWENTY-FIVE. We need our small computer design lab maintained, including software updates for CADD, audio, image, and video editing, plus large format printing. The Box Office is also computerized and should be considered part of the instructionally related technology program. We also maintain a photo and video archive facility.

Action 25.A.: Review the lab mission, equipment inventory, software needs, and layout. Write a report for discussion with CLASS concerning best means to maintain the technology needs of the design lab and box office.

Background: With the sudden availability of funding in the past two years, our proposals have been rushed. We need to review our inventory and create a plan.

Assigned to: Olmsted, Price

Timeline: Review and write report 2012-13

Measure:
- Report ready by Spring, 2013
- Systems continue to be available for instruction and production

Values: A Goals: D

Action 25.B.: Keep archive equipment up-to-date and in operating order. Improve storage and filing for online access.

Background: We need continuing access to an archive space with a computer and capabilities for high capacity file storage with backup, color printing, large format color printing, document scanning, and slide scanning.

Assigned to: Chair

Timeline: continuous

Measure:
- Archival systems up-to-date, including improved online access

Values: A,E Goals: C,D

Action 25.C.: Improve box office technology and services.

Background: We need our computerized box office in the University Theatre maintained and expanded to the Studio Theatre. It would be useful to consult about an option to offer some computer service for sales at remote venues both on- and off-campus, as well as online sales.

Assigned to: Chair

Timeline: continuous

Measure:
- Reduced lines at performances
- Possible to purchase tickets online
• Improved box office equipment, space, and remote services

Values: A  Goals: D

☐ Other resource needs

TWENTY-SIX. The following is a list of needed capital renovations and deferred maintenance.

Action 26.: Theatre and Robinson Hall roofs warrant roof replacement and need water damaged woodwork inspected. Keep the roof problems and resulting water damage on the radar of Facilities, Provost, and Dean.

Background: Theatre and Robinson Hall construction was completed in 1972. The roofs have been leaking for over ten years. While the section of the roof over the Theatre lobby was replaced and leaks into the costume storage area were stopped, the majority of the Theatre roof and the Robinson Hall roof must still be replaced. Leaks continue into the main auditorium. After the Theatre roof is replaced, woodwork in the main auditorium should be inspected for water damage and replaced where necessary.

Assigned to: Chair
Timeline: annually for an appropriate RFP
Measure:
  • Roofs replaced and woodwork renovated

Values: A,D  Goals: A,D


Background: We have just two dressing rooms, one female and one male, with attached restroom/shower facilities. The disabled performing community and students continue to remind us that a wheelchair cannot enter the showers. Since we are trying to promote performance opportunities for the disabled, this problem is a high priority for us.

Assigned to: Chair
Timeline: annually for an appropriate RFP
Measure:
  • Showers renovated

Values: A,D  Goals: A,D

Action 26.C.: Revisit regular inspection and renovation of stage rigging, pit lift, stage lighting, stage sound, fire curtain, and paint frame previously funded by University to compensate for University events in the Theatre (that are charged at a different rate from community users).

Background: The University formerly funded one annual professional inspection of the major stage systems. Recommended repairs were funded by a combination of Operations revenue, small capital improvement, and equipment funds. On a rotating basis all systems were inspected and renovated every four to six years. Can inspections, as well as renovations, be funded from small cap? From equipment?

Assigned to: Chair
Timeline: address these issues with CLASS in 2012-13
Measure:
  • A regular inspection plan with a funding mechanism in place
  • Inspection plan addresses tentative funding sources for identified renovations

Values: A,D  Goals: A,D

Action 26.D.: Reassess basement storage, including plans to relocate power distribution and convert prop shelving to metal.
Background: A Theatre power distribution renovation is scheduled to take place soon. It will seriously reduce our prop storage capacity. We need to review the basement storage plan and probably should replace the shelving.

Assigned to: Chair

Timeline: review no later than Fall, 2012; request either at the time of the distribution project or annually for an appropriate RFP

Measure:
• Review report exists
• Request accepted
• Work completed

Values: A,D  Goals: A,D


Background: We built a temporary enclosure and shelves 30 years ago. The enclosure is made of wood and wire mesh fencing where a more sturdy metal system is needed. A person can’t reach the drapes in the back of the storage without removing those in front. We need a carousel device.

Assigned to: Chair

Timeline: annually for an appropriate RFP

Measure:
• Work completed

Values: A,D  Goals: A,D

Action 26.F.: Fund an additional studio classroom in order to return the Studio Theatre to a performance facility.

Background: As a practical matter we converted the Studio Theatre to a performance studio classroom to accommodate acting, dance, and musical theatre classes at the same time. We have no idea where such a studio would be located and it is likely this would mean a new building.

Assigned to: Chair

Timeline: if and when School of Arts and Media begins, strategize for a new visual and performing arts building; have a plan by Fall, 2014

Measure:
• Plan exists

Values: A,D  Goals: A,D

Action 26.G.: Add a lobby outside the Studio Theatre entrance, including an enlarged patio area with permanent seating, a paved pathway to the loading dock with an added entrance on the southeast corner, and a full-service box office space.

Background: In hopes of returning the Studio Theatre to a performance space, plan to resolve three issues as follows: lobby space, box office space, and an additional performance entrance.

Assigned to: Chair

Timeline: probably as part of plan for 27.E.

Measure:
• Plan exists

Values: A,D  Goals: A,D

TWENTY-SEVEN. Develop resources to improve relationships with alumni

Action 27.: Increase participation in the Alumni Network page on the department website. Start a production photo archive page. Produce alumni productions and other opportunities for alumni to speak or perform on campus. Ask alumni to increase financial assistance.
Background: Only a few alumni regularly support the current program. In the last eight years five new tenure track faculty arrived, two new lecturers took over the production areas, production staff decreased from three to .4 positions, the office staff changed, one more tenure track is about to retire, and two more are eligible to retire. As a result, aside from recent grads, alumni who would keep in contact with their former professors seem discouraged from active participation. However, those who support us make valuable, if modest, contributions of both money and mentoring.

Assigned to: Hird (Chair)

Timeline: Revise department webpage to track analytics, 2012; Photo page, 2012-13; alumni production, February, 2013; alumni speaker list, Fall, 2014; increase donations, Spring, 2014

Measure:
- Able to analyze page hits; photo page in place
- Alumni production within one year of timeline
- Alumni speaking on campus at least twice per year
- Donations 2014-15 equal at least $10,000.

Values: A, D, E  Goals: A, B, C, D

TWENTY-EIGHT. Develop resources to improve fundraising

ACTION 28.: Develop support group to increase the community audience.

Background: At this point a support group exists for all the arts programs. They provide nice receptions, conduct fundraising, and provide modest scholarships. While they have helped to increase publicity and recognition of the arts, what we need is a group to form a membership organization, to attend regularly, to talk with other attendees, to encourage future attendance by those with whom they talk, and to get attendees to become regular members.

Assigned to: Hird, Jones, Kupers

Timeline: write plan 2012-13; implement sometime 2012-13

Measure:
- Plan written
- Charter members form the group
- Community audience increases by 50-100 per year

Values: A, B, D  Goals: D

ACTION 28.B.: Develop and implement a fundraising plan.

Background: To accomplish many of the objectives above, General Fund allocations will probably prove insufficient. Our efforts to raise funds have led to modest success, including one named scholarship and over $100,000 in the past ten years for international touring. Future success will be more likely with a unified plan that the whole department supports and in which all department constituencies participate.

Assigned to: Hird, Kupers

Timeline: write plan 2012-13; implement 2013-14

Measure:
- Plan written
- $50,000 raised in five years

Values: A, B  Goals: D
4. Outside Reviewer(s)’ Report
CSUEB Theatre and Dance Department Program Assessment
Submitted by Outside Reviewer: Dr. John Mayer

Biography of Reviewer

John Mayer received his PhD in Theatre History from the University of Missouri in 1993 and his MFA in Acting from Western Illinois University in 1985. He is a full professor, and chairs the theatre program at CSU Stanislaus. He is a past member of the CSU Stanislaus Curriculum and General Education subcommittees to the faculty senate. For the last ten years, Dr. Mayer has coordinated workshops for the CSU Summer Arts program featuring the world renowned Steppenwolf Theatre Company of Chicago, as well as The Second City and Improv Olympic. He is presently overseeing the NAST (National Schools of Theatre) reaccreditation process for the theatre department at CSU Stanislaus, and continues to work professionally in a variety of venues as an actor, director, and producer. Dr. Mayer was also a recent winner of the regional Kennedy Center American College Theatre Festival “Excellence in Education” award.

Introduction and Overview

Dr. Mayer spent an entire day with a variety of constituencies during his visit to the theatre and dance department on Friday, January 20, 2012. He began his day in discussion with College of Letters, Arts, and Social Sciences Dean Kathleen Roundtree and Associate Dean Jiansheng Guo, and then moved on to a meeting with the department faculty including Chair Tom Hird, Regina Cate, Marc Jacobs, Darryl V. Jones, Ann Fajilan Eric Kupers, Nina Haft, Laura Ellis, Richard Olmstead, and Ulises Alcala. Following the faculty meeting, the staff including Catherine Hull, Matt Payne, Marcia Brown, April Rodriguez, and Sarah Vincent added their input, and finally, Dr. Mayer met with two dance students, graduating senior Krystal Bates and junior Jennifer Stern. Professor Hird also led a thorough tour of all related department facilities. Subsequent to the on-campus meetings, Dr. Mayer was able to speak with Professor Rhoda Kaufman, and also had a follow-up conversation with Dean Roundtree. In addition to his campus visit, Dr. Mayer had an opportunity to review the current 5-year program review document, as well as the previous 5-year reviewer’s 2006 report.

Report

The unprecedented economic factors that all programs face in the CSU system at this moment in time should force a reevaluation of the ramifications of any program review that takes place. This assessment, prepared by a fellow CSU theatre department chair, attempts to take into account the essential importance of using this process as an opportunity to develop new and innovative strategies with which to face the near-term future. Balancing the need for equipment upgrades, facility maintenance, and staff/faculty support, with the ever-growing systematic pressure to maintain appropriate classroom and major numbers under extreme financial distress, is the challenge that all theatre and dance departments in the system must now consider in a way in which they never have before. The CSU system is attempting to work with a budget that models that of close to 15 years ago, while at the same time trying to serve close to 100,000 more students, and the affect of that harsh reality impacts all departments on all campuses including the theatre and dance program at CSUEB.
A unified collegial approach is pivotal to the decision-making methodology that will lead to future departmental development and stability. Unfortunately, achieving a harmonious work environment in a university theatre program is often easier said than done. A strong sense of camaraderie is fundamental to the success or failure of any theatre or dance institution due to the inherent collaboration that must occur between producer, directors, choreographers, and design staff, and that is no different in the academic environment. Fortunately, in the CSUEB theatre and dance program, there is clearly an almost tangible shared respect and genuine affection that exists between all department participants including faculty, staff, and students, which bodes well for the future.

Assistant Professor Kupers succinctly summed up the departmental shared philosophy when he stated “we teach dance and theatre to a highly diverse population and work hard to make it accessible to all.” The remarkable model of cultural and gender diversity that is present among the department’s students, and which is modeled by the department faculty and staff is one of the main identifiers of the culture of the CSUEB theatre and dance program. There are few such departments in the CSU system that can boast this high level of multiculturalism and sense of ensemble. The theatre and dance department should be lauded for maintaining this amity in the face of the major changes that are occurring system-wide. Many programs may claim this solidarity, but the theatre and dance program at CSUEB truly achieves an impressive model. In his 2006 review of the department, Roberto Pomo, outside evaluator wrote, “The dedication of this faculty to multicultural theatre, to the study of theatre history and world theatre literature and performance aesthetics is to be highly commended.” Those words were true then and remain the backbone of what makes the CSUEB program special and unique.

Faculty and Staff

All of the vital systems to the theatre’s day-to-day operations seem to be running relatively smooth; however, there are still inadequate staff numbers to appropriately fulfill all of the responsibilities that exist in an active theatre/dance program of this size. This was a concern expressed in the previous 5-year review and has still not effectively been addressed. The present staff members are all experienced, opinionated, feel a strong sense of loyalty to the department, and are committed to its stability and growth. They have varying histories within the department and are knowledgeable, approachable, and inter-connected to one another, which portends well for the future challenges that they will undoubtedly face, but they cannot continue to be asked to extend themselves so far beyond their salaried workload.

One staff member voiced her concern regarding upkeep of the website and archival processes for the department, and this is clearly an area that needs attention, but one that may be difficult for the department to fully address given the present workload constraints. The staff is spread too thin far too often. Matt Payne, sound technician, is already being asked to balance his time between the needs of the music, and theatre and dance departments on a 4-day work week. He is presently trying to do a job that at least two or more staff members should be filling annually. His personal workload circumstance exemplifies the problems that exist within the present staffing model because he can barely accomplish his production responsibilities, yet alone, try to maintain equipment and upkeep in the facilities in which he works. This lack of attention to maintenance is the first of a series of safety concerns that will be mentioned in this review.
The fact that the comments herein regarding staffing issues are in many ways a recapitulation of the 2006 report only magnifies the absolute need to address these issues as soon as possible. The faculty/staff model in the department is highly unusual when compared to other theatre programs given the fact that there are no full-time technical staff positions completely devoted to theatre and dance. The two full-time positions that once existed have been converted to lecturers, and these two are now called upon to perform the duties of both staff and faculty. The appropriate model and a primary goal of the department and college should be to hire a full-time staff member in both the costume and scene shops, while at the same time working to convert the two full-time lecturer positions to tenure-track lines. These tough economic times will make this a difficult proposition to be sure; however, safety issues first and foremost should make this a top priority. The students get shortchanged in their classroom experience, when their lecturer/teachers are inevitably pulled away in heavy production times to do the work that should be covered by staff members. Conversely, this also creates a work environment where untrained students do not receive the appropriate amount of supervision in potentially dangerous situations involving power equipment and movement of large scenically designed structures.

The fact that operations continue on at present capacity demonstrates the commitment of the faculty and staff to repeatedly go above and beyond the call of duty. Dean Roundtree wanted it to be expressed to the faculty and staff that “they do an amazing job of doing what they do with the present resources.” The dean clearly has great respect for the theatre and dance faculty and staff, and her personal background as a performing artist (piano) informs her positive comments. Further, concerns regarding excessive workload expectations are addressed clearly in the recent departmental five-year plan. Ongoing acceptance of unrealistic workload must eventually be replaced by more reasonable workload expectations for the department to continue to function safely and collegially into the future.

The passion and dedication of the full-time faculty keeps the department work environment vibrant and alive. The individual faculty members have a wide range of specializations and the ability to sustain these unique areas over time, given the tightening scheduling due to shifting economic realities should be a focus for departmental discussion and planning. The faculty will need to begin to share more fully in the department’s greater university mission by balancing their workloads to incorporate major classes, production responsibilities, and GE offerings, to a degree even more fully then they do now.

Curriculum

Given the lengthy history of the department, it is somewhat surprising that neither the areas of dance or theatre have gained national accreditation by either NAST (National Association of Schools of Theatre) or NASD (National Association of Schools of Dance). The department could easily attain acceptance into these organizations, and the requirements for admission are fairly comparable to a standard 5-year review. The benefits of accreditation are many including strengthened recruiting tools, greater acceptance by the campus community at large, and resources to help with department management and development. Membership to nationally recognized organizations such as NAST and NASD provides a meaningful support in the face of mounting budget pressure that might challenge the absolute necessity for theatre and dance in a university curriculum. The department is encouraged to consider the possibility of joining either of these well-respected organizations.

As mentioned earlier, the department’s offerings are wide and varied, and a thorough evaluation of the viability of all of the department options and course offerings is warranted. If the department can
creatively find ways to generate FTE in other ways through GE class offerings then the sustenance of the individual courses and program options (i.e. dance, acting, directing, and musical theatre) becomes more viable. The meaningful nature of the individual options is clear and faculty appear to be committed to their continuation, so a solid plan must be implemented to make this an ongoing part of the program. The talents of the individual faculty members who head these specific option areas are outstanding and it would be a loss to not find ways to make it work. Finding a comfortable meshing of support for major areas, while at the same time providing the mandated and important GE classes, so that the general student population can become knowledgeable and excited about the arts, is a discussion that is going on across the nation, and demands creative solutions given limited budgetary opportunity.

One of the department’s curricular initiatives, which is particularly impressive and might warrant greater examination and implementation, is the area of online GE course offerings. On a campus such as CSUEB that relies heavily on a commuter population, offerings through alternative delivery methods (i.e. online or distance learning) can make very desirable options accessible to all students, as well as provide the department with an increasing growth in student numbers. The need to have classes with larger student/faculty ratios has become a much greater issue as theatre and dance departments continue to find ways to justify the essential need for small course caps in major production classes. The door to online classes has already been opened through the successful efforts of theatre Professor Kaufman. The apprehension of faculty members to embrace the new technologies that allow for this sort of delivery is understandable in majors such as dance and theatre where the direct interaction of human beings is at the core of the craft; however, when one looks at the larger picture of general education, some of that reluctance might be dissipated by the sharing of the craft to a larger population. There is certainly no question that students at CSUEB, despite their proximity to the Bay Area remain sadly underexposed from a cultural standpoint. If the department can create accessible opportunities for greater GE student exposure to their work then the benefits will become clear. The rewards for consideration of this kind of new program development are many: one, a larger audience for department productions; two, a more substantial generation of FTE; and three, the ability to continue to offer lower enrolled major classes, which helps to maintain their academic integrity in regards to appropriate major training in the arts.

The curriculum is solid and could only improve for majors and non-majors alike through the consideration of some new program choices and alternatives. The theatre and dance department’s service curriculum (GE and such) has proven to varying degrees effective in the past and there are suggestions in the five-year plan for maintaining a commitment to it; however, if other departments depend on this same approach to building enrollment, then the department’s ups and downs might be affected by competition for enrollment beyond the department’s ability to adapt.

Recruiting

An area that every theatre and dance department discusses at one time or another is the need for improved recruiting practices. This is a process that must move beyond the discussion phase, and into an action priority given the ongoing budgetary pressures that are being thrust upon departments. Fortunately, the CSUEB theatre and dance program has already implemented some outreach efforts that have at the very least gotten the name of the university and department out to the general public. The recent tour of a musical theatre revue to 11 area high schools and community colleges is an outstanding
example of the kinds of outreach that the department has generated, and, the continuance of that kind of
programming is encouraged. In and of itself, those outreach efforts provide an effective base for sharing
knowledge and departmental talent, while at the same time providing an educational opportunity for
the students involved. The opportunity to take a more aggressive recruiting attitude into these touring
performances by using them as a clear means by which to recruit majors to the department warrants
strong consideration by the department. Some possibilities for developing these efforts more fully are
to utilize marketing materials and workshops with the clear purpose of recruitment, as well as
establishing some scholarship-based audition process for potential students as an addendum to the
actual performances.

It appears that much of the present recruiting effort of the theatre and dance department takes place
directly on campus through participation in a number of campus events, work with the Associated
Students group, association with new student orientation programming, and through the involvement of
undeclared majors in departmental productions and general education classes. These efforts, which
once again, unfortunately can often increase individual faculty and staff members' workloads, are vital
on an ongoing basis as a means to maintain present major numbers with an eye towards actually
increasing that number in the near-term. The dean in collaboration with the department might want to
consider the use of release time as compensation for a faculty member, who could act as
liaison/coordinator for external and internal recruiting efforts. This job is substantial in terms of a time
commitment for someone in a program of this size and should be acknowledged by appropriate
workload adjustments.

Facilities

The theatre facilities at CSUEB serve the purposes of the department in an adequate manner, but a long
period of inattention to upkeep has rendered the various theatres and classrooms antiquated in many
ways and a significant safety concern in others. The University Theatre clearly suffers from some
longstanding problems regarding quality sound transmission. As long as this remains the primary
performance space on campus, a goal of the university should be to upgrade the facility by bringing in
some modern sound technology to fulfill all of the potential of this theatre space. The need for new
sound paneling and a complete overhaul of the amplification and speaker system is clearly evident. The
fact that this facility has not really been adapted from a technological perspective to meet the changes
and improvements in theatrical equipment that now exist short changes students who presently have a
technical emphasis, and leaves them without the necessary tools they will need as they move beyond
graduation and into careers in the theatre as sound designers, scenic designers, and lighting
technicians/designers. Unfortunately, these comments are a fairly common litany in many similar sized
theatre departments, and the lack of proper preparation for our students as they enter the workforce
into the professional theatre is a serious gap that must be addressed both in this department and across
the CSU system. California is the worldwide leader in entertainment industry, so the need to educate
students in the new technologies is essential.

The previous five-year reviewer stated in his 2006 report, “The department’s physical facility requires
immediate attention; such an elegant space needs to be maintained, treasured and respected.” That
statement was written over five years ago and the urgency of those comments then has yet to be
properly addressed now. The greatest concern in the University Theatre is the decaying roof, which was
a primary action item before and remains as such. The fact that five years have passed and the roof is
still demanding serious attention puts this particular issue at the forefront of all of the initiatives that are suggested in this report. There is clear evidence of leakage from the roof, which is a safety concern on many levels for students, faculty, staff, and patrons alike. The dangers of unwanted water together with the amount of electricity that runs through a theatrical lighting system do not need explanation. The potential for the growth of mold developed over time with the ongoing leaks presents another direct health risk. Finally, the possibility of injury by anyone working in, or attending the theatre due to standing water from the leaks poses not only the threat of physical harm, but also liability litigation. Simply, this issue must be addressed in a timely fashion. Further, the leakage problems apparently have also done damage to costumes and set pieces, which will ultimately add to the bottom line for the theatre and dance department.

Another facility area that is albeit less pressing, but will require attention and a creative approach to architectural improvement is the dance studio in the athletic building. At present, the space is used for classes and the occasional show; however, with a bit of financial support from the university/college, there exists great possibilities for future growth of the department and the creation of a fully equipped and technically viable performance venue at a relatively small investment. Evidently there is some retrofitting that will need to be attended to regarding some asbestos issues; however, there is no doubt that the upside value to the department and university at large that would result from an upgrade of this space would reap many benefits in terms of visibility and enhanced student experience. The department in association with the college and the development office might want to consider attempts to fundraise, or find a benefactor who might be interested in support of this type of exciting endeavor.

The CSU East Bay campus suffers from the same problem of lack of maintenance/upkeep funding that is common on the older CSU campuses in this tight economic time. This basic five-year review in theatre and dance is not unearthing some major new information that has not been clearly apparent for many years in some cases. At some point, the facilities issues addressed herein must become top priorities, or the physical infrastructure of the department will be irreparably damaged and the future costs will be something that will not be able to be met. A calculated plan for physical space improvements must be developed immediately with an eye toward repair, growth, and stability now and into the future.

Summation of Report

The faculty and staff of the theatre and dance program at CSUEB must be commended for their efforts and positive contribution to the overall university culture. “The show must go on,” is a common expression that is a credo for all performing artists, and the faculty, staff, and students of the department have lived this mantra and demonstrated their resiliency time and time again despite the extreme financial pressures that continue to challenge the very foundations of the program. By all indications, these pressures will not subside in the near-term future, so now the department must use this five-year review process as a starting point for developing strategies that will allow them to exist and prosper.

The discontinuation of the study-abroad component that exposed students to the theatre in Scotland, England, and other European locales in summers is representative of the sad changes that cause departments to lose elements that once helped to define them. Now is the time to stem the tide that leads to the gradual diminishment of vital elements that create a potent theatre and dance program. The creation of a new paradigm for the way this department does business must be considered and can be built on the very solid foundation and history that has already existed. Attention to enhanced
recruiting, new course delivery methods, much-needed facility upgrades; and, a recommitment to the purpose of theatre in a liberal arts setting will help to sustain and enrich the CSUEB Theatre and Dance program in these very trying times. The vitality of the faculty and staff, and their attention to the collaborative process of departmental planning will help to create some new viewpoints from which the individual programs will grow, and not retreat in the face of unprecedented economic challenges. Many of the suggestions in this document are covered clearly in the proposed action items in the department’s self-study document, so it is clear that the department understands the challenges that lie ahead. Clearly, the members of the Department of Theatre and Dance stand ready to work with the college administration to find creative solutions to the more pressing issues that have been mentioned herein, and further, the department leadership understands the delicate nature of working in this economically compressed environment.

5. Program Response to Outside Reviewer’s Report
One of Mayer’s themes reminds us that this review provides the opportunity for the program to develop new strategies that balance substantial equipment, facility, and staffing issues with the pressure to maintain or increase enrollments. We accept this challenge. In fact, the actions stated in our plan are a good indication of both our understanding of the situation and commitment to a creative response. Mayer recognizes the collegial working environment in our department, which represents evidence of our capacity to identify problems and make workable plans for resolving them.

While Mayer only visited for one day, he confirmed something important about our program. Based on his statewide and regional experience in recent years with the CSU Summer Arts and Kennedy Center American College Theatre Festival, Mayer commented about “the remarkable model of cultural and gender diversity...among the department’s students...faculty and staff...one of the main identifiers of the ...program.” We are proud of this recognition and mindful of his comment, “there are few such departments in the CSU system that can boast this...level....” That he also noticed similar recognition from the previous reviewer, indicates a long-term commitment on the part of our program.

FACULTY AND STAFF

Mayer explains the unusual staffing of the technical/design aspect of our program, when compared to the typical theatre program in the CSU. We appreciate Mayer’s explanation of the staffing issues addressed in our Self-Study and Plan. To reiterate the situation, we share one part-time sound tech and a full time bookkeeper/box office supervisor with Music. Otherwise, two lecturers are responsible for teaching classes (for the major the Core, an Emphasis, and an Option), supervising production, and supervising the facility (which is often used by other members of the campus and community). Mayer points out two concerns. 1) Will the production students get a complete education when production is supported only by faculty who have to spend considerable time on actual construction vs. mentoring and teaching? And, 2) Will safety be compromised when complicated, multifaceted work sessions are supervised by one person who is trying to teach, mentor, and supervise at the same time? His visit and report essentially confirm problems we addressed in our self-study. He supports our recommendation for tenure-track searches in both the tech and costume areas, as well as the need for at least one construction shop staff position. Further, he points out that even in difficult budgetary times such issues should be addressed at levels beyond the department. In the meantime, we will continue, even as we have in the past, to keep safety at the top of our list and provide the best education possible for our production students. In fact, our safety record is very good and we have given safety issues top priority in such areas as equipment replacement. Our production students continue to succeed in the employment market and in admission to graduate schools.
Aside from faculty concerns that Mayer addresses, we should also mention the difficult issues in the Musical Theatre area. Musical Theatre students typically arrive with theatre experience, including some talent or skill in voice and dance. With existing lecturer allocations, we have had some success bringing students along in dance. Our proposal for a dance technique and musical theatre dance position would help continue this success and also help to improve the technique of dance majors. In terms of music however, our new musical theatre faculty quickly realized that in developing our program we should have addressed weaknesses in singing and musicianship skills of students whose background typically doesn’t include music theory or sightsinging. After experimenting with one lecturer serving as a regular singing coach, accompanist, and music director/conductor, we quickly learned that we can indeed help our students make significant strides. While we have adapted to budget realities in this area too, the quality of work displayed in production and touring this year proves that we are on the right track. Indeed, the students themselves are recognizing the value of music skills and are taking more music classes, even the Music Minor. The recommended position to cover our specialized combination of music duties results from what we’ve learned from our students and lecturers. We also wonder whether the Department of Music could share such a position, so that students would find even more encouragement to increase the grasp of music theory and sightsinging they avoided in their previous experiences.

In this section of his report, Mayer also mentions upkeep of a website and of our visual archives. These issues will be discussed under Recruitment.

CURRICULUM

Mayer suggests that the program seek national accreditation. Due to the number of other objectives we always seem to have on our list, objectives often with high priorities, this suggestion has only been discussed minimally in the past. No dean or provost has ever indicated that any campus benefits or resources would accrue due to accreditation of a program like ours. No student has ever been rejected for employment or graduate study for lack of our accreditation. That programs like his are accredited certainly holds out hope that we could achieve accreditation. We might still inquire about Mayer’s assertion that there would be recruiting benefits. However, the recruiting actions we’ve planned are aggressive and should be adequate to our goals for the coming years.

The next issue in Mayer’s report deals with something else that is already covered in our plan, an examination of our options for viability. We should complete a study of this issue within one year. It is likely that we will discontinue several options and might recommend modification of one.

The suggestion about online GE courses makes sense. While every member of the faculty might not develop and teach an online course in the next five years, at least one and as many as three have indicated willingness to create or adapt classes for online instruction.

Besides our impressive curriculum, Mayer mentions our existing participation in GE and expresses his general appreciation for our service curriculum, courses that meet PACE, Concord, and KPE requirements. He makes an interesting additional comment. If too many other departments come to compete for SCU related to these same requirements, then our participation and enrollment will be endangered. This is not only a wakeup call for us, but for every other department that hopes to sustain its program with similar enrollment. One can only hope that committees, deans, and provosts realize the danger inherent in competition for GE and service enrollment. One might question whether we have based our planning too heavily on such enrollment.
RECRUITMENT

Mayer suggests the need for improve recruiting practices. We agree. In fact, recruitment is a theme in a number of our objectives and action plans. And, as Mayer points out, we have already implemented some creative practices like regional touring. We are redoing our recruiting brochure this year. With the implementation of our new webpage, we are planning to provide more visual evidence of past productions so that prospective students can see the caliber of our performances. We are also planning a “getting to know you” program to increase contact with high school teachers. Last year we began auditioning new and prospective students for placement. We agree with Mayer that a scholarship-based audition process would help, too, but we have to identify funds or find donors to support scholarships. Mayer notes that we have been successful at recruiting undeclared majors. Faculty who have been successful at recruiting undeclared majors will be encouraged to continue.

Alumni could be helpful with recruiting and fundraising, too. We have implemented an alumni webpage and e-mail newsletter. We are also hoping that alumni respond to the planned archive page. About a dozen have donated to support conversion of photo and taped media to digital formats that will improve alumni access to the archive.

While he doesn’t address the issue directly, student recruitment is not the only recruiting issue we face. We will probably add a community engagement objective to our plan with a view toward increasing campus and community buy-in of our performance program. We have already discussed post-show “talk backs” that have proven success in professional theatres, as well as increased community presentations in the weeks before a show that address the issues and themes of the performance. We will attempt to get faculty, local specialists, and even students to join in these pre- and post-show presentations.

FACILITIES

Mayer mentions some fundamental facility problems in the theatre and dance studio. These are covered in our objectives and action plans. On a positive note, we have recently made good progress on many of these issues. The Provost’s changes in budget planning and the special funding allocated last year helped us to replace Dance Studio drapes, upgrade AV systems in our studio classrooms, improve lighting and control in the Theatre, refurbish intercoms, replace broken rigging motors, and improve the digital projection system. The new fee based equipment allocations hold out hope for making advances on the significant sound problems in the Theatre. While no one has said a word officially, we are aware that plans for renovating the Theatre roof are being drawn and should go to bid this year. We applaud the renewed recognition of facility and equipment needs of programs like ours.

Plenty of issues remain. It is still unclear whether the roof project has any consideration for the interior damage that has resulted from years of deferral. The Dance Studio lighting project to which Mayer refers has become a lower priority, but has all the potential he suggests. What’s more, the proposed LED equipment would probably pay for itself in reduced operating costs within 3-6 years, depending on use.

Knowing that equipment and capital improvements are likely to be funded regularly again, our objectives already include creation of a replacement plan equivalent to the “calculated plan” Mayer suggests.

SUMMARY

We appreciate Mayer’s commendation for the positive contribution we’ve made to campus culture.
Note that while we want to continue what Mayer calls our “study-abroad component,” over a decade of international performance touring to several European venues, fundraising and funding stand in the way of creating future opportunities. While he notes that our plans for 2012 fell through, know that we have started planning for a potential summer, 2013 tour of a work with some students and more alumni.

Most of our international tours have coordinated with our Highlands Summer Theatre, a once thriving summer production program that was fully enrolled and basically produced the only student funded performances during the Summer Quarter. While summer students still pay fees, course fee increases have made a course based program difficult to offer because fewer students can afford to participate. It would be helpful for others on campus, student organizations and administrators, to participate in a decision about reconstituting or abandoning this program that would continue to give students something for their money in the summer.

Mayer concludes by repeating the theme that he recognizes our willingness to meet the challenges of our difficult economic times. He goes on to suggest that working in an “economically compressed environment” requires creative solutions and a delicate nature. We hope these are the themes to be found in our self-study and plan.

Appendices begin here

A. Annual reports
B. Environment, Mission, Vision, Goals, and Outcomes
C. Assessment History and Revised Plan
D. Program Features
   Faculty Biographies and CVs
   Alumni Success
   Kennedy Center American College Theatre Festival Invitational Record
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E. Course Offerings
F. Faculty/Staff Analysis
G. Planning Objectives for 2012-2017

Appendix A – Annual Reports

**Annual Report 06-07**
Musical Theatre – The new faculty are now offering courses that were devised before they were appointed and have begun to discuss curriculum enhancements that will take better advantage of their qualifications and probably will further enhance the program for acting students. Course sequences and production guidelines are under consideration. Professor Darryl Jones wrote a mission statement for the musical program that aligns very well with the University statement. We approved it last spring. Curriculum changes will be considered this spring and a smaller musical has already been approved for next year. Cooperation with Music has been enthusiastic, if minimal, but discussions could accelerate as more new Music faculty come on board. Further relationships, also mentioned as objectives in the program review, are still in a discussion stage.

Faculty dialogue – We have agreed to two annual retreats, one for connecting and one for business. Department meetings now take place regularly, usually twice each month. To fulfill another goal, senior faculty will visit classrooms more often.
Portfolio Assessment – The third year portfolio and assessment class met for the first time this fall. Students developed portfolios covering their first two years and completed a basic theatre and dance knowledge assessment. Evaluation tools were used for the first time. See the assessment discussion.

Dance – The new dance faculty are quickly making their mark on the department. The ensemble system is taking root and having a profound effect on students. It proved to be an interesting selling point at our dance festival this year, so we have an expectation for growth in majors. We are testing a modular scheduling scheme this year that seems to be working, but we are still discussing adjustments that might be necessary.

Professional links – Individual faculty throughout the department have developed their links for the benefit of 5-10 students and recent grads. Marc Jacobs, Eric Kupers, Nina Haft, Melissa Hillman, and Richard Olmsted have all helped students become involved with professional and semi-professional groups. We are increasing our master teacher visits and expect to have had over a half dozen guest lecturers this year. While finances will be an ongoing issue, we have had some luck sharing costs with other departments.

International programs – Last summer we toured to the Edinburgh Festival Fringe again. Another tour is shaping up for next summer. There is some talk of bringing another foreign guest artist to campus. Professor Hird helped to secure a bequest that will help support this program in the future.

Children’s Theatre – Ann Fajilan is taking over from long-time coordinator Regina Cate. We might not be able to continue offering two productions per year and our Liberal Studies service courses now include three oriented to future teachers, including one in dance. Professor Kaufman is also exploring the development of an arts education summer camp for teachers.

Technology and Design – The most difficult situation facing the department next year will be the FERP of Professor Cate. Our costume program could well end up staffed by one person facing the responsibility of supervising two shows in the fall by himself. While our tenure-track projection covered this issue, there has been no progress so far. Cate might well rescind her FERP out of concern for this problem. It would be helpful to address the issue of staff assistance in the costume shop. A similar problem exists in the scenery shop, where one lecturer supervises construction, manages the theatre (rental events), designs shows, and teaches classes, all without a regular assistant. It is difficult to ask these two lecturers to help recruit, but they do. The program for Technology and Design appears to be on the rise due to the quality of teaching and mentoring of students by these two lecturers. Our new 2000-level technology classes yield only a few students every quarter, but they help us to meet students from across campus who subsequently participate in our regular productions.

Recruitment – We have spent Winter Quarter developing a comprehensive recruiting plan and are quite close to the final stage. Some elements can be implemented immediately and assessed as early as next year.

Infrastructure – While we have been able to maintain equipment, the roof continues to leak. The carpet and other cosmetic damage cannot be attended to until the roof is replaced. However, we should say that there has been a marked improvement in communication with Facility Management in the past quarter.

Curriculum – Most objective are covered elsewhere in this report.

Cooperation with other arts departments – While we have plenty of objectives in this area, little progress has been made. One member of the Music faculty has attended our last two annual retreats and we continue to talk with the other new Music faculty and the chair. There will be more new Music faculty next year and perhaps discussions will be more productive in the future. We expect that renewed issue of college restructuring will also generate more discussion among the arts programs. Given our many other objectives, patience in this area will be needed.

ASSESSMENT – In fall, Professor Haft administered another interim assessment based on several fall classes. Professor Hird administered an assessment of second year and senior portfolios. Haft assessed two new Dance Option courses, Dance Ensemble and Ensemble Technique. In an assessment two years ago, dance majors suggested that advanced technique and composition courses could be grouped in the schedule to create a more cohesive program. As explained in the program review, we responded by revamping the Dance Option and consolidating a loose knit group of courses into a two year track for advanced dance
majors. However, we created this approach just before the new tenure-track dance faculty joined us. Haft took her assessment opportunity to collected initial data on five aspects of each class that can be compared to future results. For the present the assessments showed that students were willing to take the assessment seriously and to recognize their weaknesses. No one rated themselves at the most advanced stage in every category. Moreover, everyone believed that the classes were helping them to make progress. The data indicated that students were aware of our general orientation toward making artists who are capable of successful performance projects. The assessment reinforced our belief in the collaborative process of a Dance Ensemble class that promotes self-evaluation and communication of ideas among peers.

This fall a combination of third and fourth year students submitted portfolios in Professor Hird’s Survey of Basic Theatre Techniques class, so most of the students have now submitted senior portfolios in his winter Career Issues course, too. In developing this assessment process, Hird wrote portfolio guidelines (with Professor Cate), an evaluation rubric, and a brief professional vocabulary assessment to accompany the portfolio (all faculty contributed to this aspect of the assessment). The experience was heartening. In the fall all but one student submitted an extensive portfolio of lower division work. The vocabulary assessment proved helpful in understanding the deficiencies identified by or not covered by the portfolios. All the students demonstrated sufficient preparation for the upper division Core classes and, in fact, students with deficiencies were already scheduled to take appropriate Core classes to help them in their weak areas. Comparing data from the fall submission to the winter, we can see that some students do not obtain a sufficient experience in a second production mode or at least fail to collect portfolio artifacts to support all of their learning. The department needs to discuss the data and the issue of artifacts that students can develop in each class and production. For example, students show some weakness in literature and history, especially building on the inspiration of arts and artists or recognition of a variety of performance styles. However, it is likely that the problem could be as much a lack of artifacts as a lack of knowledge. In the fall they were also generally weak in demonstrating understanding of career issues. Even after the related class, they typically presented little evidence. In terms of structure, there were more lessons to learn. Only two students elected to present their work digitally. Whether they did or not, it proved difficult to adequately review video, which we continue to believe will be increasingly important to professional portfolios. We are still trying to put up an online photo archive, let alone make video accessible to students. In fact, we have been trying for several years to develop the resources to assist students with photo and video artifacts. At this point we should probably admit that ultimately the student will probably have to take responsibility for such artifacts themselves, as they must for other artifacts. Hird will be sharing the process and more results with faculty soon. Yet this was a good start with some interesting lessons.

Annual Report 07-08

FACULTY – For two years we have met our goal for annual retreats. Department meetings now take place regularly, including subcommittee meetings for both regular and special issues. Lecturers are encouraged to invite senior faculty for more classroom visitations. Dance Ensemble: The new dance faculty and ensemble system are quickly making their mark on the department. The performance schedule was adjusted to assure a place for a successful faculty concert, GO, in February. It was impressive to see many faces from the larger Bay Area dance community in attendance, probably a sign of the quality and local recognition of our dance faculty. Professor Kupers is making progress with his Inclusive Dance or Dance For All Bodies and Abilities program. Professional: The faculty have developed professional links for the benefit of quite a few students and alumni. Darryl Jones, Marc Jacobs, Eric Kupers, Nina Haft, Ann Fajilan, Melissa Hillman, and Richard Olmsted have all helped students become involved with professional and semi-professional groups. We have succeeded in increasing our master teacher visits and expect to have hosted over ten guest artist/lecturers this year with an average attendance, including both majors and non-majors, usually well over 75. While finances will be an ongoing issue, we have had good luck sharing costs with other departments.

PROGRAMS – Musical Theatre: As predicted with this new program, students believe the complementary attention and feedback from two faculty mentors (who rotate the classes and productions) helps them
develop quickly. Musicals produced so far have been successful. The Wiz even sold out several performances. We just completed purchase of a portable sound system with donated funds and expect to begin taking small ensembles on tour for recruitment purposes. We want to shorten musical dance classes and schedule them opposite the ensemble classes. Another significant change will require resources soon. In the ensemble classes we observe that a good accompanist can serve as a coach, a member of the teaching team. However, we are frustrated in finding good accompanists, because the state maximum pay is literally less than half of what they can earn in other venues. The answer is probably to rethink the formula for the course and hire the accompanist/musical coach as one of the instructors. If we can afford this, it might be possible to take a few more students in a class. Broadway musical star Carol Channing visited classes and performed for us in October, leaving a substantial gift that has matured into a named scholarship endowment for future musical theatre students.

**International touring:** Another tour to the Edinburgh Festival Fringe is shaping up for next summer. Professor Hird helped to secure a substantial bequest to support this program in the future.

**Children’s Theatre:** There is interest in taking this program in new directions. Both the musical theatre and dance faculty want to create shows. Professor Fajilan has great success helping college students to express themselves dramatically, in writing. With her fall students she successfully created an entirely original work. We are working on developing a series of classes in this area. One troubling issue which is out of our control is school transportation. We simply can’t get primary schools to our shows in the same numbers as the past, because districts are limiting field trips. Development of outside funding is likely the only answer to improving attendance for children.

**Technology and Design:** As predicted, our most difficult situation this year has been the FERP of Professor Cate. While we managed to scrape together funding to produce our shows and to do so without giving up the successful costume classes, the future is of critical concern. It would be helpful to address the issue of staff assistance in the Theatre, because a similar problem exists in the tech area, where one lecturer supervises construction, manages the theatre (rental events), designs shows, and teaches classes, all without a regular assistant. These lecturers actually help recruit, too. The program for Technology and Design appears to be on the rise due to the quality and mentoring of these outstanding lecturers, who continue to work professionally for such companies as the SF Opera and the Aurora Theatre. Recruiting in this area is important to the whole department, because increasing students in this area could enable us to increase performance opportunities. Given the choice of which position to promote for a search, the faculty recommend starting with the tech area.

**Recruitment:** We have increased high school and community college contacts. As mentioned previously, we plan to emulate the successful dance touring program in the Music Theatre area. The department elected to spend trust funds to develop its own recruiting brochure and got assistance from the College to develop trade magazine ads (but we paid for the placements).

**Infrastructure:** While we have been able to maintain equipment in general, we do worry about the aging sound systems in the Theatre. The roof continues to leak. Carpet in the audience spaces and some cosmetic damages were dealt with in the fall. With the increased participation of disabled students and the disabled community in our Dance programs, there is a clear need to remodel restrooms, showers and dressing rooms to meet ADA standards. Like other programs across campus, we are experiencing space pressures. We offer classes in our studios now from morning to night, which makes it ever more difficult for production and rehearsal scheduling.

**Curriculum and cooperation:** The acting program now has enough new courses approved to offer something fresh every quarter for two years. Cooperation with other arts departments does not appear to be an issue anymore. However, interaction and cooperation with the entire new Music faculty continues to be lively and positive.

**ASSESSMENT** – Our third year portfolio and assessment class tripled in size this fall. Students developed portfolios covering their first two years and completed a basic theatre and dance knowledge assessment.
Professor Kaufman joined Professor Hird to review a number of portfolios and provide feedback on the evaluation tools used last year for the first time.

We now have two years of evaluations for portfolios submitted at the beginning of junior year and one year of evaluations for senior portfolios. Students submit varying evidence of progress toward the department outcomes. While we have little control over the progress of transfer students, portfolios indicate that we should advise native students better about lower division expectations. Nearly every student does show sufficient competency and vocabulary in one mode of production, usually acting, dance, or stage technology. The level of accomplishment in one mode does not seem to be an indicator of competency or vocabulary in other modes. However, judging from progress to the senior portfolio continued growth in the mode of interest does correlate to success at developing needed strength in other required modes. If nothing else, this probably speaks well for the design of the upper division Core. Those lacking in even one mode with their first portfolio are typically students who only recently discovered their interest in the field. We realize they will need special advising plans. The evaluation of senior portfolios, plus the Culminating Project supplements, provides further indication of a successful upper division Core.

Plenty of portfolios continue to lack meaningful artifacts. We compared some of the more successful portfolios with those that lacked convincing material. We learned that some classes and experiences yield better artifacts than others. We are discussing our classes and production experiences with the aim of improving artifacts. In history classes, a written bibliography will be required even for oral presentations. Reflection would have been an effective addition in the case of an acting student who played a major role but could only offer a program or photo artifact. He could have told us much more about his learning if he had provided a substantive reflection. We are discussing the classes where reflective assignments can be included, in order to prepare students to use this technique effectively.

Last year we learned that students lack evidence of the ability to build on the inspiration of arts and artists or to recognize a variety of performance styles. Professor Kaufman helped review portfolios this year and has already begun to implement some ideas that should help student display better understanding she believes they actually demonstrate in class. Students are also generally weak in demonstrating understanding of career issues. Even after the related class, they typically present little evidence, even their work from the class. This disconnect is being addressed by Professor Hird in the current Career Issues class with the requirement to interview a working artist in the field of interest. We expect improved results in this year’s senior portfolios.

Annual Report 08-09
FACULTY AND STAFF – We continue to meet our goals for retreats and regular meetings. The Peer Review Committee is visiting more classes. The new dance faculty and ensemble system continue to attract more students. Dance and Musical Theatre programs toured the Bay Area. Professor Kupers’ success with our Fall Quarter, 2008 production of Tongues, which was invited to perform at the Kennedy Center in Washington, DC, has sparked growing cooperation with his Inclusive Dance (Dance For All Bodies and Abilities) plans. We hope to begin cooperative training agreements as early as next year with a program proposal to follow, probably in the form of a Theatre Arts option. We continue to invite master teachers and guest artists/lecturers. Our practice of sharing costs with departments has expanded to include ASI.

Professor Jones directed a professional production in Sacramento this year. Professor Jacobs’ new musical is scheduled to premiere in Phoenix next year. Professors Haft and Kupers lead professional companies that continue to perform both locally and nationally. Professor Fajilan has established ties to Stagebridge, a company for seniors in Oakland. Lecturers Alcala, Guthrie, Hillman, and Olmsted expanded their professional credits with companies like the San Francisco Opera, Dandelion Dancetheatre, Impact Theatre, and Aurora Theatre. Laura Ellis continues to co-direct the renowned Black Choreographers Festival.

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 even the reduced program, but what we need is permanent production faculty and one to two staff positions.

PROGRAM – While budget cuts have hurt and the situation looks even bleaker for next year, we have implemented successful strategies to sustain us in difficult times. The tenure-track faculty is committed to teaching cluster or service courses in the coming year. Annually we teach seven cluster courses in five clusters, two PACE courses, two Liberal Studies courses, and three courses for Concord. In addition, we remodeled the Dance for Children to meet the same state mandates for KPE as the Dance Experience class. This allows us to eliminate Dance Experience and offer the Dance for Children on a more regular basis to serve both KPE and Liberal Studies, as well as Dance Option students who are interested in teaching. Besides a 07-08 bookkeeping error that reduced our 08-09 S&S, we were further cut an additional 30% and plan to return funds to meet cuts in other areas. This put a severe strain on both classroom service and our production budget. This year we met the challenge by planning a season that allowed for reduced production expenses. Whether we can continue such creative adjustments remains to be seen. For example, we have scheduled the musical Oklahoma! next winter, a large show. To stay in budget will require supreme creativity in scenery and costumes.

Even with budget strains and cuts, we managed to tour a show to Edinburgh last summer. Anna Bella Eema was directed by a former student who is now working on her MFA in directing at the University of Connecticut, Amherst. As mentioned above, we also received an invitation to tour Tongues to the Kennedy Center where we were honored as one of four from over four hundred national college entries.

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 a range of users that book speakers and performances. This provides them with ideal practical experience that makes them all the more employable. We met our increasing need for studio classroom space by converting the Studio Theatre to a classroom studio. Everyone misses the intimate performance space that the Studio Theatre provided, but the conversion relieved the majority of our immediate academic and rehearsal problems. To accommodate projected acting, dance, and musical theatre offerings, we will need at least two more studio classrooms within five years.

INITIATIVES – As mentioned previously, Eric Kupers continues to develop an Integrated Dance program. Tom Hird is about to begin offering an online Arts Management Career Development Certificate in CIE. Both initiatives have the potential to become option or degree programs. We are also responding to the GE call for more C1/C3 courses including both Theatre and Dance courses. This year we have toured modest Musical Theatre and Dance performances in the local area, plus a number of small groups. One group performed on the radio in an appearance related to our production of Sophisticated Ladies. Recruiting continues to be difficult issue for an already busy faculty. From reading this report, one can see that our days, nights, and weekends are filled with more than coursework, including campus production, guest artist invitations, national/ international tours, and guest appearances. The trick will be to see whether we can build a meaningful, successful culture of recruiting into our regular work instead of adding to our burden.

ASSESSMENT – This year we found results consistent with last year. The most significant recent finding remains that acting students, especially those in musical theatre, are not prepared to report their progress in any meaningful way. We have dealt with this issue as explained under Curriculum, below, but we have also decided to revise our methodology. While our assessment plan has identified a few aspects of the major that could be improved, the plan is cumbersome for students and faculty alike, plus it is difficult to evaluate. We currently use a portfolio arrangement. Students who follow the plan submit once at the beginning of the third year and again in the middle of the fourth. The problems with our process have been as follows: 1) a significant number of students avoid submitting the third year portfolio on time, often for good reasons; 2) most students don’t complete their culmination assignment until the end of the fourth year, so important
artifacts are not considered; 3) our Outcomes are too complicated, so it is not always clear what artifacts should be included; 4) our approach is not good at tracking student progress; 5) portfolios have not helped us to distinguish weaknesses in the program vs. differences in level of accomplishment. We have agreed to begin modifying our practice next year. The revised plan is to keep an Assessment Grid in each student’s advising file. As students meet with their advisors, they will be asked to provide continuing evidence of success and progress with outcomes. They will discuss their level of accomplishment with the advisor and be told to keep appropriate evidence. Where improvement is needed, further evidence will be required. By surveying a representative group of grids annually, we will see student level and progress on the vertical scale and empty columns will indicate missing experiences. The work of this plan can be shared among all of the advising faculty, plus the usual annual review committee.

CURRICULUM – Besides input we have from reviewing assessment portfolios, the newer faculty now have a better understanding of the curriculum handed down to them. As a result, new ideas are coming forward to respond to shortcomings. Dance students are demonstrating ability to follow paths in dancing, choreography, and teaching. To respond we are revising both the Option and Minor to provide more entry and intermediate courses and to strengthen advanced technique. Musical Theatre program revisions are needed to improve the music aspect of the program and clarify a full four-year sequence. In the Option revision, Musical Theatre History will be required, but overall, units will be reduced. Portfolios demonstrate the scattered nature of our Acting Option. We plan to clarify the Acting Option by naming professionally recognized techniques in course descriptions, implementing a prerequisite course for continuation in a better defined Upper Division sequence, and requiring courses in audition skills and period techniques.

Annual Report 09-10

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 Alcala, 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 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 Integrated 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.

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. 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 out 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 constantly. Outcomes were also too complicated and neither students nor faculty knew which artifacts should be included. Outcomes have been reduced, specific artifacts are being identified, and constant tracking will be accomplished as part of the ongoing advising process.

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

**Annual Report 10-11**

FACULTY AND STAFF – We continue to meet our goals for retreats and regular meetings. The Peer Review Committees visited classes taught by all active lecturers. In the past two years we revised the Acting, Dance,
and Music Theatre Options, as well as the Dance Minor. This year we updated the BA Theatre Arts roadmap for the revised Beginning Electives, including the revised options and created advising sheets for students in these tracks. In preparation for our upcoming Program Review, we continued our evaluation of all other options. It is likely that we will propose discontinuation of several. We also looked at the viability of a new option in Integrative Interdisciplinary Performance, which would appeal to students involved in the informal, existing, and successful offerings of Professors Fajilan and Kupers. Professor Fajilan has attracted a following for her multicultural and solo performance classes and performances, while Professor Kupers continues to interest students in his All Bodies and Abilities work (mentioned in previous years).

Professor Jones developed a relationship with the exciting new playwright, Nambi E. Kelley, that allowed us to produce a fully mounted workshop production of *Xtigone*, her contemporary reimagining of Antigone. The show was invited to perform at the Region VII Kennedy Center American College Theatre Festival in February. The show helped student Chalia LaTour to get work with the African American Shakespeare Company in San Francisco on their recent production of *Twelfth Night*. Jones has participated in professional readings at Chicago Dramatists and La Mama. He will direct the initial professional production of the show for AASC next year. Jacobs’ new musical, *All the More to Love*, received its US premiere at the Phoenix Theatre in Arizona. He will be working on his next script during his Fall, 2011 sabbatical, with the intent of producing the show first at CSUEB. Professors Haft and Kupers both lead busy professional dance companies that perform regularly in the Bay Area. Both companies performed in New York in the past year. Haft’s company also toured to the Middle East. It should be noted that our lecturer faculty regularly produce professional work with significant Bay Area professional companies, including Laura Ellis’s leadership role in the annual Black Choreographers Festival and Kimi Guthrie, who co-directs the Dandelion Dancetheatre.

To repeat a message from recent years, 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 were forced to reduce lecturers in Spring, 2010, which in turn forced us to reduce summer production to a minimum. Reductions in production faculty or staff result in reduced safety and service in the Theatre for our program, University events, and revenue earning 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 the most popular 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 latest cycle, we have proposed participation in three first-year clusters. We offer PACE courses, Liberal Studies courses, courses for Concord, and quarterly sections of Dance for Children (meets Theatre Arts option requirements, state mandates for KPE majors, LBST electives, and needs of future teachers).

Our S&S budget has now been cut past the bone. The production faculty have used amazing creativity to provide substantial scenery and costumes. We have shifted IRA funds to keep up with the strain on the production aspect of the S&S budget, but also suffered a cut in IRA with the promise of more cuts. Even with budget strains and cuts, we managed to produce last summer to give the campus some cultural life. We have asked for a definitive decision on summer production, which the faculty budget imperils.

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 a range of users that book speakers and performances. This provides them with ideal practical experience that makes them all the more employable. (Several design students and alumni received regional and international recognition this year.) We were provided with substantial equipment funding that will replace an aging light control board, update lighting instruments to reduce operating costs, provide improved media access in specialized
classrooms, replace aging equipment in the shops, and replace missing or ruined drapery in the Dance Studio. We still have substantial projects remaining, including Dance Studio lighting, University Theatre sound system replacement, and theatre video documentation system.

INITIATIVES – Probably our most significant current initiative is the draft proposal for a School of Arts and Media that would create closer cooperation between Art, Communication, Music, and Theatre and Dance. Expensive programs always stick out in difficult budget times, but in reality the departments have the same problems as any other. All these programs are running at basic staffing and funding levels for the programming offered, so one aspect of cooperation will involve adapting to future realities. Foremost in the minds of faculty is the potential for synergy in curricular offerings. Cooperating in curriculum development should provide opportunities for students to learn more and to develop the broader range of skills that result from working across standard disciplinary boundaries. Range proves useful in today's evolving job market and provides a foundation for creative leaps that take society and culture to new levels of understanding and accomplishment.

As mentioned in previous years, Eric Kupers and Ann Fajilan continue to develop an Inclusive Interdisciplinary Performance program, probably as an option or revision of an option. We continue to develop additional Lower Division GE courses for second year students, including both Theatre and Dance courses, as well as cooperative courses with other arts and media departments. We also hope for the Dance and Musical Theatre programs to conduct recruiting tours soon. 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 artists, advising student clubs, or national/international tours. We continue to write grants and promote donations. See Assessment.

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 students lack depth in technique. While we have revised the Acting and Dance options to provide more technique, we are frustrated by the current budgetary environment that recently forced us, for example, to cancel almost all dance technique courses in Spring, 2010. In response, we are looking for creative ways for the tenure-track faculty to take more responsibility for technique. In musical theatre we have already created applied singing classes for improving vocal skills, but we must limit enrollment due to the course classification and realities of course load. The dance faculty are making advanced technique a more significant aspect of Dance Ensemble courses.

Portfolios have shown 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 continues to indicate that the Core courses appear to be doing their job on a basic level, but that students need more technique at the advanced level. We have addressed this lack in the recent Option modifications. More technique, a greater range, and more specific advanced courses have been developed and are already being offered with some success. Budget will have an effect on our ability to deliver in the needed technique components.

This year we are devoting effort to evaluate and collect data on a specific outcome: "[Solving] production problems to support art and function." This outcome is crucial to our performance-based curriculum. We prepare students not only to solve, but also to pose interesting artistic problems. Students with these skills are able to transition from school to careers in the arts because they know how to keep asking fruitful questions. They also learn how to leverage their strengths, compensate for weaknesses, measure their own growth, and to make meaningful contributions in the arts, culture and community. One of our key objectives is therefore to teach critical thinking skills across the Theatre and Dance curriculum. This mini-assessment project differs from the overall portfolio based approach of the past. Professor Haft started by creating a streamlined rubric for assessing student progress in learning problem solving and critical
thinking during rehearsal/design and performance activities. Her results should be available for review at the next department retreat.

As reported in past years, 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. New outcomes on a reduced scale will have been offered in our upcoming Program Review. For the new approach we are identifying specific artifacts that will be collected by the students, evaluated under a standard rubric by the regular advisers, tracked throughout the college career, and sampled annually by a faculty committee for program improvement.

Appendix B – Environment, Mission, Vision, Goals, and Outcomes

I. Our Environment – the East Bay and the world
   Performance addresses life’s issues in dynamic and powerful ways. Every culture nurtures its own theatre and dance to entertain, engage, and educate audiences. “All the world’s a stage” has new meaning in the 21st Century. Performing artists need to present works of the playwrights and choreographers for diverse communities and in diverse locations. We even tour our own shows internationally. To reach such a wide audience future artists are likely to face the challenge of a leadership role, whether as a principle artist, administrator, or advocate.

II. Mission
   The Department of Theatre and Dance aims to provide comprehensive training in theatre and dance performance; history and literature; and, stage technology and design, readying students for the demands of a 21st century career in performance, scholarship, teaching, advocacy, or business.

III. Values
   The Department of Theatre and Dance values
   A. Preparation for a role in the global culture that includes participation in activities that stimulate both creative imagination and critical thinking;
   B. Production opportunities outside the traditional classroom for students to perform as artists by creating, designing and performing their own art;
   C. An approach to performance and design as a craft that helps students acquire technique that will not fail them when inspiration might;
   D. A combination of collaborative and independent projects that prepare students for success in a variety of careers;
   E. A program where graduate schools and employers in a variety of fields can find students with cooperative and creative abilities.

IV. Goals
   The Department of Theatre and Dance strives
A. To provide comprehensive training and education in acting, musical theatre and dance performance along with application of stage technology and design;
B. To impart a general knowledge of the history of the performing arts by encouraging research and critical thinking;
C. To encourage each student to set goals for themselves in a program that offers periodic evaluation to help them achieve those goals;
D. To provide a faculty attentive and responsive to the individual needs of each student and capable of bringing out his/her personal best.

V. Outcomes

A. Students will be able to communicate in writing, orally, and visually in their area of emphasis.
B. In order to be able to conduct and analyze background research, scripts, and performance for use in scholarly and performance applications, students will have knowledge of dramatic literature and performing artists throughout the ages and an appreciation of theatre arts history and the role theatre arts have played and continue to play in human culture and society.
C. Students will have a foundation in performance techniques and production technology of theatre and dance, especially those appropriate to their area of emphasis.
D. Students will be able to reflect on performance techniques and concepts of other performers and apply high standards of reflection to their own production work.
E. Students will have solved problems of production by creating roles, dancing, designing, managing, building, directing, or choreographing performances that address issues of life in striking and remarkable ways.

Appendix C – Assessment History and Revised Plan

The following represents a history of our assessment journey from the original 2002 plan. After evaluating the weaknesses of this plan, we revised it in 2006. Outcomes remained the same during this period. We are now revising the process again, including reconsideration of the outcomes.

SUMMARY OF INITIAL ASSESSMENT APPROACH

Our initial outcomes related student learning to the program in general, including both academic and production aspects. By evaluating student progress, we hoped to be able to collect information about areas of the program that needed improvement. For data collection we implemented a combination portfolio/ interview methodology, but the hope was to encourage student self-assessment. Regular student self-assessment would have yielded an additional benefit of improving engagement in and integration of the academic and artistic processes. To help students improve over time, we decided on a series of entry, annual, and exit “interviews.”

Entry level (first quarter, whether native or transfer)

Each new student was to be interviewed by one or more faculty/staff and/or outside respondents. The reviews were to be oral. We never implemented a planned spontaneous critical writing sample based on a scene, dance, or visual from contemporary theatre, dance, or art/ literature/ performance. Questions were developed both from entry interview forms we had used in the past and from our new assessment plan indicators. We tried to write questions that would orient students to establishing goals and engaging in regular self-assessment. We expected to ask too many questions.
and/or some wrong questions at first, but we did not want to collect too much data. So questions were chosen primarily to assist students with identifying areas of improvement and areas needing attention. We hoped that results would provide us with information to plan and improve the program. In subsequent years we expected to gain experience with the instrument and delete or add questions to avoid unneeded information. Students were also given direction to create a portfolio.

**Annual review (each spring)**

Each year we attempted to set aside time in spring quarter for students to complete a written questionnaire. Instead, this became another interview to review the previous interviews and updated portfolios. Generally, the questions followed the format of the entry interview while encouraging self-assessment of academic progress and goal setting.

**Exit review**

To aid in review of progress, for the Exit Interview we used the same format as the Entry Interview.

**Portfolio**

The portfolio was to be compiled in a digital format to include papers, scans, photos, and video. We hoped that students would maintain their own files with the support of campus and department resources. The portfolio would be reviewed annually and submitted upon graduation. Such a portfolio would have demonstrated progress of a performance student. However, digital resources proved to be beyond our means and the students’ abilities. Hardcopy portfolios became the standard.

**As the Process Developed – Interview Documents**

Several documents are included, as follows: the interview invitation, the interviewer’s questions, and the evaluation form.

**TRANSITION TO PORTFOLIO – 2006**

**Weaknesses**

The interview process failed for several reasons. First, students were not motivated to participate fully. They would not make or attend appointments. Portfolios were generally weak and messy. Few, if any, portfolios were digital. The majority of students were not able to draw the necessary connection between their artifacts and the questions, even questions that specifically asked the student to refer to portfolio artifacts. Generally, only one faculty member ended up administering most of this process.

**Improvements**

This process yielded minimal data, but at least enough to help us revise the major for 2005-6. We created a program that separated and clarified Lower Division requirements, an improvement for both native and transfer students. While the previous major and the revision included Options, the assessment process helped us to identify three emphases of the overall program, Acting, Dance, and Technology/Design. These helped us define a basic major. Students with an emphasis are served by a provision for differing electives in the Lower and Upper Division. The revised major also created a clear set of Core classes that met the needs of all three Emphases, as well as a separate set of Culmination courses.

By 2006 we had initiated a course, THEATRE 2001, at the beginning of the third year with a portfolio assignment. The culminating portfolio became an assignment in a culminating class. By making course assignments of the portfolios, students were motivated to prepare better portfolios. In 2007 we posted our Outcomes and some portfolio making suggestions on the department webpage and implemented a vocabulary/knowledge assessment as part of the third year class to supplement data collection. The assessment helps students understand our expectations for the Upper Division. By 2008 we had learned how to encourage better reflective artifacts for performers. While senior portfolios improved as a result of the third year class, problems remained.

**PORTFOLIO ASSESSMENT – 2006-2010**

**What we did learn and change**

In terms of the major, the assessment process was successful enough to convince us to revise the Lower Division elective structure. The weaknesses of the third year assessment class allowed us to delete the class and redistribute the required Lower Division units to increase beginning level requirements. This revision has already appeared in the Catalog. Another broad weakness could be seen in the main options, including Acting, Dance, and the new Musical Theatre program. The various course requirements, both academic and production related, were not, in general, leading to useful artifacts. For example, a student could demonstrate participation in a show, but not what they learned
from the experience. The structures of all three options were recently revised. Revisions already appear in the Catalog. The musical theatre revision requires reflection and journaling, which probably will represent a significant improvement for involving students in their education. The dance revision envisions special endorsements for students who take a specific set of courses and demonstrate success with teaching or choreography. This change will require the type of improved advising and self-assessment in Dance that we hope to achieve by overhauling the department’s assessment program. The acting revision will provide a three year structure with more foundation and two years of style, technique, and practice courses, improving the program in areas that the current assessment program indicated need for change.

**Aspects of the process changed along the way**

In terms of improving the assessment process during this period, we required a specific portfolio structure. Students are required to provide a section for every outcome, so the portfolio clearly parallels the outcomes. While students are required to reflect on each outcome/section, if they can’t provide artifacts that reveal learning and progress, they must also include reflective writing on related projects. We developed a format for reflection and began to recommend that students use the reflection format to journal from the beginning of production assignments to create more effective artifacts of their work.

**PLANNING FOR A NEW DIRECTION – 2010 TO PRESENT**

**Weaknesses**

With the portfolio process, we continued to look at too many Outcomes, sixteen in all. We found hard evidence of relatedness and duplication in the outcomes, because students often included duplicate artifacts for several outcomes. Overall, our approach provided enough data to identify big issues and help make improvements to the major and options. However, pictures of individual courses remained fuzzy. Overall, the portfolio process failed to involve students in their own educational process and to develop a practice of continuous self-assessment. Too few faculty actively participated. Collecting data from a portfolio process involved a fickle, quantitative evaluation of typically qualitative evidence. Those who participated in the process noticed issues related to their own emphasis or option, but everyone else depended on the judgment of the few who had seen enough portfolios to make a difference. Also, while someone might have seen a student’s third year portfolio, they might not have seen that student’s culminating portfolio.

**Proposed direction**

We have decided to create a matrix form that will provide a visual representation of progress for a reduced set of outcomes. For each outcome, we will indicate the applicable artifacts students must create and provide – probably including the courses or projects related to each artifact. Faculty advisors will review some artifact with each advisee every quarter and indicate a level of progress on the related portion of the student’s matrix. Over time, we hope they will cover all the outcomes and observe progress. The matrix form will be kept in the student’s advising file, so that they have a running visual record of accomplishment and progress. Quickly it should become clear that student should bring in artifacts that reveal their accomplishments and needs. Students will be advised to add useful artifacts to their culmination portfolios, so that they build them as they go. The portfolio will still be due as an assignment in a culminating class. It appeals to us that students will have a regular opportunity to discuss their educational progress. Hopefully students will come to understand the link between their needs and the course sequence. A faculty committee will review a selection of forms each year and lead a discussion at a department meeting about program quality. Unresolved issues remain. It would be helpful to create a digital advising website where advising records could be securely stored and accessed by all faculty. It would also help if artifacts could also be digitized and saved for shared access of students and advisers.

**OUTCOMES, ARTIFACTS, RUBRICS, PROCESS, COURSE ANALYSIS, PROGRESS FORM**

1. Students will be able to communicate in writing, orally, and visually in their area of emphasis.

2. In order to be able to conduct and analyze background research, scripts, and performance for use in scholarly and performance applications, students will have knowledge of dramatic literature and performing artists throughout the ages and an appreciation of theatre arts history and the role theatre arts have played and continue to play in human culture and society.

3. Students will have a foundation in performance techniques and production technology of theatre and dance, especially those appropriate to their area of emphasis.
4. Students will be able to reflect on performance techniques and concepts of other performers and apply high standards of reflection to their own production work.

5. Students will have solved problems of production by creating roles, dancing, designing, managing, building, directing, or choreographing performances that address issues of life in striking and remarkable ways

**PRACTICAL ARTIFACTS**

This is a list of possible artifacts that the student might provide as evidence of outcome accomplishment. Notice that progress can only be recognized if some artifacts are collected beginning in the Lower Division years. Under each suggested artifact, find some courses where students might make progress with the outcome and save artifacts. At the end of this document find a grid showing this information by course.

1. Students will be able to communicate in writing, orally, and visually in their area of emphasis.
   a. Written communication
      i. one script/treatment
         (THEA 3256)
      ii. one LD and one UD scholarly paper
         (a cluster class, THEA 3253, DANC 3252, THEA/DANC Literature/History)
      iii. one advocacy paper
         (THEA 4155)
   b. Oral communication
      i. one LD and one UD artifact; an outline, journal, Powerpoint, and/or evaluation form; as evidence of having spoken publicly as an advocate for the arts, having made a major classroom presentation, or having made a presentation accompanied by a Powerpoint
         (a cluster class, THEA/DANC Literature/History, THEA 4155)
   c. Non-verbal communication
      i. One video featuring the student in a performance that utilizes physical theater or dance either informally from a classroom presentation or from a stage production - OR- a letter or evaluation from a CSUEB instructor speaking to ability to use movement as an effective form of expression.
         (a Dance cluster class, DANC 3251, THEA 1-2-3-449x)
   d. Visual communication
      i. one example of drafting, probably a floorplan
         (THEA 3254)
      ii. five costume, scenery, prop, or lighting sketches
         (THEA 3255, 3257, 3-449x)
      iii. one model
         (THEA 3257)
      iv. one project morgue
         (THEA 3255)

2. In order to be able to conduct and analyze background research, scripts, and performance for use in scholarly and performance applications, students will have knowledge of dramatic literature and performing artists throughout the ages and an appreciation of theatre arts history and the role theatre arts have played and continue to play in human culture and society.
   a. one LD and one UD character analysis or production conceptualization
      (LD Acting, UD Acting, THEA 1-2-3-449x, THEA 3253, DANC 3252, THEA/DANC Literature/History)
   b. one LD and one UD biography
      (cluster class, THEA 3253, DANC 3252, THEA/DANC Literature/History)
   c. papers with historical, literary, or styles background
3. Students will have a foundation in performance techniques and production technology of theatre and dance, especially those appropriate to their area of emphasis.
   i. one LD and one UD project journal or portfolio with floor plan, costume plot, costume sketches, light plot and paperwork, sound plot, tech analysis of a script or treatment
   (THEA 3257, 4151-2, 1-2-3-449x)

4. Students will be able to reflect on performance techniques and concepts of other performers and apply high standards of reflection to their own production work.
   i. two LD and two UD performance reviews
   (THEA 1005/3225 or cluster class, )
   ii. one LD and one UD research paper or oral presentation on production styles and/or performance professional
   (a cluster class, THEA 3201-7, DANC 3252,4201)

5. Students will have solved problems of production by creating roles, dancing, designing, managing, building, directing, or choreographing performances that address issues of life in striking and remarkable ways.
   i. one LD or UD and one Senior production journal or production book
   (THEA 1-2-3-449x, 4151-2)

RUBRICS

1.A. Written Communication
   • Level 4 - Writes clearly with good technique and some style. Expresses original or well thought-out content. Content and references reveal depth of research and understanding of topic. Content reveals practical analytical skill, including abilities to integrate, synthesize, and/or assess background information or performance. Uses professional vocabulary. Expresses an understanding of the value of the arts to society.
   • Level 3- Minimal technique errors and basic style. College level content. Provides references for researched content and quotations. Quality of analysis
   • Level 2- Possibly some technique errors. Content sufficient to the assignment or topic.
   • Level 1- Sentence structure, punctuation, spelling, and/or grammar lack technique needed to successfully communicate the content being presented. Minimal, if any, content.

1.B. Oral Communication
   • Level 4- Well organized presentations with useful content that make their point. Spoken or presented clearly. Visual aids organized, attractive, visually appropriate, and informative.
   • Level 3- Speaks clearly. Assembles useful content, but content lacks depth of understanding. Basic visual aids.
   • Level 2- Speaks without vocal variation or energy. Visual aids disorganized, messy, or so inappropriately designed that content is unclear.
   • Level 1- Unable to be understood in making a presentation and/or content not useful or applicable.

1.C. Non-verbal Communication
   • Level 4- In both performance and creative development of a work, able to synchronize non-verbal with verbal and other forms of communication. Demonstrates body awareness. Aware of physical space when working in a variety of spaces. Is sensitive to the body language of self and others. Utilizes body movement to enhance all communication.
• Level 3-Has a good sense of personal physical presence, but sometimes lacks awareness of physical space and other bodies in the space. Able to perform with awareness, but needs feedback in development stage of a work.
• Level 2-Verbal and other forms of communication are out of sync with body language and physical behavior. Lacks awareness of the space and surrounding bodies.
• Level 1-Fails to demonstrate appropriate body language in communication with peers and instructors. Stays too close or too far away in a manner that hampers effective communication. Fails to demonstrate individual body awareness and engages in physically unsafe behavior.

1.D. Visual Communication
• Level 4- Collects visual research from multiple sources appropriate to assignments. Presents designs for visual aspects of productions that reveal environment, style, mood, character, culture, and issues in interesting and creative ways. Communicates in sketches, drawings, and models that reveal color, perspective, shape, lighting and detail. Creates and reads scaled floor plans accurately.
• Level 3- Collects some visual research for assignments. Variety and scope of materials is limited. Able to draw and model with sufficient clarity to meet the expectations outlined in costume and scenery design assignments. Able to read floor plans, but inconsistent in drawing them to scale or communicating detail beyond basic assignments.
• Level 2- Struggles to collect visual research; presents minimal, inappropriate, disorganized, and/or messy materials. Sketches, drawings, floor plans, and models are minimal, reflecting an inability to present ideas clearly.
• Level 1- Visual research is inadequate and disorganized. Can’t create simple sketches of figures, props, or locales that present ideas clearly. Floor plans lack scale or fail to represent architecture or furnishings accurately. Costume designs are not colored. Models lack scale and are sloppily built.

2. Literature, history, important figures, and analysis of research/performance
• Level 4- Papers, journals, or projects indicate proficient analysis and application of historical, stylistic, or biographical research to production and/or in scholarly situations. Analysis of information collected includes a deep level of integration, synthesis and/or assessment. Production concept papers, production journals, and/or production books contain appropriate written and visual background research, including citations.
• Level 3- Provides basic information and minimal citations in support of project/ assignment.
• Level 2- Provides little or poorly outlined research on assigned topics. Where information has been collected, analysis lacks sense of integration, synthesis, or assessment related to applicable assignments.
• Level 1- Work lacks evidence of appropriate research and/or citations.

3. Foundation in performance techniques
• Level 4- Provides a detailed record of preparation and implementation of technique in an emphasis area (acting, dance, and technology/design). Record of classwork or production indicates advanced level of technical accomplishment in at least one area of emphasis, as well as a secondary area outside of emphasis. Records indicate a mindset toward life-long pursuit of technical accomplishment. An L4 record probably includes a portfolio, journals, research materials, and/or other documentation. Advanced means capable of technique needed to perform a lead role, to design, to be accepted in a graduate program, or to work at the first rung of a career ladder.
• Level 3- Records demonstrate a clear understanding of the documentation appropriate two areas of emphasis. Demonstrates accomplishment at an intermediate level of technique in at least one area of emphasis. Actively pursues opportunities to develop and improve technique. Intermediate means capable of technique needed to perform in a faculty directed/choreographed show or to support such a show in a technical or assistant designer role.
• Level 2- Provides a cohesive collection of materials that demonstrate a range of technical challenges through at least a beginning level in at least one emphasis area. Beginning means capable of performing in a minor or chorus role.
• Level 1- Provides a collection of saved materials developed in the course of classes and production projects, but the materials lack sufficient cohesion to judge accomplishment in technique.

4. Performance analysis and self-analysis
• Level 4- Assignments indicate deep and authoritative analysis of performances and work of other artists, especially those in the student’s area of emphasis. Capable of expressing, especially in writing, insightful and practical comments for improving personal work. Capable of performance using past and/or contemporary techniques. Capable of original creative work, as well as work that shows influence of past and contemporary styles and artists.
• Level 3- Assignments indicate appropriate judgments about technique and style in the work of others. Performances demonstrate ability to synthesize and integrate research into performance. Capable of written and oral self-analysis, but comments on technique or concept, or both, require some correction.
• Level 2- Assignments indicate ability to distinguish techniques and artistic styles. Capable of written and oral self-analysis, but comments on technique or concept, or both, are oversimplified.
• Level 1- Performance reviews descriptive and lack analysis. Personal analysis lacks insight or practicality.

5. Problem solving in performance
• Level 4- Evidence of ability to recognize and challenge underlying assumptions of a problem; to participate in a creative dialog; to correlate assumptions with history, values and aesthetics; to strategize and set parameters for a solution; to physically plan a project in written and visual terms; and, to gather useful resources. Capable of solving difficult problems and providing original, even ingenious, solutions. Can work independently and provide good leadership.
• Level 3- Recognizes the issues of a problem and asks appropriate questions. Works with supervisors to strategize solutions and define resources. Works best with some supervision, but capable of supervising others. Shows evidence of creative work or potential. Prepares good written and visual documentation for projects.
• Level 2- Comprehends problems with some explanation. Asks questions and willing to discuss strategy. Suggests useful solutions to basic problems. Demonstrates a basic ability to communicate on a technical level and create basic documentation. Requires supervision, but a record of projects suggests potential for working independently.
• Level 1- Recognizes problems and asks questions, but capable of solving only the most basic problems. Requires close supervision. Shows evidence of progress in learning the technical skills needed to prepare for and to document a project.

ASSESSMENT PROCEDURE
1) At the beginning of each year the faculty will meet to assign advisees. The Chair will collate and post an Advisee Assignment List.
2) At the beginning of the year meeting, the faculty will also discuss the Assessment Report from the previous year and agree to an annual focus on one or two outcomes for the coming year.
3) Advisors will call in advisees about once per quarter.
4) In the advisement session the advisor will discuss progress relative to at least one outcome. From an Outcome Progress sheet to be placed in the student’s Advising Folder, the advisor will review the rubrics for any outcomes under discussion. The student will be asked to bring one or more artifacts to their next meeting.
5) The Advising Folder should also contain a Major Advising Form. At each advising session the advisor should indicate course requirements as they are completed, including the quarter completed and the grade received.

6) At an advising meeting where the student brings artifacts, whether those requested at the previous meeting or others that show progress with different outcomes, the advisor will discuss the work with the student and agree on the level of progress indicated. The advisor will mark the Outcome Progress sheet in the student’s Advising Folder by indicating next to the appropriate Rubric Level either the date of the meeting or the date an artifact was completed. Progress is shown as new artifacts indicate a higher level or accomplishment. Student should be encouraged to collect their artifacts in one “PORTFOLIO.” If the student and the advisor cannot think of a convenient way to collect dissimilar artifacts, the student will be referred to the Chair.

7) Each year beginning May 1 an Assessment Committee will randomly select Advising Folders of twelve current students, at least four Lower Division, four Upper Division, and four Seniors. The committee will ask the selected students to provide their portfolio. The committee will review the Outcome Progress forms and portfolios to report on the success of students to reach appropriate levels for their class standing, on any indications that improvements could be made to the curriculum or production program, and on any apparent weaknesses in the Assessment Procedure itself. The annual Assessment Report will be in the form of a memo to the Chair and will be copied by e-mail to all faculty.

**HOW COURSES SUPPORT THE 2011 OUTCOMES**

<table>
<thead>
<tr>
<th>CORE COURSES</th>
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<td>THEA 4155</td>
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<td>Dance Hist</td>
<td>1a.ii., 2.ii., 2.iii.,</td>
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## PRODUCTION AND PERFORMANCE COURSES

<table>
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<th>Course</th>
<th>Codes</th>
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<tbody>
<tr>
<td>THEA 1-249x</td>
<td>1c.i., 2.i., 3.i., 5.i.</td>
</tr>
<tr>
<td>THEA 3-449x</td>
<td>1c.i., 1d.ii., 2.i., 3.i., 5.i.</td>
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## ASSESSMENT PROGRESS FORM

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<tr>
<th>1.A. Written Communication</th>
<th>Date evaluated and artifact</th>
</tr>
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<tbody>
<tr>
<td>Level 4 - Writes clearly with good technique and some style. Expresses original or well thought-out content. Content and references reveal depth of research and understanding of topic. Content reveals practical analytical skill, including abilities to integrate, synthesize, and/or assess background information or performance. Uses professional vocabulary. Expresses an understanding of the value of the arts to society.</td>
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<td>Level 3- Minimal technique errors and basic style. College level content. Provides references for researched content and quotations. Quality of analysis.</td>
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<td>Level 2- Possibly some technique errors. Content sufficient to the assignment or topic.</td>
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<td>Level 1- Sentence structure, punctuation, spelling, and/or grammar lack technique needed to successfully communicate the content being presented. Minimal, if any, content.</td>
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<tr>
<th>1.B. Oral Communication</th>
<th>Date evaluated and artifact</th>
</tr>
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<tbody>
<tr>
<td>Level 4- Well organized presentations with useful content that make their point. Spoken or presented clearly. Visual aids organized, attractive, visually appropriate, and informative.</td>
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<td>Level 3- Speaks clearly. Assembles useful content, but content lacks depth of understanding. Basic visual aids.</td>
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<td>Level 2- Speaks without vocal variation or energy. Visual aids disorganized, messy, or so inappropriately designed that content is unclear.</td>
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<td>Level 1- Unable to be understood in making a presentation and/or content not useful or applicable.</td>
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<tr>
<th>1.C. Non-verbal Communication</th>
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<tbody>
<tr>
<td>Level 4- In both performance and creative development of a work, able to synchronize non-verbal with verbal and other forms of communication. Demonstrates body awareness. Aware of physical space when working in a variety of spaces. Is sensitive to the body language of self and others. Utilizes body movement to enhance all communication.</td>
<td></td>
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<td>Level 3-Has a good sense of personal physical presence, but sometimes lacks awareness of physical space and other bodies in the space. Able to perform with awareness, but needs feedback in development stage of a work.</td>
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<td>Level 2-Verbal and other forms of communication are out of sync with body language and physical behavior. Lacks awareness of the space and surrounding bodies.</td>
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<td>Level 1-Fails to demonstrate appropriate body language in communication with peers and instructors. Stays too close or too far away in a manner that hampers effective communication. Fails to demonstrate individual body awareness and engages in physically unsafe behavior.</td>
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<thead>
<tr>
<th>1.D. Visual Communication</th>
<th>Date evaluated and artifact</th>
</tr>
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<tbody>
<tr>
<td>Level 4- Collects visual research from multiple sources appropriate to assignments. Presents designs for visual aspects of productions that reveal environment, style, mood, character, culture, and issues in interesting and creative ways. Communicates in sketches, drawings, and models that reveal</td>
<td></td>
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<tr>
<td>Description</td>
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<tr>
<td>Level 4 - Collects some visual research for assignments. Variety and scope of materials is limited. Able to draw and model with sufficient clarity to meet the expectations outlined in costume and scenery design assignments. Able to read floor plans, but inconsistent in drawing them to scale or communicating detail beyond basic assignments.</td>
<td></td>
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<tr>
<td>Level 3 - Struggles to collect visual research; presents minimal, inappropriate, disorganized, and/or messy materials. Sketches, drawings, floor plans, and models are minimal, reflecting an inability to present ideas clearly.</td>
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<tr>
<td>Level 1 - Visual research is inadequate and disorganized. Can’t create simple sketches of figures, props, or locales that present ideas clearly. Floor plans lack scale or fail to represent architecture or furnishings accurately. Costume designs are not colored. Models lack scale and are sloppily built.</td>
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<tr>
<th>Literature, history, important figures, and analysis of research/performance</th>
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</thead>
<tbody>
<tr>
<td>Level 4 - Papers, journals, or projects indicate proficient analysis and application of historical, stylistic, or biographical research to production and/or in scholarly situations. Analysis of information collected includes a deep level of integration, synthesis and/or assessment. Production concept papers, production journals, and/or production books contain appropriate written and visual background research, including citations.</td>
</tr>
<tr>
<td>Level 3 - Provides basic information and minimal citations in support of project/assignment.</td>
</tr>
<tr>
<td>Level 2 - Provides little or poorly outlined research on assigned topics. Where information has been collected, analysis lacks sense of integration, synthesis, or assessment related to applicable assignments.</td>
</tr>
<tr>
<td>Level 1 - Work lacks evidence of appropriate research and/or citations.</td>
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<tr>
<th>Foundation in performance techniques</th>
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<tbody>
<tr>
<td>Level 4 - Provides a detailed record of preparation and implementation of technique in an emphasis area (acting, dance, and technology/design). Record of classwork or production indicates advanced level of technical accomplishment in at least one area of emphasis, as well as a secondary area outside of emphasis. Records indicate a mindset toward life-long pursuit of technical accomplishment. An L4 record probably includes a portfolio, journals, research materials, and/or other documentation. Advanced means capable of technique needed to perform a lead role, to design, to be accepted in a graduate program, or to work at the first rung of a career ladder.</td>
</tr>
<tr>
<td>Level 3 - Records demonstrate a clear understanding of the documentation appropriate two areas of emphasis. Demonstrates accomplishment at an intermediate level of technique in at least one area of emphasis. Actively pursues opportunities to develop and improve technique. Intermediate means capable of technique needed to perform in a faculty directed/choreographed show or to support such a show in a technical or assistant designer role.</td>
</tr>
<tr>
<td>Level 2 - Provides a cohesive collection of materials that demonstrate a range of technical challenges through at least a beginning level in at least one emphasis area. Beginning means capable of performing in a minor or chorus role.</td>
</tr>
<tr>
<td>Level 1 - Provides a collection of saved materials developed in the course of classes and production projects, but the materials lack sufficient cohesion</td>
</tr>
</tbody>
</table>
4. **Performance analysis and self-analysis**

| Level 4 | Assignments indicate deep and authoritative analysis of performances and work of other artists, especially those in the student’s area of emphasis. Capable of expressing, especially in writing, insightful and practical comments for improving personal work. Capable of performance using past and/or contemporary techniques. Capable of original creative work, as well as work that shows influence of past and contemporary styles and artists. |
| Level 3 | Assignments indicate appropriate judgments about technique and style in the work of others. Performances demonstrate ability to synthesize and integrate research into performance. Capable of written and oral self-analysis, but comments on technique or concept, or both, require some correction. |
| Level 2 | Assignments indicate ability to distinguish techniques and artistic styles. Capable of written and oral self-analysis, but comments on technique or concept, or both, are oversimplified. |
| Level 1 | Performance reviews descriptive and lack analysis. Personal analysis lacks insight or practicality. |

5. **Problem solving in performance**

| Level 4 | Evidence of ability to recognize and challenge underlying assumptions of a problem; to participate in a creative dialog; to correlate assumptions with history, values and aesthetics; to strategize and set parameters for a solution; to physically plan a project in written and visual terms; and, to gather useful resources. Capable of solving difficult problems and providing original, even ingenious, solutions. Can work independently and provide good leadership. |
| Level 3 | Recognizes the issues of a problem and asks appropriate questions. Works with supervisors to strategize solutions and define resources. Works best with some supervision, but capable of supervising others. Shows evidence of creative work or potential. Prepares good written and visual documentation for projects. |
| Level 2 | Comprehends problems with some explanation. Asks questions and willing to discuss strategy. Suggests useful solutions to basic problems. Demonstrates a basic ability to communicate on a technical level and create basic documentation. Requires supervision, but a record of projects suggests potential for working independently. |
| Level 1 | Recognizes problems and asks questions, but capable of solving only the most basic problems. Requires close supervision. Shows evidence of progress in learning the technical skills needed to prepare for and to document a project. |
Appendix D – Program Features

Faculty Biographies and CVs

Professor Tom Hird
Theatre Design and Technology
M.F.A., University of California, Los Angeles
Chairman, 1994-present

In addition to being the Chair of CSUEB’s Department of Theatre and Dance, Professor Hird is a resident designer for the University. He has served on the regional boards of the California Educational Theatre Association and the Northern California Section of the United States Institute for Theatre Technology. He has been recognized for educational and artistic excellence by the Kennedy Center American College Theatre Festival and the California Educational Theatre Association. He made peer reviewed presentations on educational techniques in 2011 and 2012 to the Education Commission of the United States Institute for Theatre Technology. Since 1991 he has produced over a dozen shows featuring CSUEB students and alumni in five countries, including the Edinburgh Festival Fringe.

INSTRUCTIONAL CONTRIBUTIONS
- Major courses: Scenery, Lights, and Sound; Technical Production; Scene Painting and Graphic Language; Design for the Stage; Career Management - Issues and Practice; How To See A Play/Theatre Today; Senior Production and Senior Performance
- Production instructor for performance workshops including Theatre, Dance, Children’s Theatre, and Pilipino Culture Night.
- First-year General Education courses: University Seminar and General Education Activities.
- Co-producer of Highlands Summer Theatre and Aces Wild Theatre (international touring program)

CURRICULAR CONTRIBUTIONS
- Authored four degree revisions
- Coordinated the interdisciplinary B.A. in Arts Management.
- Authored five department strategic plans and participated in school-wide planning efforts.
- Hosted CSU Theatre programs in a system-wide discussion of Theatre and Dance outcomes, April, 1999.
- Wrote, directed, and updated department’s Outcomes Assessment program.

DUTIES OF UNIVERSITY THEATRE TECHNICAL DIRECTOR
- Manage technical and operations support for a theatre complex with two theatres and complete production areas.
- Provide technical, business and creative advice for the production program and for a variety of other events such as: guest lectures, panels, meetings, films, music concerts, dance concerts,
road tours and lobby exhibits.
- Develop and submit policy proposals regarding facility use, personnel procedures, and business practices.
- Develop budgets for OE, equipment, and minor construction, including purchasing specifications.
- Provide production schedules and help select season.
- Specify minor construction (modifications and renovations) and maintenance projects, including safety inspections.
- Supervise support staff and volunteers.
- Coordinate special projects and theatre festivals, including alternate year service as Highlands Summer Theatre Producer/ TD.

CREATIVE DUTIES
- Resident scenery and lighting designer. My work has been recognized in several ways, including juried selection for presentation in two national Biennial Scenographic Expositions of the U.S. Institute for Theatre Technology.

COMMITTEE SERVICE
- University Committee on Planning and Midterm Accreditation (1999-2000).
- College Strategic Planning Committee (1995-97).
- Special Planning Subcommittee of Committee on Academic Planning and Resources (1992-94).
- University Safety Committee (1980- continuing).
- Campus Foundation Board of Directors, Vice Chair (2002-2004).
- Academic Senate and numerous review committees

PROFESSIONAL CONTRIBUTIONS
- Technical Manager - Rocket Venues, Edinburgh Festival Fringe, 2001 (St. John’s Hall)
- Conference Chair, Theatre Shop Safety Conference, Spring, 1997 at CSUH by Northern California Section of U.S. Institute for Theatre Technology and Bay Area Costumers’ Alliance.
- Local Producer 1994 & 2002 Region VIII Kennedy Center Am. College Thea. Festival at CSUH.
- Lighting Designer and Creative/Technical Consultant 1988-1997 for the annual SINGING CHRISTMAS TREE - A CHRISTMAS SPECTACULAR, presented at the San Jose Center for the Performing Arts by Bethel Church of San Jose.
- Stage, Sets and Lights Designer and Consultant for high schools and churches, including: Moreau and Campolindo High Schools, Hope Center Covenant Church, Peninsula Covenant Church, and Bethel Church of San Jose.

CONTRIBUTIONS TO PROFESSIONAL ORGANIZATIONS
- U. S. Institute for Theatre Technology - Northern California Section Chair (1996- 2010).
- Northern California Educational Theatre Association - University or At-large Director (1997- 2004).

SPEAKER, MODERATOR, WRITER (selected)
- Panelist, TAKING YOUR SHOW ON THE ROAD, California Educational Theatre
Association, Oct. 2006
- EDINBURGH: INTERNATIONAL ARTS FESTIVAL IN SCOTLAND - THEATRE, MUSIC, OPERA, DANCE, FILM AND LITERATURE, Fall 2002, Commonwealth Club of California.
- CALIFORNIA EDUCATIONAL THEATRE NEWS, “Playing Moral Decay in High School,” Spring 2001,
- ROCK N’ ROLL = NEW SOUND TECHNOLOGY FOR THEATRE (Moderator and Panelist) 1989 USITT National Conference and Stage Expo, Calgary, Canada.
- HOW SAFE IS SAFE ENOUGH (Invited Panelist) 1990 Conference of Association for Theatre in Higher Education.
- STAGE HYDRAULICS AND PNEUMATICS. 1981 Annual Conference of US Institute for Theatre Technology, Cleveland, OH. Delivered one lecture, moderated one panel, and organized industry mini trade show.
- ONE USE FOR CONCRETE SCENERY? Speech and Drama Colloquium, 1981. (based on an unpublished article which was in turn based on a CSUH set design accepted in the juried section of the USITT Second Biennial Scenographic Exposition)

HONORS
- Producer of CSUEB’s participating KCACTF entry invited to Kennedy Center (CSUEB, TONGUES, 2009).
- Theatre Leadership Award, California Educational Theatre Association, 2003, for contributions to and hosting four regional festivals of KCACTF.
- Recognized as Outstanding Theatre Educator by Region VIII of the Kennedy Center/ American College Theatre Festival, 1998.
- Recognized for merit in design and/or technical areas by Region VIII of the Kennedy Center/ American College Theatre Festival, including recognition in 1998 by the National Adjudication Team for lighting of MACBETH.
- Technical Director (and Design Advisor to student designer) of CSUH’s participating ACTF entry invited to Kennedy Center (CSUH, OEDIPUS REX, 1981).

PROFESSIONAL DEVELOPMENT COURSEWORK
- International Lighting Symposium, co-sponsored by USITT and OISTAT, 2002.
- Master Class in Set Design with Ming Cho Lee, 1996.
- Prepared for teaching Arts Management classes by taking additional course work at UC Extension; SF, CA.: Taxes and Accounting for Non-profits.
- FEDAPT (Foundation for the Extension and Development of the American Professional Theatre); NYC, NY.: Producing Commercial Theatre Conference.
- WAMI (Western Arts Management Institute) sponsored by the Arts Council of Southern Oregon and Southern Oregon State College; Ashland, OR.: (Eight courses, incl.: management principles, promotion, presenting, legal issues, financial issues, grantsmanship, board training, volunteers)
Rhoda Helfman Kaufman

Theatre Literature and History
Ph.D., University of California, Berkeley

Rhoda Kaufman is a former actress, director, college dean, and professor of dramatic literature and history with an emphasis on the work of women and ethnic artists. She teaches seminars on dramatic literature, theatre history, Women in the Arts, Women and Ethnic Literature, Shakespeare on Film, and Love, Sex, and Women on Stage and on Film. She created the campus-wide seminar series, Gender in the Arts, Literature and Society.

EDUCATION
Ph.D., University of California, Berkeley, 1986
Department of Dramatic Art, Director-Scholar Program
Dissertation: The Yiddish Theater in New York and the Immigrant Jewish Community: Theater as Secular Ritual

Master of Arts, Columbia University Teachers College, 1963 Department of Speech and Drama

Bachelor of Arts, cum laude, Hunter College, City University of New York, 1959
Major fields: Philosophy and Education

SELECTED TEACHING EXPERIENCES
Professor, California State University, East Bay, Department of Theatre & Dance, 1988-present.
Instructor, University of California, Berkeley, Extension Division, 1985-2007.
Instructor, St. Mary’s College, Moraga, CA, 1986-88.
Teaching Associate, University of California, Berkeley, Department of Dramatic Art, 1981-1986.
Instructor, Hunter College, City University of New York, Department of Speech and Theater, 1966-68.
Assistant Professor, Montclair State University, Montclair, New Jersey, Department of Speech and Drama, 1963-65.

SELECTED PUBLICATIONS
A Woman Of Lemnos: Plays, poetry, and prose by Maria Lampadaridou Pothou (Guernica Editions, Montreal, 2002). Edited and with an introduction and prefaces.

Only Prostitutes Marry In May: Four Plays By Dacia Maraini (Guernica Editions, Montreal, 1994). Edited and with an Introduction.


SCHOLARLY WORK IN PROGRESS
"Someone, I Tell You, Will Remember Us:" An anthology of plays by living women playwrights about women who have shaped history in nine cultures. Edited and with an introduction and prefaces.

GRANTS AND AWARDS RECEIVED

At California State University, Hayward:
- ALSS Travel Grant, 1997, to attend and make a presentation at the 4th International Women Playwrights' Conference in Galway, Ireland.
- RSCA grant for 1997-98 activities related to the 4th IWPC.
- Released time, Winter 1996 and 1997, to serve as CSUH representative to Academic Council on International Programs, & Chair of its Faculty Affairs Committee.
- Affirmative Action Faculty Development Grant, 1996-97, to develop the manuscript of "A Woman Of Lemnos."
- ALSS Travel Grant, 1996, to deliver a paper at the International Federation of Theatre Research Conference in Tel Aviv, Israel.
- ALSS Faculty Development Grant, 1994.
- Cal/Arts Faculty Exchange, Summer 1993.
- Small Grant Research Award, Committee on Research, 1991.
- Small Grant Research Award, Committee on Research, 1990.
- Discretionary Fund Grant for Visiting Scholar in connection with the production of Mary Stuart, June, 1989.
- Summer Stipend, Research Scholarship and Creative Activity Program, 1989.

At University of California, Berkeley:
Outstanding Graduate Student Teacher Award, Committee on Teaching of the Academic Senate, 1986.
Pearl Hickman Dramatic Art Fellowship, 1980-82.

RESEARCH AND ADMINISTRATIVE APPOINTMENTS

Dean, College for Human Services/California, 1977-80.


Darryl V. Jones
Acting, Directing, Music Theatre
M.F.A., Boston University

Darryl V. Jones is Associate Professor of Theatre and Musical Theatre at Cal State East Bay. Prior to his move to the Bay Area, Jones was Head of the B.F.A. Directing Concentration at the University of Michigan and Foundation Advisor for the BFA Acting Program. In Washington, D.C. he was Directing Associate at Arena Stage where he directed and was associate producer of PlayQuest the New Play Development Series and the Young Artist 2K Playwrights Festival. He also appeared in Arena's first production of CANDIDE and choreographed their anniversary production of the musical in 1994. Jones directed in many of DC's leading theatres including The Woolly Mammoth Theatre Company where he directed Paula Vogel's MINNEOLA TWINS. His production of SPUNK for the African Continuum Theatre Co. presented at the Kennedy Center, earned him a Helen Hayes Award nomination for Outstanding Direction of a Resident Musical. He was also the first director to collaborate with Arthur Miller on Jones' re-working of a Dominican-American production of A VIEW FROM THE BRIDGE for the Source Theatre, and won the Washington Theatre Lobby, Mary Goldwater Award for Outstanding Direction. Off-Broadway he directed WE ARE YOUR SISTERS for the Blue Heron Theatre Co. In 2009 Jones directed August Wilson's GEM OF THE OCEAN for the Sacramento Theatre Company and DARK RIVER an opera based on the life of Fannie Lou Hamer for the Oakland Opera Theatre. Other regional theatre productions directed by Jones include FROM THE MISSISSIPPI DELTA, COLORED PEOPLE'S TIME, OLIVER, THE ALL NIGHT STRUT, SWEET CHARITY, AVENUE X THE A CAPPELLA MUSICAL, MUD RIVER STONE etc...

Education

- Master of Fine Arts, Theatre Arts, Directing, Boston University, May 22, 1994
- Bachelor of Music, Vocal Performance, Catholic University of America, May 22, 1982

FALL 2011 RECRUITMENT

The 2011 Musical Theatre High School and Community College Fall Tour
In order to recruit new students and showcase our musical theatre program, in the fall of 2011 I am launching an annual performance tour. We will be touring the East Bay area from Wednesday thru Friday, November 16, 17, 18 and Monday and Tuesday, November 21 and 22. The tour starts in Sacramento and then we travel to Santa Rosa, Dublin, Pleasanton, Newark, Oakland and several local schools. Our show is designed to accommodate a 30 to 60 minute time frame leaving ten minutes at the end for questions. The program consists of selections from shows such as The Wiz; Starting Here, Starting Now; I Love You, You’re Perfect, Now Change; The All Night Strut; The
Addams Family; Company; Baby and Dreamgirls. Theatre Department students performing in the tour are: Nick Tarabini, Samantha Guida, Marie Ibara, Marena McGregor, Angelica Edwards and Hendrix Erhahon. Music Department students are Kira Sullivan and Sierra Dee.

INSTRUCTIONAL ACHIEVEMENT

COURSES CREATED

THEA 3052 History of Black Theatre
Influence of twenty-five centuries of African Diaspora on theatre of Europe and North America. Black influence on playwriting, movies and television; Ancient Greek, Medieval, and Shakespearean performance styles; Minstrel theatre; the Harlem Renaissance; and the Black Arts Movement.

THEA 1021 Black Experience in Performance
Study of slave journals, blues, plays, poetry, and various performance traditions created by African Americans and their effect on artistic development in the United States and abroad. Exercises in script and manuscript analysis, acting, and directing.

THEA 2041 Musical Theatre Technique A
Song interpretation for musical theatre. This section concentrates on standards from early musical comedy 1920-1943. Emphasis is placed on lyrics, personalizing, phrasing, vocal technique, organic movement and focus. The composers include Cole Porter, George Gershwin, Eubie Blake and more.

THEA 2042 Musical Theatre Technique B
Song interpretation for musical theatre. This section concentrates on solos, duets, and ensemble numbers from the Golden Age of musical theatre 1943-1960. Emphasis is placed on style, acting the song, storytelling through movement and vocal technique. The composers include Rodgers and Hammerstein, Lerner and Lowe and Leonard Bernstein.

THEA 2043 Musical Theatre Technique C
This section concentrates on solos, duets, trios and quartets within a scene with spoken dialogue. Emphasis is placed on the transition from spoken word to singing, acting the scene and song and character development.

THEA 4041, 4042, 4043 Musical Theatre Ensemble A, B, C
The ensemble classes focus on practical application of performance technique much like a chorus or dance ensemble. Attention is given to learning and performing various styles of musical theatre song and dance. Emphasis is placed on learning material quickly, comfort on stage, owning the stage, physical and psychological connection to the music and acting.

THEA 2046/3042 Applied Singing for Musical Theatre
Vocal technique for musical theatre. Music theory, vocal development, practice in preparation for musical theatre courses. Introduction to scores, exercises, vocalization, and basic musicianship. Breathing technique; jaw, tongue and soft palate placement; placing the sound in the mask or head resonators; and expanding vocal range. Building solo repertoire from a range of musicals.

COURSES TAUGHT

THEA 3052 Acting for the Camera
Acting technique in television and film; Prepares students for acting and production opportunities in CSUEB creative video courses. Recommended preparation: THEA 1020, COMM 3100, or ENGL 3077. May be repeated once for credit, for a maximum of 8 units.
THEA 1020 Discover Acting
Introduction to acting techniques to improve self-expression and observation skills. An introductory acting course designed for non-majors. Suitable as an elective for those who work with people of all ages in education, recreation, business and mass communication.

THEA 3032 Acting Problems
Developing better systems for achieving personal artistic goals. Helps individuals with their specific problems, provides solutions. May be repeated once with different instructor. Prerequisite: THEA 2001 or 4 units of acting. Six hrs.

THEA 2016, 2017, 2018 Movement A, B, C
Fundamentals of negotiating performance spaces, developing audience-performer relationships, and enhancing stage picture; 2017 includes focus, metaphor, and psychology; 2018 includes gesture, styles, genres, and costume manipulation. May be taken in any order. May be repeated once with departmental permission. A maximum of 1 unit may be applied towards the major. Two hrs. act.

THEA 3256 Directing Text to Stage
This course is an introduction to all aspects of directing for the theatre and pays particular attention to script analysis, plot structure, designer collaboration directorial research.

THEA 2061-2066 Show Choir
Performance of songs from the American and British musical theatre repertoire; skills in various musical theatre styles, both solo and group, including song interpretation, dance, and acting skills. Class performs on and off campus. 4 hrs.

THEA 2310 Oral Interpretation of Literature
The artistic process of studying literature through performance. The critical analysis of texts and guided practice in the effective use of voice and body to communicate poetry, prose, and dramatic texts.

PLAYS AND MUSICALS DIRECTED, CAL STATE EAST BAY
BEEHIVE The Sixties Musical, Created by Larry Gallagher
Once Upon a Mattress, Music by Mary Rodgers
The Wiz, Music and Lyrics by Charlie Smalls
Cloud Nine by Caryl Churchill
Godspell, Music by Stephen Schwartz
Sophisticated Ladies, Duke Ellington
Chicago, Kander and Ebb
HALIE, A Celebration of the Life and Legacy of Mahalia Jackson by Wendy E. Taylor
Scroogie: A Modern Musical Carol, Music by Darryl V. Jones
Xtigone by Nambi E. Kelley (Kennedy Center American College Theatre Festival Entry)
That’s Life, That’s Love, That’s Broadway a new musical revue, Conceived by Darryl V. Jones and CSUEB Student Sierra Dee

COURSES TAUGHT
University of Michigan, Ann Arbor, 1997-2004
Assistant Professor of Theatre
Head of BFA Directing Concentration, Freshman/Sophomore BFA Acting Advisor
Theatre 181 BFA Acting I
Particular emphasis is placed on exploration and definition of the physical life of an actor, freeing and expanding the imagination, self-awareness and personal discovery. We begin work with character development through individual experience, sense memory and creative imagery.

Theatre 182 BFA Acting II
Class work emphasizes scene specific improvisation, text analysis, identification of objectives, actions and obstacles. Attention is also given to characterization through animal imagery, inanimate imagery, body centers, character analysis, given circumstances and personalization.

Theatre 241 BFA Directing I
An introduction to all aspects of directing for the stage including:

- history of directing
- function and responsibility
- director's relationship with collaborative artists
- storytelling through action, conflict, and subtext
- research methods

Theatre 341 Directing III
This course examines the director's art of storytelling in several theatrical styles and periods including: Ancient traditions, Commedia dell’ Arte, French Neo-classic, Shakespearean and American Realism. Emphasis will be placed on movement and manners of the various periods as well as working with elevated text.

Theatre 342 Directing IV
This course covers the realization of a play from choice of script to opening night. Students explore the complete hands on process of directing - developing the concept, personalizing the story, research, discovering a unifying metaphor, communication with designers, rehearsal technique, technical rehearsals and opening. Students will direct a one-act play.

Theatre 340 Black Theatre Workshop
The Black Theatre Workshop is a performance oriented class designed to develop acting, movement, and vocal skills in conjunction with an exploration of basic theory and technique as it relates to the African American Theatre.

Theatre 101 Acting for Non-Majors
This class is an introduction to acting through exercises and scene work.

PLAYS AND MUSICALS DIRECTED, UNIVERSITY OF MICHIGAN
Ladyhouse Blues by Michael O’Morrison
Our Country’s Good by Timberlake Wertenbaker
Colored People’s Time by Leslie Lee
The Grapes of Wrath by John Steinbeck
A Streetcar Named Desire by Tennessee Williams
A View From the Bridge by Arthur Miller
You’re a Good Man Charlie Brown by Charles M. Schulz
Balm in Gilead by Lanford Wilson

COURSES TAUGHT, BOSTON UNIVERSITY SCHOOL FOR THE ARTS
MFA Theatre Directing Graduate Student
1992-1995
Musical Theatre Performance
Graduate Acting for Television and Film Majors
Directing Film and Television Actors
Introduction to Theatre

PLAYS AND MUSICALS DIRECTED, BOSTON UNIVERSITY
Six Degrees of Separation by John Guare
The Miser by Moliere
Marvin’s Room by Scott McPherson
Sweet Charity by Cy Coleman and Dorothy Fields
A Shayna Maidel by Barbara Lebow
The Colored Museum by George C. Wolfe
Come Back Little Sheba by William Inge
Balm in Gilead by Lanford Wilson

PROFESSIONAL ACHIEVEMENT

PROFESSIONAL THEATRE DIRECTOR

OF BROADWAY

We are Your Sisters, Blue Heron Theatre Co. NYC
Audelco Award, Outstanding Production

ARENA STAGE
Directing Associate 95-96, Allen Lee Hughes Fellow 94-95
The Mad Dancers
(Director)

Candide
(Choreographer) Directed by Doug Wager

Dance of Death
(Choreographer) Directed by Joanne Akilaitis

RESIDENT THEATRE DIRECTOR
A View From The Bridge
Lorraine Hansberry Theatre
(Scheduled for 2012-2013 Season)
Award winning Dominican American version by Darryl V. Jones

Xtigone
African American Shakespeare Theatre
(Professional World Premiere Spring 2012)

Dark River (opera)
Oakland Opera Theatre Company
(The story of Fannie Lou Hamer)

Gem of the Ocean
Sacramento Theatre Company

Spunk
Lorraine Hansberry Theatre
**The Mineola Twins**  Woolly Mammoth Theatre Co., Wash. DC  
**The Amen Corner**  African Continuum Theatre Co., Wash. DC  
**Spunk**  African Continuum Theatre Co., Wash. DC  
Kenedy Center AFI Theatre  
(2002 Helen Hayes Nomination for Best Director and Best Resident Musical)  

**A View from the Bridge**  Source Theatre Co. Wash., DC  
(Latin Adaptation by Darryl V. Jones)  

**USO 40th Anniversary Tour**  Germany, England, Scotland, Iceland  
(Writer, Director, Performer)  
Sylvan Theatre, Wash. DC w/Bob Hope  

**Ain't Misbehavin’**  Toby’s Dinner Theatre, Columbia, MD  

**UNIVERSITY OF FINDLAY SUMMER STOCK**  
**Oliver**  
**The Boys from Syracuse**  
**The all Night Strut**  

**BROADWAY ASSISTANT DIRECTOR**  
**Play On**  
(Sheldon Epps, Director)  

**AWARDS**  
**HELEN HAYES AWARDS**  
Nomination for Best Director of a Resident Musical 2002 *Spunk*  
Nomination for Best Resident Musical Production 2002 *Spunk*  

**AUDELCO AWARDS**  (Audience Development Committee Inc.)  
Outstanding Production Honoree 1996 *We are Your Sisters*  

Washington Theatre Lobby, Mary Goldwater Award 1996  
Outstanding Direction, *A View from the Bridge*  

Source Theatre Company Annual Awards 1995  
Best Director, *A View From the Bridge*  

Arena Stage, Wash. DC  
Allen Lee Hughes Directing Fellowship 1994  

Old Globe, San Diego, CA  
Joseph P. Hardy Directing Fellowship 1993-1994
Marc Jacobs trained at the London Academy of Music and Dramatic Art and has performed with the Guthrie Theatre, the American Shakespeare Festival and the Stratford Festival of Ontario, where he received the Tyrone Guthrie Award. In television he starred in The People vs. Inez Garcia and played "Artie" on Days of Our Lives from 1977 to 1979. On Broadway, he assisted Director Hal Prince on the musical Roza. He has directed plays, musicals, and operas for the Magic Theatre, New York City Opera, the Houston Opera Center, Los Angeles Music Center Opera, Broadway By the Bay, and American Musical Theatre of San Jose (AMTSJ). He was Associate Artistic Director of AMTSJ for nine years, where he received two “Ginny” Awards for directing. Since 2004, he has been Co-Director of Music Theatre Conservatory, a professional training program at Notre Dame de Namur University. He wrote the scripts for How to Make a Musical (published by Dramatic Publishing) and another original musical, All the More to Love, which premiered at the Phoenix Theatre (AZ) in 2009. He was named Best Director of a Musical by the San Francisco Bay Area Drama Critics Circle in 2008 for his production of Show Boat at Broadway By the Bay, and received a Meritorious Achievement Award from the Kennedy Center American College Theatre Festival for writing and directing the play The Iago Syndrome for CSUEB in 2009.

Cal State University East Bay, Hayward, CA
September 2005-Present. Assistant Professor

Education

California State University, Long Beach 1993
M.F.A. in Acting and Directing
Chinese Theatre intensive with members of Peking Opera

London Academy of Music and Dramatic Art 1970
One of twelve non-British students accepted for accelerated one-year program.
Concentration on Shakespeare, Chekov w/Michael MacOwen, Restoration Period w/Norman Ayrton, Spolin games,
Linklatter Voice, Stanislavsky, Stage Combat w/B.H. Barry, and Movement for the Actor.

San Francisco State College1968, B.A.
In Drama Graduated on Dean’s List

Michael Shurtleff
1977-79, Studied audition and cold reading technique with author of Audition.

Kristin Linklatter
1993, Workshop on Performing Shakespeare

David Craig
1977-80, Music Theatre Audition Technique

Shows Directed
A Christmas Carol (Fall ’05)
Neil Simon’s *Fools* (Spring ‘06)
*Angels in America; Part 1* (Fall ‘06)
*Urinetown, The Musical* (Winter ‘08)
*The Iago Syndrome* (Fall ‘09)
*A Funny Thing Happened on the Way to the Forum* (Winter ‘11)

**Courses Taught**
THEA 1013 Ancient World Theatre
THEA 1020 Discover Acting
THEA 1499, 2499, 3499, 4499 Production Practicum
THEA 2026, 2027, 2028 Improvisation
THEA 2030, 2031, 2032 Voice
THEA 2042 Music Theatre Techniques
THEA 2212 Stage to Screen
THEA 2472 Directing and Script Analysis
THEA 3031 Acting Essentials (Advanced Acting)
THEA 3032 Acting Problems
THEA 3033 Audition Technique
THEA 3036 Acting in Period Theatre: Shakespeare
THEA 3216 History of Musical Theatre
THEA 3256 Directing: Text to Stage
THEA 3660 Children’s Theatre
THEA 3999 Christmas Carol
THEA 4042 Music Theatre Ensemble
THEA 4151 Senior Festival Performance
THEA 4155 Career Issues
THEA 4494 Festival Activity (Kennedy Center American College Theatre Festival)
THEA 4900 Independent Study (Shakespeare’s “A Midsummer Night’s Dream”)

**Notre Dame College, Belmont, CA**
1994- Present: Co-Director Music Theatre Conservatory; professional training program.
February 2002-Present. Adjunct Faculty
Taught Music Theatre Workshop, Opera Workshop, Voice for the Actor, Senior Recital Preparation.
Guest directed *Into the Woods, Songs for a New World, And the World Goes Round.*

**San Jose State College, CA**
2002-May 2005. Adjunct Faculty
Taught Music Theatre Audition Technique and Opera Workshop.
Menlo College
August 1994-May 2005. Adjunct Faculty
Taught Principles of Acting, Advanced Acting, Writing for Film, Principles of Advertising .
Received Outstanding Teacher Award, 1995.

**Chapman University, Orange, CA**
1986-88. Adjunct Faculty
Taught Acting, Directing, Intro to Theatre, supervised Advanced Directing projects.

**University of California, Los Angeles**
1979-81. Adjunct Faculty
Directed Opera Workshop

**Publications**
*How to Make a Musical* (2008, Dramatics Publishing)
**Professional Employment**

Broadway By the Bay (Burlingame, CA)
September, 2005-September, 2006
- Responsible for overseeing all aspects of training programs, including hiring faculty, recruiting students, marketing and development.

American Musical Theatre of San Jose (AMTSJ): June, 1996 - August, 2004

Associate Artistic Director/Director of New Works/Director, Theatre Artists Institute
- A 70-year old company with $12 million annual operating budget and 17,000 subscribers.
- Duties and Accomplishments:
  - Director of Theatre Artists Institute: a 10-week professional training program in all aspects of musical theatre performance, partially funded by Ira and Leonore Gershwin Foundation. Hire faculty, audition students and design entire program which includes Acting, Scene Study, Meisner Technique, Shakespeare, Jazz, Tap, Music Theatre Audition Technique, Stage Combat and master classes with leaders in the field (e.g. Karen Morrow, Craig Carnelia). Within four years of starting program, three graduates had received Bay Area Drama Critics Circle Awards for Best Actor in a Musical.
  - Responsible for designing, budgeting and implementing New Works Program.

**Playwright**
- *All the More to Love* (Original full-length musical. Premiered Phoenix Theatre, AZ April 2010)

**Theatre Director** (partial list 1971-Present)
- Broadway By the Bay (Burlingame, CA): Show Boat (2007 San Francisco Bay Area Drama Critics Circle Award: Best Direction, Musical), Fiddler on the Roof, My Fair Lady, Show Boat, La Cage aux Folles
- Los Angeles Music Center Opera: Cosi Fan Tutti (Director of English language student series).
- Texas Opera Theatre (Houston Opera Center): Romeo and Juliet.
- Magic Theatre (San Francisco): American Vermillion.
- Headed Journeyman Acting Program.
- Designed and implemented New Plays Series featuring premieres of new works by American playwrights.
- Utah Symphony: The Seven Deadly Sins.
- Assistant Director to Hal Prince on Roza, Mark Taper Forum and Royale Theatre, Broadway.
- Assistant Director for Sir Peter Hall, Frank Corsaro Los Angeles Music Center Opera

**Professional Actor** (partial list)
*Into the Woods*, Broadway By the Bay (Lead)
*Days of Our Lives* (NBC) recurring role for 3 seasons.
*The People vs. Inez Garcia* (PBS) Co-starred with Robert Loggia
Magic Theatre (San Francisco), Lead Actor
Tyrone Guthrie Theatre, Principal actor (company member)
Stratford Festival of Ontario, Principal actor (company member)
American Shakespeare Festival, Principal actor (company member)

**Awards, Honors and Grants**
2009: Kennedy Center American College Theatre Festival: Meritorious Achievement Award for Writing and Direction for *The Iago Syndrome.*
2009: Edgerton Foundation Grant New Play Award for original musical *All the More to Love* ($34,000 for production at Phoenix Theatre)
2007: San Francisco Bay Area Drama Critics Award: Best Direction of a Musical *Show Boat*, Broadway By the Bay)
2005: Faculty Support Grant: Developing an Original Musical at CSUEB
2003: National Endowment for the Arts Grant, *How to Make a Musical* (Playwright and Director)
2002: “Ginny” Award: Best Director, *Joseph and the Amazing/Dream Coat* AMTSJ.
2000: “Ginny” Award: Best Director *Phantom* AMTSJ.
1971: *Tyrone Guthrie Award*, Stratford Festival, Ontario
Assistant Professor Eric Kupers

Dance

MFA, University of California, Davis

Eric Ray Kupers has co-directed, choreographed, and performed with Dandelion since its inception, creating numerous works that have been presented throughout California, nationally, and internationally. He is deeply influenced by his work as a performer in the companies of Della Davidson and Margaret Jenkins. Eric is an Assistant Professor of Dance at Cal State University East Bay and is heading up the development of a Dance for All Bodies and Abilities Program at the university. Eric has created commissioned works for AXIS Dance Company (supported by a Princess Grace Award for Choreography), Big Moves, Cal State University East Bay, California Choreographers Festival, Dancing in the Streets/NYC, and choreography for projects by John Killacky, California Shakespeare Festival, and Highland Summer Theatre. He has been a resident artist at the Baryshnikov Arts Center, CELLspace, Jon Sims Center for the Arts, and ODC Theater.

Education

M.F.A. Graduate in Choreography
  University of California, Davis 2004
B.A. History—World Religions Emphasis
  University of California, Santa Cruz 1993
  (Including a semester of Buddhist Studies in Bodh Gaya, India)
Diploma—Dance and Visual Art Emphasis
  Los Angeles County High School for the Arts 1989

Grants and Awards

Lighting Artists in Dance Grant 2009, 2011 - $1,000 each time
California Ensemble Touring Initiative 2009, 2011, $2,500 - $2,750
Clorox Foundation 2011, $1,000
CounterPULSE Residency 2011, $7,000 value
Anonymous Foundation 1998 - 2001, $10,000 per year
San Francisco Foundation Matching Grant, 2010, $6,000
Princess Grace Foundation/Baryshnikov Arts Center Residency, 2009, $15,000
Wattis Foundation, 2008, $25,000
Japan Foundation/NY, 2008, $15,000
Creative Work Fund 2008, $40,000
CSUEB Faculty Support Grants 2008, $11,000; 2007, $11,000; 2006, $9,800
San Francisco Arts Commission 2008, $12,000; 2007, $12,000; 2005, $10,800; 2004, $8,000
SF Grants for the Arts Special Project Grant 2008, $10,000
Princess Grace Foundation Special Project Grant 2008, $20,000
Rockefeller Foundation MAP Fund 2007, $15,000
Princess Grace Foundation, Choreography Fellowship – 2007, $10,000
  (to choreograph a work on AXIS Dance Company)
Gerbode Foundation 2006-07, $50,000 (In collaboration with DanceArt, Inc.)
Dance USA/James Irvine Foundation Dancemaker Grant 2006, $15,000
ODC Theater Artist in Residence 2006 –08
Meet the Composer-Creative Connections Grant  2008, $250; 2006, $2,000
Creative Capital Professional Development Retreat  2005
Zellerbach Family Fund  1996-2000 & 2002-08 $1,000 – 3,600 per year
Zellerbach Family Fund Performance Assistance Program  2004-05
Jon Sims Center for the Arts Customized Artistic Residencies  2003-04 & 2004-05
Grants for the Arts Voluntary Arts Contribution Fund  2003, $2,200
Sisters of Perpetual Indulgence, Inc. Saturnalia Grant  2003-04, $400
Jon Sims Center for the Arts AIRspace Residencies  2001-02 and 2002-03
Red Shoe Award  1999 – Best Local Dance Company
Isadora Duncan Dance Award (Izzie) 1998 – Company Performance with Margaret Jenkins Dance Company

**Dandelion Dancetheater Choreography**

**The Dislocation Express** (2011) was a site-specific series of pieces that took place in BART stations across the Bay Area, created with and performed by Dandelion Dancetheater, AXIS Dance Company and CSUEB students; funded by a major grant from the Creative Work Fund.

**WonderSlow** (2011) was a community performance project supported by the City of Oakland Cultural Arts Department and the Theatre Bay Area CASH Fund, that took place in Downtown Oakland’s Frank Ogawa Plaza. WonderSlow investigated slowing down in the midst of an urban area, incorporating multiple stations of slow movement and environmental sound that lasted for 15 hours. In addition to CSUEB Students and community members joining the piece, a CSUEB group of students brought their own original choreography that was performed within the larger piece at 8am and again at 8pm.

**Friend** (2011) was created as part of an artistic residency at San Francisco’s CounterPULSE Performance Space and supported by a matching grant from the San Francisco Foundation. The highly collaborative, interdisciplinary work was born out of director Eric Kupers’ grief after the passing of one of his best friends in Dec. 2010.

**6 Degrees** (2010) is a community performance event created with the support of the California Ensemble Touring Initiative, a project of the Network of Ensemble Theaters. 6 Degrees brought together six performing artists, their performers, and Dandelion Dancetheater for evenings of exchange, shared creation and performance. Held in both Los Angeles and the Sacramento Area, the events featured artists who just met the day of the show, and a full performance work created under great pressure with everyone involved that very day.

**Don’t Suck!** (2010) is the first cycle of Dandelion Dancetheater’s multi-year experiment with the reality TV competition model. Created and performed in a work-in-progress residency at the Baryshnikov Arts Center in NYC and supported by the Princess Grace Foundation, Don’t Suck! featured actual competition between ensemble members throughout the rehearsal and performance process. The work investigates the dynamics of winning and losing, and the complicated human responses to both.

**Dan Plonsey’s Bar Mitzvah** (2010) was commissioned by the Jewish Music Festival for it’s 25th Anniversary Festival. World Premiere performances took place at the San Francisco Contemporary Jewish Museum following a long line of in progress events at the Graduate Theological Union, a Queer Performance Marathon, CELLspace, CSU East Bay’s Dance Concert and more. Created in collaboration with composer Dan Plonsey and writer Mantra Plonsey as well as Dandelion, CSU East Bay students and a host of diverse community members, this work sought to capture the confusion, struggles and potential for growth inherent in coming of age rituals. Supported by a grant from the East Bay Community Fund and many individual donors.

**MUTT** (2009) follows the story of Miyo, a mixed-race girl born in an Internment Camp during WWII to a Japanese American internee and a Caucasian prison guard from Texas, and takes place during the 49 days after her death. The work takes the audience and Miyo into many surprising, off-kilter and absurd situations inspired by Buddhist notions of the “bardo” between death and rebirth. MUTT is supported by the Japan Foundation, the SF Arts Commission, the Wattis Foundation, the Princess Grace Foundation and ODC Theater.
**Speed** (2008) a Dance for the Camera created in collaboration with videographer Rajendra Serber, Dandelion Dance Theatre, adults with developmental disabilities from Clausen House and CSU East Bay Students. Created with the support of a CSUEB Faculty Support Grant.

**Oust** (2008) A work supported by the Rockefeller MAP Fund, SF Arts Commission, SF Grants for the Arts and the Spanish Consulate of San Francisco that brings together artists from three different countries all working in physically integrated dance. Performed as part of the SF International Arts Festival at CELLspace and Yerba Buena Center for the Arts, at Highways Performance Space in Los Angeles, and excerpts at the SF State Human Rights Summit, CSUEB and West Wave Dance Festival.

**Drop** (2007) Kupers received a major grant from the Gerbode Foundation to create an evening length work that blurs the lines dividing art forms as well as the lines between audience and performers. Drop was produced by DanceArt, Inc. at CELLspace, San Francisco. Excerpts of the work have also been performed at CSU East Bay, FURYFactory Festival of Ensemble Theater, Brooklyn Arts Exchange, Montreal’s Studio 303, UC Davis, the DeYoung Museum in San Francisco and Julia Morgan Center for the Arts.

**Anicca** (2006) Supported by a Dance USA/Irvine Foundation “Dance: Creation to Performance” grant and performed in LA at Electric Lodge, in SF at Project Artaud, in Hawaii at the East Hawaii Cultural Center and Kalani Oceanside Retreat, and in Northern California at Dell’Arte School of Physical Theatre. Excerpts have also been performed in New York City (Dance Theater Workshop, Danspace Project at St. Mark’s Church, Brooklyn Arts Exchange, Dixon Place,) and in Montreal at Studio 303.

**Prism** (2005) Dandelion joins forces with singer/songwriter Lori B and writer Andrew Ramer to research models for performance that deliberately facilitate healing for both the performers and audiences. Performances transformed a studio at Jon Sims Center for the Arts, SF for an unexpected spatial configuration.

**Octagon** (2005) A wild ride along the intersections of improvisation and composition within experimental dance, music and performance painting. Created and performed collaboratively by Dandelion, avant-jazz quartet Quadrangle and painter Nancy Ostrovsky. Performed at ODC Theater, SF and Electric Lodge, LA.

**Night Marsh** (2004): Night Marsh explores impermanence and death and how these given aspects of life imprint on perceptions of our bodies. Drawing on the research in naked dancing that Dandelion conducted through three years of the Undressed Project, Night Marsh has been performed Jon Sims Center for the Arts in San Francisco, as part of the SF Queer Arts Festival, at the Mondavi Center in Davis and at the Electric Lodge, Los Angeles.

**The Undressed Project, Phases I & II** (2002-03): A group work challenging commonly held notions about beauty, body image, dancers and nudity through a large, diverse cast dancing completely naked. Developed as part of a series of AIRspace residencies at Jon Sims Center for the Arts, SF. Presented as a work-in-progress at Jon Sims Center and ODC Theater, SF; UC Davis; and Los Angeles’ Arts in Action.

**Stories Written Under Skin** (2003): A work commissioned by the California Choreographer’s Festival in Laguna Beach, for a performance at the Sawdust Festival, Laguna Beach, CA. Also performed as part of Dandelion’s “Re-Visioning the Body in Dance #1” at Western Sky Studio, Berkeley.

**illusive** (2002): Developed as a prologue for the Undressed Project, illusive is a solo danced naked by Kupers with text illuminating and humorously re-contextualizing prejudices about body image and dance. Introduced Undressed Project/Night Marsh at ODC Theater, Electric Lodge and Jon Sims Center; and performed on it’s own at Big Moves’ “Eat Something Already”/CELLspace, SF and Berkeley’s Earth Day Festival, 2002 – 2004, the Joyce SoHo and Spoke the Hub theaters in NYC (2009 – 10.)

**Start Adrift, Parts I & II** (2001-02): An ensemble instigated by **Error! Reference source not found.** and created and performed collaboratively by Kupers, Manuelito Biag, Mazdak Mazarei, Manfred Schaechtle and Oscar Trujillo, which opens windows into intimate and explosive aspects of male relationships. Presented: at the Thumbnail Festival, SF; and as part of Approaching the Fire (Hayward, SF, LA) as well as Dandelion’s home season at ODC Theater, SF.
Close (2001): A trio response to Kupers’ earlier work, Three” dancers navigate intimately connected relationships without ever touching. Presented as part of Approaching the Fire (Hayward, SF, LA).

Three (2000): A trio choreographed by Kupers in collaboration with Kimiko Guthrie and Debby Kajiyama in which the dancers never lose physical contact with each other, no matter how tenuous that contact might be. Performed in progress at the Other Visions Festival in Sacramento, premiered at Dandelion Dance Theatre’s 2000 season at ODC Theater in San Francisco and also performed at CSU Hayward and the Edinburgh Fringe Festival.

2nd Class Sleeper, Seat 26 (1999—commissioned by Dancing in the Streets, Choreographed collaboratively by Kupers and Kimiko Guthrie: 2nd Class Sleeper portrays the adventures and awakenings of Mr. Zeitzmann, a character metaphorically evolved from the company's travels in India. Performed as part of Dancing in the Streets’ Wave Hill Festival 1999, Summerfest ‘99, Macy’s San Francisco’s Art Festival and at the Palace Theater in Hilo, Hawaii.

Riverbed (1998): A fairy-tale-inspired duet that floats on and sinks into the fluidity of love and leaving. Performed at Summerfest ’98 at Theater Artaud, SF as well as First Night Santa Rosa and throughout India.

Miyo in the Middle (1998, Assistant Choreographer to Kimiko Guthrie): This post-modern dance/play follows the complex, often tragically humorous family-life of Miyo, a girl born to a Japanese mother and a Caucasian prison guard in an American Internment Camp during WWII. Performed as part of Unbound Spirit’s Home Season, 1998 at Theater Artaud in SF, at Context Theater in New York and the Palace Theater in Hilo, Hawaii. Earlier versions performed under the title Them, Gone at New College, Footwork’s Local 7, Summerfest ’97 and a private home in Oakland.

Other past works include:
Bedtime Story (1996); In Their Wedding Clothes (1996); The Fear Project (1995); and Did You Say Something (1993). With Dandelion Dance Theater, Kupers has also created numerous works with both trained and untrained dancers, with Compania Y, Big Moves, the National Organization for Men Against Sexism, CSU Hayward, UC Davis, The Northern California Association for Marriage and Family Therapists, Clausen House Program for Developmentally Disabled Adults, Shawl-Anderson's Teen Dance Program and Oakland’s Museum of Children’s Art.

Collegiate Choreography Projects
Seven Deadly Sins and Taboo Stew (2011) CSU East Bay Dance Faculty Concert
Dan Plonsey's Bar Mitzvah (2010) CSUEB and the San Francisco Contemporary Jewish Museum
Tongues (2008) CSUEB and the Kennedy Center American College Theatre Festival at CSU Fullerton
XYX (2007) CSUEB Dance Faculty Concert and FURYfactory Festival of Ensemble Theatre
Between (2006) CSU East Bay and Jewish Choreographers Festival, Hayward
Catch Cradle (2006) UC Davis Mainstage Dance/Theater Concert, UC Davis
Quicksand (2005) UC Davis Mainstage Dance/Theater Concert, UC Davis
Blur (2002) American College Dance Festival, Missoula, Montana; Duchamp Festival, Hayward
Once (2001) ODC Theater, SF; Cal State LA’s State Playhouse; CSUEB
Watching Decay (2001) ODC Theater, SF; Cal State LA’s State Playhouse; CSUEB
Lullaby (2001) ODC Theater, SF; Cal State LA’s State Playhouse; CSUEB
Love and Death on the West Side (2000) CSUEB; ODC Theater, Dance Mission & Civic Center Plaza
      Toured to the Edinburgh Festival Fringe, Scotland
Sections of Dinner for Eight (2000) CSUEB
Urinetown The Musical (2007) CSUEB
Angels in America (2006) CSUEB

This short film, combining choreography set on Dandelion performers and text by Killacky has been shown at film festivals world-wide.

Delay for CSU East Bay (2003)
Assistant Choreographer to Margaret Jenkins at CSUEB
A Winter’s Tale for California Shakespeare Theater (2003)
Romeo and Juliet for California Shakespeare Theater (2002)
Assistant Choreographer to Joe Goode, Directed by Marc Rucker. Cal Shakes’ Bruns Amphitheater, Orinda
**Musical Theater**
Children of Eden for Highland Summer Theatre (2005) CSUEB
Guys and Dolls for Highland Summer Theatre (2004) CSUEB
H.M.S. Pinafore for Davis Comic Light Opera (2003) UC Davis

**Teaching**
California State University East Bay
Theatre and Dance Department
2006 – Present: Assistant Professor (tenure-track)
2000-06: Adjunct Faculty

University of California, Davis, Department of Theatre and Dance
2002-Present: Adjunct Faculty

New College of California, Experimental Performance Institute
2004-05: Dance Teacher

**Additional Teaching at:**
Shawl-Anderson Dance Center, ODC Dance School, San Francisco Dance Center, Clausen House Program for Developmentally Disabled Adults, Dandelion Dance theater, AXIS Dance Company, Big Moves, CSU East Bay Dance Day, CSU East Bay Summer Dance Workshop, Element Dance Theater, University of Hawaii-Hilo, Berkeley High School, Draavidia Gallery (Fort Cochin, India.) National Organization for Men Against Sexism, Northern California Association of Marriage/Family Therapists, Lighthouse Charter School, Fitness in Transit, Oakland’s Museum of Children’s Art, East Bay School of the Arts

**Lectures and Presentations:**
“Dancing and Traveling in India” for Margaret Jenkins Dance Company, SF: 2005
“Nudity in Dance Performance” for UC Davis Freshman Seminar: 2004
“Naked Dancing to Challenge Body Image Prejudice” for UC Davis American Studies Body Politics Course: 2004
“Contact Improvisation and its Relationship to Modern Dance” for UC Davis History of Theatre and Dance Course: 2004
“Working with Developmentally Disabled Adults” for Progress Foundation, SF: 1998
“Dual-Diagnosis Treatment; Working with Developmentally Disabled and Mentally Ill Adults” (co-presented with Dr. Terry Kupers) for Progress Foundation, SF: 1997
“Crossover Issues for Developmentally Disabled and Mentally Ill Adults” (co-presented with Dr. Terry Kupers) for Rubicon Staff Training, Richmond: 1997

**Direction, Development and Company Management**
Dandelion Dance theater
Co-Artistic Director
1996-Present
www.dandeliondancetheater.org
Nina Otis Haft (choreographer) directs Nina Haft & Company, a Bay Area-based ensemble known for cultural commentary and site-specific performance since 2000. Nina’s work has been profiled in Dance Magazine and received support from the Djerassi Resident Artist Program, Shawl-Anderson Dance Center, Margaret Jenkins’ Dance Company, Conney Project on Jewish Arts (UW-Madison), Purdue University, the California Arts Council, Alameda County Arts Commission, City of Berkeley, City of Oakland, MetLife/New Stages for Dance, Zellerbach Family Foundation, Clorox Company Foundation, W.A. Gerbode Foundation and Theatre Bay Area. At CSUEB, her work has been supported by four Faculty Support Grants for her research and creative scholarship on dance in the Middle East; the Digital Stage Initiative; and her newest work about the body as environment. Nina Haft & Company is also known for the Dance in Unexpected Places Series, including performances in dockyards, synagogues, parking lots, libraries, train stations, bars, government buildings and historic Mountain View Cemetery. Nina has presented her work locally at West Wave Dance Festival, Dance IS Festival, Dance Up Close/East Bay, Raw & Uncut/The Garage, Bay Area Dance Series, the Lesbian and Gay Dance Festival, and at numerous other venues. Nina Haft & Co. has performed nationally and internationally, including appearances in New York, San Diego, Los Angeles, Santa Cruz, Portland, Milwaukee, Chicago, and a recent tour to Jordan, Palestine and Israel. Nina is an Assistant Professor in the Department of Theatre and Dance at Cal State University East Bay, and also teaches at Shawl-Anderson Dance Center, where her company is in residence.

EDUCATION
University of Wisconsin, Milwaukee, WI. Jacob K. Javits Fellow, Masters of Fine Arts Degree, Department of Dance. 2004.


AWARDS
Alameda County Arts Commission, 2010-11
Dancers’ Group New Stages for Dance Award, 2010
City of Berkeley Civic Arts Program Grant, 2010-2011
Djerassi Resident Artist Program, John D. and Susan P. Diekman Fellowship, 2009, 2002
Shawl-Anderson Dance Center Artist in Residence, 2010, 2009, 2005
Dancers’ Group 2nd Sundays Featured Artist, 2011, 2008
Creative Capital Professional Development Service Recipient, 2005
Margaret Jenkins Dance Company CHIME Recipient, 2004-05
Clorox Company Foundation, Arts Mini-Grant, 2004
City of Oakland, Individual Artist Project Grant, 2002
CASH Fund of Theatre Bay Area, 2003, 2001
California Arts Council, Artist in Residence, 1995–1996
City of Oakland Choreographer’s Project Fellowship, 1993–1994
Alameda County Arts Commission Grant, 1990
First Degree Black Belt, Kajukenbo Kung Fu, 1989
Swarthmore College Friends of Music & Dance Fellowship, 1984

TEACHING
Faculty – Dept. of Theater & Dance, California State University East Bay (formerly Hayward), CA.
Assistant Professor of Dance; Director of CSUEB Dance Ensemble.
Currently teaching courses to majors and non-majors. Directs student and faculty concerts, arranges touring appearances for Dance Ensemble and produces master class series. Responsibilities include course advising, recruiting activities and PR for events open to the public. Lecturer 2000 – 2006; Tenure-track Faculty 2006 - present.

Faculty – Dept. of Performing Arts & Social Justice, University of San Francisco, CA. Adjunct Faculty.
Taught courses for majors and minors. Choreographed for USF Faculty Concert; accompanied majors to the Renaud-Wilson College Dance Festival. 2004 – 2006.

Guest Artist – Taught master classes, choreographed works at Saint Mary’s College, Stanford University, Mills College, University of Wisconsin, Milwaukee, Purdue University (IN) and Elmira College (NY). 1998 – present.

Guest Artist – ACDFA Southwest Regional Dance Festivals..
Taught Advanced Modern Technique, Floorwork for Intermediate/Advanced Dancers, Composition and Introduction to Contact Improvisation at Weber State University, SF State University, CSU Long Beach, Modesto Junior College and Univ. of Idaho. 1999 – present

Faculty – Shawl-Anderson Dance Center, Berkeley, CA.
Teacher of Advanced Modern Technique and Composition Classes; Director of Teen Modern Dance Summer Intensive program; Advisory Board member. 1996 – present.

Faculty – Prospect Sierra School, El Cerrito, CA.

Artist in Residence – California Arts Council, CA.
Taught dance and martial arts to young people and adults with disabilities at three Bay Area community sites for AXIS Dance Company youth programs. 1995-1996.

Artist in Residence – City of Oakland, CA.

Instructor – AXIS Dance Company, Oakland, CA.
Taught classes and workshops for experienced and novice dancers of all ages; created innovative curricula integrating modern dance, contact improvisation, martial arts and theater approaches to movement; presented workshops on dance and disability at conferences for educators and health professionals; Director of Youth Programs; established in-school and after-school dance and self-defense classes for children and
youth with disabilities in public schools, health care institutions and community arts centers. Artist in Residence for the California Arts Council and the City of Oakland. 1989–1996.

Instructor – Destiny Arts Center, Oakland, CA.
Artistic Co-Director of multicultural youth performance company, integrating martial arts with dance, theater and music in original productions. Directed Youth Martial Arts and Self Defense Instructor Training Programs. Taught kung fu, modern dance, self defense, outdoor education and youth leadership classes for students ages 7-16. Achieved the rank of first-degree black belt under Sigung Coleen Gragen. 1987 – 1994.

**CHOREOGRAPHY & PERFORMANCE**

Artistic Director, Performer – Nina Haft & Company, Oakland, CA.
Choreographer, performer and director of a company of eight dancers (please see attached List of Selected Works.) Collaborated with composers, video artists, lighting and costume designers in creating evening-length multidisciplinary works. Produced locally by West Wave Dance Festival, DIVAFest, East Bay Dance Festival, Bay Area Dance Series, Jeff Raz’ Circus for the Arts, Paufve Dance Productions, Festival at the Lake, Theater Artaud, the Lesbian & Gay Dance Festival, Temple Sinai’s Jewish Culture Series, CSU American Families in Transition Symposium, among others. Presented works in Portland, OR, Elmira, NY, Chicago, IL, Milwaukee, WI and Los Angeles, CA. 1996 –present.

Director, Choreographer, Performer – AXIS Dance Company, Oakland, CA.
Co-directed a company of disabled and non-disabled dancers in a collaborative choreographic process. Created and performed works for local, national and international touring venues including Central Park Summerstage in NYC, the Walker Art Center in Minneapolis, Dance Umbrella in Boston, the University Art Museum for Cal Performances in Berkeley, FINIST in Novosibirsk, Siberia and PBS’ “People in Motion” Series. 1989 – 1996.
Assistant Professor Ann Fajilan

Multi-Cultural Theatre
MFA, University of California, Davis

Ms. Fajilan has worked in the Bay Area as a Director, Production Manager, Stage Manager, and Instructor since 1982. Back in the day, she worked with the Magic Theater, Asian American Theatre, Oakland Ensemble Theatre, Berkeley Shakes, Julian Theater, Travelling Jewish Theater, Soon 3, Marin Civic Light Opera, Marin Theater Company, Summer Repertory Theater, Festival at the Lake, The Entertainment Group, lesser mortals, Talespinners and Theatre in Education.

She has taught for City College of San Francisco, Laney College, U.C. Davis, Stagebridge, Ensemble Theater, and the California State University, East Bay.

She is a recipient of the Kennedy Center’s Excellence in Education award and is on the board of Golden Phoenix, an independent film production company based in New York City.

Education
1982 Masters of Fine Arts, Directing
University of California, Davis

1979 Bachelors of Fine Arts, Theatre
University of California, San Diego

1976 Associate of Arts, Theatre
Monterey Peninsula College

Academic Employment
2006-Current
Theatre & Dance Department
California State University, East Bay, Hayward, CA
Assistant Professor

1988-2009
Theatre Arts Department, City College of San Francisco, CA
Adjunct Faculty, Theatre Director & Festival Producer

1990
Theatre Arts Department, Laney College, Oakland, CA
Department Chair-Sabbatical Replacement

1989
Theatre Department, University of California, Davis, Davis CA
Guest Lecturer
1988-1999
Theatre Department, Santa Rosa Junior College, Santa Rosa, CA
Guest Director & Lecturer

1985
Marin Community Light Opera
Guest Teacher

1985
Tam Valley High School, Mill Valley, CA
Ensemble Theater Company
Marin Theater Company
Guest Director

Professional Employment
1990-Current
Bindelstiff Studion & P.M.S.T.A, San Francisco, CA.
Artis Mundi, Berkeley, CA
Stagebridge, Oakland, CA
Filipino American National Historical Society, Oakland, CA
M.I.R.A. Theatre Guild, Vallejo, CA
Asian American Theatre, San Francisco, CA
City Summer Opera, San Francisco, CA
Teatro Ng Tanan, San Francisco, CA
Guest Director, Playwright & Theatre Consultant

1988-1989
Ellen Sebastian’s Sanctified Touring Company, TX & D.C.
Teatro Campesino, San Juan Bautista, CA
Actor’s Equity Association - Union Stage Manager

1983-1989
A Traveling Jewish Theater, San Francisco, CA
Asian American Theater, San Francisco, CA
Beach Blanket Babylon, San Francisco, CA
Berkeley Shakespeare, Berkeley, CA
Coyote Cycle at Baker Beach, CA
Entertainment Research Group, San Rafael, CA
Festival at the Lake, Oakland, CA
Harvest Fair, Berkeley, CA
Inner Harbor Works, Oakland, CA
Intersection for the Arts, San Francisco, CA
lesser mortals, San Francisco, CA
Oakland Ensemble Theatre, Oakland, CA
Oakland Showcase, Oakland, CA
Nina Wise Productions, San Rafael, CA
Soon 3, San Francisco, CA
The Joseph Chaikin Project, San Francisco, CA
Talespinners, San Francisco, CA
Teaching In Education

Production Manager & Actor
1983-1989
Chinese Culture Center, San Francisco, CA
Paper Angel’s Productions, San Francisco, CA
Julian Theatre, Potrero Hill, CA  
Davis Musical Theater, Davis, CA  
Garbeau’s Dinner Theater, Sacramento, CA  
Summer Repertory Theatre, Santa Rosa, CA  
Bay Area Playwright’s Festival, Marin, CA  
Hillbarn Theater, Foster City, CA  
Noe Valley Ministry, San Francisco, CA  
Exploratorium, San Francisco, CA  

**Guest Director**  
1983-1984  
Bay Area Playwright’s Festival 6 & 7, Marin, CA  
*Publicist & Guest Director*  

Theater on the Square  
*Actor’s Equity Association - Union Assistant Stage Manager*  

1982-1987  
Magic Theater, San Francisco, CA  
Production Manager, Assistant Production Manager,  
*Actor’s Equity Association Union - Stage Manager & Showcase Director*  

1982-1983  
Berkeley Shakespeare Festival  
Assistant Production Manager  

**Awards, Grants and Service**  

**AWARDS:**  
Kennedy Center’s Excellence in Theatre Education  
American College Theatre Festival Region 8  
Meritorious Directing  

**GRANTS:**  
Service Learning – Peer Mentoring  
for Ancestor Project – Interviewing Elders  

American College Festival Funding for students participating in the KCACTF Festival  

**BOARD OF DIRECTORS:**  
Golden Phoenix Productions, N.Y.C.  
-Higher Education Outreach  
- California Educational Theatre Association  
-Vice President of Higher Education  

**ADVISORY BOARD:**  
San Francisco Theatre Festival  
Teatro Ng Tanan  

**PRODUCER/WEAVER**  
A Celebration of Multicultural Folktales & Mythological Wonders  
Festival of American Playwrights of Color 1 - 7 Seasons.
Invited Speaker
INVITED SPEAKER & WORKSHOPS:
Solo Performance
Don’t call me Nigger, Whitey (co-presented with Ed Trujillo/D.V.C.)
Multicultural Dramatic Activities for Children
Filipino – Cultural Sensitivity & Appreciation
Stage Management for the Theatre

CONSULTATION:
Asian American Theatre Company
Bindelstiff Studios
Ensemble Theatre Company
   · The Joe Chaikin/Tennessee Williams Project
Oakland Ensemble Theatre
   · lesser mortals

Professional Organizations
Actor’s Equity Association
Who’s Who in America
California Educational Theatre Association
   · Vice President of Higher Education
Kennedy Center’s American College Theatre
Filipino American National Historical Society
Theater Bay Area
Theater Communications Group
Center for Filipino Studies

Representative Research/Director’s Production List
DIRECTED PUBLISHED SCRIPTS:
The Laramie Project by Moises Kaufman & TheTectonic Theater Co.
Spring Awakening by Franz Wedekind
Berlin to Broadway by Bertolt Brecht & Kurt Weill
The Giver by Lois Lowry
Charlotte’s Web by E. B. White
The Hobbit by J.R. R. Tolkien
Rhinoceros by Ionesco
Skin of Our Teeth by Thornton Wilder
Sweeney Todd by Sondheim, & Wheeler
Hair, the musical by Ragni, Rado & McDermott
Conference of the Birds by Peter Brooks
Barefoot in the Park by Neil Simon
Fools by Neil Simon
Freak by John Leguizamo
Come Back to the Five & Dime, Jimmy Dean, Jimmy Dean by Ed Graczyk
A Christmas Carol by Charles Dickens

DIRECTED WORLD PREMIERES:
Life on the Mississippi by Mark Twain
Death of a Playa by Pinays Maintaining Sisterhood Through Art (co-produced with Bindelstiff Studios)
Secrets Exposed (first voice & spoken word)
Seven Card Stud with Seven Manang Wild by F.A.N.H.S., East Bay Chap. (adapted from Filipino American anthology)
In Her Mother’s Image by Cecilia Gaerlan (adapted from a work of fiction)
Scroogie, A Modern Musical Carol (musical collaboration with Darryl V. Jones)
My Damned Self (female student generated content)
Almond Eyes (Over 60 yr old student’s musical)
Ring the Bells (folkstory collaboration with Eric Kupers)
Around the World with Aladdin & Mulan (mentored student writers)
Children of the Damned by Cecilia Gaerlan
Ishi by Ted Shank
Talk Story by Jeannie Barroga
Frida & Diego, A Love Story
Madness, Murder & Other Unmentionables by Pamela Winfrey
Thirst by Velina Hasu Houston
Hypnotista by Edgar Poma
Sex, Drugs & Apple Pie by Dorothy Anton
The Confused Life of Lauren Bacall & Post-Op Potato Queen by Edward Aquitania

Courses Taught
Acting (intro, intermediate & advanced)
Asian American Theatre
Children’s Theatre
Creating a Cultural Production
Creative Dramatics for Actors
Creativity & Social Change (freshman cluster)
Dance & Social Change (freshman cluster)
Discover Acting
Directing for the Theatre
Dramatic Activities for Children
Dramatic Literature
Elements of Production/Stage Management Focus
Festival of American Playwrights of Color 1-7
Improvisation
Introduction to Dramatic Literature – Telecourse
Issues in Theatre - Independent Study
Keeping it Real, Race Matters in Pop Culture (freshman cluster)
Leadership in Cultural Production
Modern Drama - Literature
Multicultural Theater
Musical Theater
One Act Production Lab
Playwrights of Color – Development & Production
Premiere Script Lab
Presenting a Cultural Production
Production- Acting & Directing & Tech
Solo Performance, Personal Experience
Solo Performance, Political & Social Issues
Solo Performance, Talk Story
Solo Performance, Research & Presentation
Spoken Word & Presentation Skills
Survey of Modern Drama
Text to Stage
Theater for Social Change
Theory of Theatre
Women & Ethnic Theatre
Women in Performance
Women’s Theatre
Lecturer Richard Olmsted
Scenic & Lighting Designer
M.F.A. Carnegie Mellon University
A Bay Area based scenic and lighting designer, Olmsted has designed for over 150 theatre and dance productions, for companies including California Shakespeare Festival, Marin Theatre Co, Berkeley Repertory Theatre, San Jose Rep, ODC/SF, Joe Goode Performance Group, Traveling Jewish Theatre, Thick Description and Shotgun Players. He has collaborated with many well known directors, writers and choreographers: Tom Ross, Barbara Oliver, Octavio Solis, Joy Carlin, Michael Butler, Albert Takazakas, Corey Fisher, Aaron Davidman, Michael Addison, Amy Mueller, John O’Keefe and Tazewell Thompson. In addition, Olmsted has designed over 25 productions (in 17 seasons) for Berkeley’s Aurora Theatre Company, and is a member of United Scenic Artists, local 829 (scenic and lighting design). Prior to his appointment at CSUEB, he taught scenic design at the University of California, Berkeley, at Mills College, and technical theatre production at Las Positas College and Holy Names University.

Education
M.F.A. Carnegie Mellon University
Scenic and Lighting Design, Technical Theatre
B.A. Reed College
Literature Theatre

Union: United Scenic Artists, Local 829

Design for Theatre & Dance (1992 to Present)

(sd) = set designer, (ld) = lighting designer, (l/s) = lighting & set designer

Aurora Theatre Company

A Delicate Balance (sd)
The Best Man (sd)
The Birthday Party (sd)
Permanent Collection (sd)
The Thousandth Night (sd)
The Price (sd)
Dublin Carol (sd)
Lobby Hero (sd)
Partition (l/s) (world premiere)
Saint Joan (l/s)
Knock Knock (sd)
Nora (l/s)
The Homecoming (sd)
The Comedy of Errors (l/s)
The Mystery of Irma Vep (l/s)
A Flea in Her Ear (l/s)
Mrs. Warren's Profession (l/s)
A Place with the Pigs (sd)
Widower's Houses (l/s)
Ghosts (l/s)
How He Lied to Her Lover (ld)
Holiday Memories (l/s)
The Gin Game (l/s)

Berkeley Repertory Theatre

Let My Enemy Live Long (ld)

Director
Tom Ross
Tom Ross
Tom Ross
Robin Stanton
Jessica Kublansky
Joy Carlin
Joy Carlin
Tom Ross
Barbara Oliver
Barbara Oliver
Michael Butler
Joy Carlin
Danny Scheie
Danny Scheie
Kimberly King
Barbara Oliver
Tom Ross
Barbara Oliver
Barbara Oliver
William Oliver
Richard Rossi
Wanda McCaddon
Amy Mueller
<table>
<thead>
<tr>
<th>Theatre Company</th>
<th>Play/Performance</th>
<th>Director/Actor</th>
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<tbody>
<tr>
<td>California Shakespeare Festival</td>
<td>Julius Caesar (sd)</td>
<td>Chris Barton</td>
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<tr>
<td></td>
<td>The Comedy of Errors (sd)</td>
<td>Michael Addison</td>
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<td></td>
<td>Two Gentlemen of Verona (ld)</td>
<td>Ed Hastings</td>
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<td></td>
<td>Merchant of Venice (ld)</td>
<td>Kenneth Kelleher</td>
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<td>The Tempest (ld)</td>
<td>Robert Kelley</td>
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<td></td>
<td>King Lear (ld)</td>
<td>Denis Arndt</td>
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<td>Center Repertory Company</td>
<td>Rocket Man (sd)</td>
<td>Lee Sankowich</td>
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<td>On Borrowed Time (sd)</td>
<td>Lee Sankowich</td>
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<tr>
<td>Joe Goode Performance Group</td>
<td>Mythic Montana (sd) (world premiere)</td>
<td>Joe Goode</td>
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<tr>
<td>Magic Theatre</td>
<td>Hillary &amp; Soon-Yi Shop for Ties (sd)</td>
<td>Joan Mankin</td>
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<tr>
<td>Marin Theatre Company</td>
<td>Bus Stop (l/s)</td>
<td>Lee Sankowich</td>
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<td>Me and My Girl (sd)</td>
<td>Lee Sankowich</td>
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<td>Mornings' at Seven (sd)</td>
<td>Lee Sankowich</td>
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<td>From the Mississippi Delta (sd)</td>
<td>Tazewell Thompson</td>
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<td>As Thousands Cheer (sd)</td>
<td>Albert Takazauckas</td>
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<td>The Lay of the Land (ld)</td>
<td>Lee Sankowich</td>
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<td>The Art of Dining (sd)</td>
<td>Hope Alexander-Willis</td>
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<tr>
<td>ODC/SF</td>
<td>Scout (sd) (world premiere)</td>
<td>KT Nelson</td>
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<tr>
<td>San Francisco Shakespeare Festival</td>
<td>King Henry IV, part two (ld)</td>
<td>Albert Takazauckas</td>
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<td>King Lear (ld)</td>
<td>Paul Barry</td>
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<td>San Jose Repertory Theatre</td>
<td>The Sisters Rosensweig (sd)</td>
<td>Joy Carlin</td>
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<td>Bus Stop (l/s)</td>
<td>Michael Butler</td>
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<td>Me and My Girl (sd)</td>
<td>Lee Sankowich</td>
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<tr>
<td>San Jose Stage Company</td>
<td>Mornings' at Seven (sd)</td>
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<td>The Art of Dining (sd)</td>
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<td></td>
<td>Ghosts (l/s)</td>
<td>Tony Kelly</td>
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<td>Uncle Vanya (ld)</td>
<td>Tony Kelly</td>
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<td>Speed-the-Plow (sd)</td>
<td>Tom Oleniacz</td>
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<td>Thick Description</td>
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<td>Dreamlandia (sd)</td>
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<td>Dominant-Looking Males (sd)</td>
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<td>Santos &amp; Santos (sd) (world premiere)</td>
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<td>Alice: Tales of a Curious Girl (l/s)</td>
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<td>Cleveland Raining (ld)</td>
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<td>Timon of Athens (l/s)</td>
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<td>TheatreWorks</td>
<td>Romeo and Juliet (ld)</td>
<td>Robert Kelly</td>
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<td>Traveling Jewish Theatre</td>
<td>Cherry Docs (l/s)</td>
<td>Naomi Newman</td>
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<td>Fall Down, Get Up (l/s) (world premiere)</td>
<td>Ben Yaolam</td>
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<td>Times Like These (l/s)</td>
<td>John O'Keefe</td>
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<td>The Chosen (l/s)</td>
<td>Aaron Davidman</td>
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<td></td>
<td>See Under: LOVE (l/s) (world premiere)</td>
<td>Naomi Newman</td>
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<tr>
<td></td>
<td>God's Donkey (l/s) (world premiere)</td>
<td>Corey Fisher</td>
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<tr>
<td>Wilde Irish Productions</td>
<td>The Importance of Being Oscar (l/s)</td>
<td>Gemma Whelan</td>
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<td>Eclipsed (sd)</td>
<td>Gemma Whelan</td>
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Lecturer Ulises Alcala

Costume Designer
MFA, University of Massachusetts at Amherst

Recent engagements: San Francisco Opera Center: The Elixir of Love, L’Amico Fritz, The Marriage of Figaro, Don Giovanni; Kennedy Center American Theatre Festival, DC: Tongues; Eureka Theatre: Marisol; CSU East Bay: The Wiz, Urinetown, the Musical, Creon, Into the Woods; Highland Summer Theatre: Much Ado About Nothing, Hair, Guys and Dolls; Bay Area Children’s Theatre: Pippi Longstockings and a national tour of Tomie dePaola’s Strega Nona and The Magic Schoolbus Live! The Climate Challenge.

Additional credits: Dreamworks: tailoring consultant for Megamind and CFX Initiative; Aces Wild, Edinburgh Fringe Festival: directed Scapin, the Cheat; Highland Summer Theatre: directed Yerma; CSU East Bay: set design for Charlotte’s Web; Costume design faculty at California State University, East Bay, Department of Theatre and Dance.

**Education**
MFA, Costume Design, University of Massachusetts at Amherst 1995  
BA, Theatre Arts, California State Polytechnic, Pomona 1992  

**Theatre Design: Costumes**
San Francisco Opera Center, Merola Program, San Francisco, CA
- The Elixir of Love 2010  
- L’Amico Fritz 2009  
- Don Giovanni 2008  
- Le Nozze di Figaro 2005  

Bay Area Children’s Theatre (Active Arts, Theatre for Young Audiences), Oakland, CA
- The Magic Schoolbus Live! The Climate Challenge 2011  
- Strega Nona 2009  
- Pippi Longstocking 2008  

Kennedy Center American Theatre Festival, Washington, DC
- Tongues 2009  

California State University, East Bay, Hayward, CA

Highlands Summer Theatre, Hayward, CA
- Guys and Dolls, Much Ado About Nothing, Hair 2004 - 2007  

Impact Theatre, Berkeley, CA
- Othello 2005  

Bugsby Films, San Francisco, CA
Eureka Theatre, San Francisco, CA  Marisol  1997
St. Mary’s College, Moraga, CA  Spunk  1996

SCENIC
California State University, East Bay, Hayward, CA  Charlotte’s Web  2007
Aces Wild, Edinburgh, Scotland,  Scapin, the Cheat  2006

Educational Experience
California State University, East Bay, Professor of Design  2003 –2011
Makeup Design
Costume and Makeup Concepts
Advanced Makeup and Mask-making
How To See A Play/ Theatre Today
Costume History
Fashion History – 20th Century
Scene Painting and Graphic Language
Design For The Stage
Costume Construction
Fashion Design
Corset Making

RELATED EXPERIENCE
Alpha Psi Omega, Faculty Advisor  2007 - 2009
Costume and Fashion Club, Faculty Advisor  2009
DreamWorks / PDI, CFX Initiative – Tailoring Workshops  2011
DreamWorks / PDI, Mastermind – Tailoring Consultant  2008 - 2009
Highland Summer Theatre, Yerma - Director  2011
Aces Wild, Edinburgh, Scotland, Scapin, the Cheat - Director  2006
The San Francisco Opera, San Francisco, CA - Draper  1995 - 2003
American Conservatory Theatre, San Francisco, CA - Draper  1999 - 2003
New World Theatre, Amherst, MA - Production Supervisor  1995

RELATED SKILLS
Fluent spoken and written Spanish; Theatrical Makeup; Scenic Painting; Mask Making; Millinery; Computer Skills; Microsoft Word and Excel
Lecturer Kimiko Guthrie

Kimiko Guthrie is the co-founder and co-artistic director of Dandelion Dancetheater. Her work has been presented throughout the greater Bay Area, as well as in Los Angeles, Yosemite, New York, Massachusetts, Minnesota, Hawaii, Scotland and India. She has been a resident choreographer for Asian American Dance Performances and a member of the Margaret Jenkins Dance Company, during which time she had the honor of assisting Ms. Jenkins in creating a piece on the Ginko dance Company in Tokyo. She has been the recipient of several awards, including grants from the Serpent Source Foundation for Women Artists, the Zellerbach Family Fund, Theater Bay Area, The East Bay Community Foundation and a residency from the Djerassi Resident Artists Program. She has performed with numerous Bay Area-based companies and has choreographed for several venues, including Cal State East Bay, Dancing in the Streets/NY and California Shakespeare Festival. Her writing has been published in an anthology of short stories, Intersecting Circles, by the Bamboo Ridge Press. Kimiko is has been a lecturer at Cal State East Bay since 2000, holds an MFA in Dance/Choreography from Mills College, and was a 2010 Artist-in-Residence at Shawl Anderson Modern Dance Center.

Credentials

- MFA in Dance/Choreography (Mills College, 2008)
- BA in Creative Writing/Literature (University of California at Santa Cruz, 1993)
- Certification in Massage Therapy (The McKinnon Institute, Oakland, 1994)

Choreography

- Dandelion Dancetheater (1991-present) Co-Founder/Co-Artistic Director
  Venues include: Ed Roberts Campus and other BART stations (Berkeley, SF, Walnut Creek, 2011); Shawl-Anderson Dance Center (Berkeley, 2010); Contemporary Jewish Museum (SF, 2010); Joyce/Soho Theater (New York, 2009); ODC Commons (SF, 2009): Yosemite Artist Exchange Lodge (Yosemite, 2009); Mills College Theater (Oakland, 2008); Julia Morgan Theater (Berkeley, 2007); ODC Theater (SF, 2007, 2006, 2005, 2002, 2000); The Electric Lodge (Los Angeles, 2005): SOMARTS (SF, 2004); Summerfest Dance (SF, 1996-2003); the East Bay Dance Festival (Berkeley, 2002); Open Arts Circle (Oakland, 2001); Other Visions Series (Sacramento, 2000); The Edinburgh Fringe Festival (Scotland, 2000); Dancing in the Streets/Wave Hill (New York, 1999); the National Organization for Men Against Sexism (NOMAS) (Minnesota, 1997; New York, 1998); Macy’s/Esprit (SF, 1999); the Big Island Dance Council (Hawaii, 1999); The Vijnana Kala Vedi Centre and Draavidia Gallery (Kerala, India, 1998); First Night (Santa Rosa, 1998); Dancers’ Group (SF, 1996); Theater Artaud (SF, 1994; 1998; 1999): and the Cowell Theater (SF, 1998).
- Margaret Jenkins Dance Company (2002) Ms. Guthrie accompanied Ms. Jenkins to Japan, where she assisted in the creation of a new work for “Ginko,” a Tokyo-based company for dancers over the age of 50. Ms. Guthrie was also a collaborator in the Margaret Jenkins Dance Company’s 30th anniversary season at the Herbst Pavilion, which received a special Isadora Duncan Dance (“Izzie”) award in 2003.
- California Shakespeare Festival (2003) Much Ado About Nothing
- Cal State East Bay University Theater (2000-present) Original Choreography, as well as Cabaret; A Chorus Line; Roar of the Greasepaint, Smell of the Crowd
- Asian American Dance Performances' Unbound Spirit Dance Co. (1994-1999) Ms. Guthrie was a Resident Choreographer for AADP during which time she choreographed many works and participated in numerous outreach and educational activities.

Performance

- Dandelion Dancetheater (1991-present)
- The Margaret Jenkins Dance Company (2000-2002)
Ms. Guthrie has also performed with many SF Bay Area companies including: Unbound Spirit Dance Co. (1993-1999); Nancy Karp + Dancers (1998-1999); Anne Bleuthenthal and Dancers (1998); The Joe Goode Performance Group (1996); as well as independent choreographers: Mercy Sidbury, Josie Mosely, Silvia Martins, Brechin Flournoy, Theresa Dickenson, Ellie Herman, and Miguel Gutierrez.

Teaching
- California State University East Bay (formerly Hayward) (2000-present) Taught Modern Dance, Improvisation, Integrating Dance and Theater, Ballet, Ballroom, Exploring Creativity, Dance for Children, World Dance, Theory of Theatre, Sex, Race and Body Politics, and has advised dance majors, designed new freshmen clusters and courses and choreographed department productions.
- ODC School (1999-2000)
- San Francisco Dance Center (1999-2000)
- Workshops/Master classes: Taught Modern Dance and Dance-Theater as a guest teacher for the Big Island Dance Council and Hilo Community College, (Hawaii, 1999); at the Draavidia Gallery in Fort Cochin, Kerala (India, 1998), for NOMAS (Minnesota, 1997; New York, 1998), the Northern California Association of Marriage and Family Counselors (Berkeley, 1996), China Town Youth Program (San Francisco, 1994), and the Museum of Children's Art in Oakland (1994).
- Dance for Children: Taught ballet, modern, creative movement and gymnastics to children through the City of Oakland and the Hayward Area Recreation Departments, Fitness in Transit, Asian American Dance Performances, and at numerous public and private elementary schools throughout the San Francisco Bay Area (1994-1998)

Residencies/Partnerships
- Shawl-Anderson Dance Center, Berkeley 2010
- Double Edge Theater, Ashfield, Massachusetts, 2009
- Theater Grottesco, Santa Fe, New Mexico, 2009
- Sierra Nevada Research Institute, Wawona Village, Yosemite, 2009
- CELLSpace, San Francisco, 2006-2010
- Djerassi Residency Woodside, CA, 2000
- The Big Island Dance Council, Hawaii, 1999
- Draavidia Gallery, Kerala, India, 1998
- Kimochi Senior Center, San Francisco, 1995

Other Training
Ms. Guthrie has studied Dance for the past thirty years (including Modern Dance, Release techniques, Ballet, Dance-Theater, Contact Improvisation) with numerous inspiring teachers, including Joe Goode, Ellie Klopp, Kathleen Hermesdorf, Martin Keogh, Ray Chung, Sara Mann, Arturo Fernandez, Josie Mosely, Frank Shawl, and many others. At UC Santa Cruz she studied with Silvia Martins, Mel Wong, and Tandy Beal (1991-1993); at Mills with Mary Overlie, Nina Martin, Ann Murphy and others (2006-2008); She studied Theater with Marcia Taylor and Dannie Scheie at UC Santa Cruz (1989-1991) and with Ruth Zaporah (2001); She has studied Writing with numerous professors including James Houston at UC Santa Cruz and Bridget Mullins at SF State University. She has also trained in Yoga and Voice.

Awards/Honors and Publications
Ms. Guthrie was Artist-in-Residence at Shawl-Anderson Dance Center in Berkeley, CA in 2010. Her company Dandelion Dancetheater has received numerous grants and awards, including grants from the East Bay Community Foundation, the San Francisco Arts Commission, Grants for the Arts, the Gerbode Foundation, The Wattis Foundation, The Japan Foundation, The Zellerbach Family Fund, the Theater Bay Area CASH program and the Serpent Source Foundation for Women Artists. She received a residency from the Djerassi Resident Artists Program (2000). Dandelion Dancetheater was given a Red Shoe Award Best for Local Dance Company in 1999. Kimiko’s writing has been published by the Bamboo Ridge Press in Hawaii and distributed internationally. She received the Susi Spfinktle award for her thesis at UC Santa Cruz in 1993.
Alumni Success

Outstanding Alumni


• James Monroe Iglehart ('98) Now an Equity actor including local credits at TheatreWorks and the Broadway productions of The 25th Annual Putnam County Spelling Bee and Memphis.

• Craig Marker ('02) Now an Equity actor including credits at Berkeley Rep, TheatreWorks, Aurora Theatre, Marin Theatre Company, among others.

• Steve Mannshardt ('85) Subsequently earned MFA, UCLA. Production Manager at TheatreWorks. Professional Non-profit Lighting credits across the USA.

• Nancy Engle ('76) Subsequently earned degree in Entertainment Law. Supervisor, Douglas Morrison Theatre (Hayward Area Recreation District).

• Dawn Monique Williams ('03) Subsequently earned an MA from SF State and completed an MFA in directing the University of Massachusetts, Amherst. Has produced and directed several shows, including two at the Edinburgh Festival Fringe.

• Ed Wright ('72) Subsequently earned MFA degree, UCLA. Supervised the CSUEB University Theatre for years, earning the Vivian Cuniff staff service award. Also, IATSE Local 107 treasurer in the late nineties.

• Mark Farrell ('94) An Equity actor with credits throughout California.

• Berwick Haynes ('94) An Equity actor with a long list of credits in New York, St. Louis, Chicago, and the West Coast.

Theatre

• Doug Cattaneo (76) Doug is President Emeritus of IATSE Local 107 and continues to do sound for the Raiders, A’s and Warriors.

• Ruth Cattaneo (73) does wardrobe out of IATSE Local 784 and heads several national productions including White Christmas.

• Karis Griffin (00) currently works for the City of Oakland supervising performing arts and facilities for the Recreation Department.

• Alan Dye (02) Cultural Arts Coordinator, Town of Danville. Manages Danville’s Village Theatre.

• Shawn Ferrera (96) was the Artistic Director of El Gato del Diablo Theatre in San Francisco from its founding until 2009.

• Nancy Engle (76) is the Supervisor of the Hayward Area Recreation District’s Douglas Morrison Theatre and is an entertainment attorney.

• Cassie Maggio ('05) - is a successful Bay Area actress who will be appearing as Stella in the Boxcar production of A Streetcar Named Desire in July. She has also performed with TheatreWorks, Impact Theatre, Berkeley Playhouse, and Active Arts, and was featured on the popular web series, Copy and Pastry.

• Michael Ryken ('03) is managing Artistic Director at California Conservatory Theatre, an Equity company in San Leandro.

• Selina Young ('88) is Master Electrician at San Jose Repertory Theatre.

• John Lewis ('75) Long time Costume Designer, manages the Costume Department for the Hayward Area Recreation District, Douglas Morrison Theatre.

• Marissa Keltie ('04) is a successful Bay Area actress who has appeared onstage at Shotgun Players, California Shakespeare Theater, SF Playhouse, Marin Theatre Company, and Crowded Fire. She is a resident actor at Impact Theatre in Berkeley, CA.
• Seth Thygesen (’09) is a resident actor at Impact Theatre in Berkeley, CA. Mr. Thygesen has appeared in a number of independent films, including the popular Copy and Pastry web series. Mr. Thygesen will be appearing in multiple roles in Boxcar’s Tennessee Williams Festival in July.

• Jess Amoroso (94), costume assistant to Zachery Brown (Broadway and International Designer) and currently assistant Costume Designer at ACT in SF.

• Felicia Lillianthal (’05) costume assistant, LA Opera (starting in July).

• Christine Plowright (97) one of A.C.T’s stage manager.

• Scott McKay, (?) Director of Production, Gallo Center for the Arts, Modesto.

• April Rodriguez (05) understudy Audio Engineer for Beach Blanket Babylon.

**Dance**

• Bong Dizon (’06), performed in Miss Saigon. Will be the choreographer for Woodminster's Summer Musical, Hairspray, and will perform in The Music Man. He continues to perform on both coasts.

• Deborah Trudell (??), Dandelion Dance theatre performer, (since 2001 toured New York city, Blue Lake, Los Angeles and Hawaii)

• Stacz Sadowski (95), Dandelion Dance theatre performer

• Corissa Johnson (since 2009) Dandelion Dance theatre performer.

• Edmer Lazaro (02), Dandelion Dance theatre guest artist and on LA tour. Dances professionally with Nina Haft & Company, including their recent tour of the Middle East; also has danced with other Bay Area choreographers: Carol Abohatab and Bindlestiff Studios.

• Josie Alvite (00), Dandelion Dance theatre guest artist and on LA tour. Professional dancer with Bay Area artists: Nina Haft & Company, Facing East Dance and Music, Angela Demmel Dance, and Amalgamate Dance (NYC).

• Frances Sedayao (04), Dandelion Dance theatre guest artist. Alvin Ailey Dance Company; Serpent Source Artist Fellow; artist in residence at Dance OMI (New York); professional dancer with several Bay Area dance companies (Nina Haft & Company, Pauuve Dance, Facing East Dance and Music, Purple Moon Dance Project, Ann Bluethenthal, Pearl Ubungen, Oscar Trujillo, etc.

• Dorcas Sims (’03): Dance Option professional dancer and dance faculty, Dimensions Dance Theater, Oakland, CA.

• Grace Alvarez: Dance Option (year?); graduate student at San Francisco State University in Asian American Studies and Dance; artistic director, MEnD Dance Company, SF, CA.

• Brittany Coleman (08): Latin American Studies major with a dance minor. Graduate student at San Jose State University in Performing Arts/Dance; study abroad fellowship with Encuentro in Argentina.

**Film**

• Conrad Cimarra (’91) Mr. Cimarra is also an award-winning screenwriter, film director, and film and television actor.

• Brian Beacock (’89) is a successful Hollywood actor who has appeared in many films and television shows and lent his voice to dozens of animated series and video games. His credits include the film Mulholland Drive and the television series Digimon, CSI:Las Vegas, Naruto, and Bleach, among many others.

• April Rodriguez (’05) was the SFX editor for the Academy Award-nominated feature documentary The Most Dangerous Man in America, as well as a dozen or so documentaries and feature films.

**Educators**

• Arleen Hood, (’76) Now High School Teacher at Moreau Catholic High School in Hayward and an international director (including a show at the Cairo Theatre Festival).

• Katherine Krzys, (76) subsequently earned MFA, ASU. Now Curator of the Child Drama Collection, Hayden Library, Arizona State University.
• Melissa Hillman (’90) currently teaches at the Berkeley Digital Film Institute and the Berkeley Rep School of Theatre.
• Priscilla Page (’97) Earned MFA and Advanced Certificate in Feminist Studies, UMASS, Amherst. Now Professor of Theatre at University or Massachusetts, Amherst. Program Curator for New WORLD Theatre.
• Melodie Jeffrey-Cassell: Dance Option (??); co-director, YC Movement Theater in Boston, MA; Walnut Hill School of the Arts faculty.
• Robert Knight (??), playwright and lecturer in Southern California.
• Adam Fresquez (??) Technical Coordinator at Ohlone College.
• Richard T. Young, ’73 - Earned MA and MFA, performed with Lamb’s Players, San Diego, and taught at nine colleges. Now a Professor at Blackburn College where he co-founded the Summer Repertory Theatre fourteen years ago. Published playwright.
• Sarah (O’Connell) de Bruyn, ’96 Subsequently earned her MFA at the Royal Scottish Academy of Music and Drama. Director, Producer, Community College Lecturer in Las Vegas, NV.

Kennedy Center American College Theatre Festival Invitational Record

<table>
<thead>
<tr>
<th>Year</th>
<th>Event</th>
<th>Director</th>
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<tbody>
<tr>
<td>1975</td>
<td>REGIONAL FESTIVAL HOST</td>
<td></td>
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<tr>
<td>1982</td>
<td>§ Oedipus Rex</td>
<td>Edgardo de la Cruz</td>
</tr>
<tr>
<td>1983</td>
<td>REGIONAL FESTIVAL HOST</td>
<td></td>
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<tr>
<td>1983</td>
<td>The Misanthrope</td>
<td>Don Muir</td>
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<tr>
<td>1985</td>
<td>San Joaquin Blues</td>
<td>Ric Prindle</td>
</tr>
<tr>
<td>1986</td>
<td>Still Life</td>
<td>Ric Prindle</td>
</tr>
<tr>
<td>1987</td>
<td>The Caucasian Chalk Circle</td>
<td>Edgardo de la Cruz</td>
</tr>
<tr>
<td>1988</td>
<td>The Bacchae</td>
<td>Edgardo de la Cruz</td>
</tr>
<tr>
<td>1989</td>
<td>The Great God Brown</td>
<td>Edgardo de la Cruz</td>
</tr>
<tr>
<td>1991</td>
<td>Endgame</td>
<td>Ric Prindle</td>
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<tr>
<td>1991</td>
<td>The Father</td>
<td>Edgardo de la Cruz</td>
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<tr>
<td>1994</td>
<td>REGIONAL FESTIVAL HOST</td>
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<tr>
<td>1999</td>
<td>Macbeth</td>
<td>Ric Prindle</td>
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<tr>
<td>2002</td>
<td>REGIONAL FESTIVAL HOST</td>
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<tr>
<td>2002</td>
<td>Ubu Roi</td>
<td>Edgardo de la Cruz</td>
</tr>
<tr>
<td>2006</td>
<td>* Angels in America, Part One</td>
<td>Marc Jacobs</td>
</tr>
<tr>
<td>2008</td>
<td>§ Tongues</td>
<td>Eric Kupers</td>
</tr>
<tr>
<td>2009</td>
<td>** The Iago Syndrome</td>
<td>Marc Jacobs</td>
</tr>
<tr>
<td>2010</td>
<td>Xitigone</td>
<td>Darryl Jones</td>
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</tbody>
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§ = Invited to perform at the Kennedy Center  
* = Declined invitation, unable to adapt set to assigned venue, received Meritorious Achievement Award  
** = Meritorious Achievement Award

International Production Record

<table>
<thead>
<tr>
<th>Year</th>
<th>Event</th>
<th>Location</th>
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</thead>
<tbody>
<tr>
<td>1991</td>
<td>* The Dream Play</td>
<td>Edinburgh Festival Fringe</td>
</tr>
<tr>
<td></td>
<td>Recent Disappearances</td>
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<tr>
<td>1994</td>
<td>Beauty and the Beast</td>
<td>Edinburgh Festival Fringe</td>
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<tr>
<td></td>
<td>Peribanez</td>
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<tr>
<td>1997</td>
<td>* The Honorable Urashima Taro</td>
<td>Edinburgh Festival Fringe</td>
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<tr>
<td></td>
<td>Sure Thing (with City College of San Francisco)</td>
<td></td>
</tr>
<tr>
<td>1998</td>
<td>§ The Bacchae</td>
<td>Cyprus</td>
</tr>
<tr>
<td></td>
<td>Open House</td>
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</tbody>
</table>
Appendix E – Course Offerings

**Theatre** *The course prefix for the following courses is THEA.*

1005 How to See a Play (4)
An introduction to contemporary drama on the stage. How the printed play is translated into visual and aural images. Attendance at selected theatre events is required. Recommended for non-majors.

1011 All the World’s a Stage: Gender in the Arts (4)
How diverse cultures throughout history have created theatre and art; how representative artists have mirrored the concerns of their times especially concerning gender; and, how theatre artists interpret their art. *Not open to students with credit for THEA 1010 or 1016.*

1013 Ancient World Theatre (4)
Dramatic texts of ancient theatre, especially ancient Greek and Roman periods. Special emphasis on performance space, costumes, and masks. Exercises to reveal how theatre artists analyze literature.

1016 All the World’s a Stage: Theatre for Social Change (4)
Ethnic, racial, and gender obstacles to creative expression in theatre; artists as outlaws, rebels and people outside the mainstream. Plays of artists working for social change in the U.S. Play attendance required. *Not open to students with credit for THEA 1010 or 1011.*

1020 Discover Acting (3)
Introduction to acting techniques to improve self-expression and observation skills. An introductory acting course designed for non-majors. Suitable as an elective for those who work with people of all ages in education, recreation, business and mass communication.

1021 Black Experience in Performance (4)
Study of slave journals, blues, plays, poetry, and various performance traditions created by African Americans and their effect on artistic development in the United States and abroad. Exercises in script and manuscript analysis, acting, and directing.

1022 Keeping It Real: How Race Matters in Pop Culture (4)
The role race plays in the creation of American Pop Culture. The influence of artists of color on popular culture. Project involving creation of a script based on personal experience with issues of color.

1200 Exploring Creativity (4)
(See DANC 1200 for course description.)

2016, 2017, 2018  Stage Movement A, B, C (1 each)
Fundamentals of negotiating performance spaces, developing audience-performer relationships, and enhancing stage picture; 2017 includes focus, metaphor, and psychology; 2018 includes gesture, styles, genres, and costume manipulation. May be taken in any order. *May be repeated once with consent of department, for a maximum of 2 units. Only 1 unit may be applied to the major. Two hrs. act.*

2026, 2028  Improvisation A, C (2 each)
Basic improvisation. Improves group awareness, self-confidence. Exhilaration of creating from nothing; 2028 introduces principles of story and long-form, and culminates in performances. Beginners enter sequence fall or winter only. *Prerequisite: THEA 2026 or equivalent experience required for THEA 2028. May repeat THEA 2026*
once, for a maximum of 4 units each. May repeat THEA 2028; only 2 units may be applied to the major. Four hrs. act.

2031, 2032, 2033  Stage Voice A, B, C (1 each)
Fundamentals of voice production; 2031 includes warmups, resonance, relaxation, projection, and breath control; 2032 introduces articulation, emphasis, and Standard American Speech in use in classic repertoire; 2033 focuses on use of dialect and accents found in dramatic literature. May be taken out of sequence with permission of instructor. Each may be repeated once, for a maximum of 2 units each. Only 2 units may be applied to Beginning Electives and/or an Option in the major. Two hrs. act.

2041, 2042, 2043  Musical Theatre Techniques A, B, C (3 each)
Song interpretation for musical theatre. Concentrates on dialogue to song transition, phrasing, emphasis, and focus. Includes basic moves of vaudeville, jazz, and ballroom dance. Introduction to musical theatre scores. Six hrs. act.

2045, 2046, 2047  Applied Singing for Musical Theatre A, B, C (1 each)
Vocal technique and development for musical theatre. Introduction to musical theatre scores. Not for credit in the major, but required for progress to Interpretation and Ensemble. May be repeated for credit for a maximum of 7 units. Only 3 units may be applied to the Music Theatre Option. CR/NC grading only.

2061-2066  Musical Theatre Show Choir A, B, C, D, E, F, (2 each)
Performance of songs from the American and British musical theatre repertoire; skills in various musical theatre styles, both solo and group, including song interpretation, dance, and acting skills. Class performs on and off campus. 4 hrs. act.

2072, 3072  Cultural Groups in Performance (4)
Production, rehearsal, and performance of a show that focuses on a specific cultural group. Attend first meeting or call department for cultural theme. Only 4 units credit from 2072 or 3072 is applicable to the Theatre Arts major. THEA 2072 and 3072 may be repeated for credit, for a combined maximum of 16 units. Eight hrs. act.

2073, 2074, 2075  Beginning Solo Plays from Personal Experience A, B, C (3 each)
Making your point using personal experiences. Writing and performance techniques that maximize impact for your audience. Two hrs. disc., 2 hrs. act.

2078, 3078  Solo Performance: Production (4)
Production, rehearsal, and performance of a touring performance or show that focuses on plays developed in the Solo Performance series. May be repeated once for credit, for a maximum of 8 units. Only 4 units credit from THEA 2078 or 3078 may be applied to meet a department Production and Performance requirement. Two hrs. disc., 4 hrs. act.

2188 Summer Theatre Workshop (2-6 units)
Specialized workshop in specific performance or technical skill. Typically one to five weeks in length. Usually related to a special culminating performance or to a regular summer show. May be repeated three times for credit, for a maximum of 24 units. Only 6 units may be applied to the major. Four - twelve hrs. act.

2211 Asian Thought in Theatre (4)
Asian thought as portrayed in Asian Performance and the role of Asian thought and performance techniques in U.S. and world theatre.

2212 From Stage to Screen: Dramas and the Films They Inspired (4)
Great works of dramatic literature from Classical Greece to modern times compared with films based on them. Exploration of intellectual, social, political, and personal issues raised in these works. Stage and film methods compared.

2214 The Plays of Arthur Miller (4)
The major plays of Arthur Miller and their social, political, and philosophical significance for American lives and culture. Students will perform key scenes. Field trips may be required.

2222 Sexual Imagery and Performance (4)
How works of Western and American theatre both illuminate and are defined by contemporary American intellectual and cultural issues, such as censorship, gender identity, body image, legal definitions of obscenity, social relationships, and privacy.

2223 Queering the Stage: Gay, Lesbian, Bisexual and Transgender Theatre in America (4)
How foundational works in GLBT Theatre both illuminate and are defined by contemporary American intellectual and cultural concerns, such as identity, navigating dual identity, confronting oppression, prejudice, violence, and negotiating a place in the traditional social framework.

2226 Women in Performance (4)
Roots of U.S. culture in roles of women artists, including traditional gender-based performance forms. The female body in theatre. Includes some women artists of Europe, Africa, and Pacific Rim who have influenced or been influenced by U.S. culture.

2310 Oral Interpretation of Literature (4)
The artistic process of studying literature through performance. The critical analysis of texts and guided practice in the effective use of voice and body to communicate poetry, prose, and dramatic texts.

2311 Children, War, and the Holocaust (4)
Poetry, prose and dramatic texts about the roles of children in war. Special emphasis on WWII and Holocaust. Influences of storytelling, oral presentation, and performance techniques on both development and critical analysis of literature.

2421-2430 Fundamental Backstage Technology (1 each)
Basic techniques of production for performance situations. Lights course includes stage and TV. Effects course includes pyro, fog, and releases. Open to non-majors. May be repeated once with consent of department, for a maximum of 2 units. Only 1 unit may be applied to the Theatre Arts major. Two hrs. act.

2421 Wood Scenery: Walls and Levels
2422 Costume Technique
2423 Lights: Hanging and Focus
2424 Sound: Recording
2425 Stage Effects
2428 Sound: PA
2429 Practical Drafting and Model Building
2430 Practical Make-up

2450 Vectorworks CADD for Lights and Scenery (1)
Extends basic drafting skills into the digital domain of CADD. Especially for light and scenery designers, but skills are applicable to other careers. Techniques sufficient to create plans for a set or to draw a light plot and stage cross section. May be repeated once for credit, for a maximum of 2 units. Only 1 unit may be applied to the Theatre Arts major. Two hrs. act.

3000 Theory of Theatre Performance (4)
A series of theatre activities to demonstrate the nature and execution of theatre performance. Combines improvisation, physicalization of subtext, creative dramatic techniques, and explorations of collaborative performance. Three hrs. lect., 2 hrs. act.

3030 Acting Skills for Business and Systems Management (4)
Creative methods for viewing situations from all sides, reaching conclusions, developing positions, and communicating views effectively. Roles managers play in collaboratively developing plans of action including those for sales and project development. Creative communication strategies. Three hrs. lect., 2 hrs. act.

3031 Advanced Acting: Essentials (3)
Elements of the art of acting, advanced vocabulary and craft, comparison of eastern and western approaches, historical overview. Prerequisite: THEA 2001 or 4 units of acting. May be repeated once with different instructor, for a maximum of 6 units. Six hrs. act.

3032 Advanced Acting: Problems (3)
Developing better systems for achieving personal artistic goals. Helps individuals with their specific problems, provides solutions. Prerequisite: THEA 2001 or 4 units of acting. May be repeated once with different instructor, for a maximum of 6 units. Six hrs. act.

3033 Advanced Acting: Auditions and Talent Analysis (3)
Audition techniques using monologues, scene work, and cold reading; developing headshots and resumes; selling oneself through analysis of one's talents. Prerequisite: THEA 2001 or 4 units of acting. May be repeated once with different instructor, for a maximum of 6 units. Six hrs. act.

3034 Acting in Period Theatre: Restoration and Moliere (2)
Techniques of commedia dell`arte and their application to language and physicality for 17th and 18th century comedy performance styles. Four hrs. act.

3035 Acting in Period Theatre: Performing Ibsen, Chekov, Shaw (2)
Performing late 19th and early 20th century drama with understanding of political and social context of plays and of the influence of Stanislavsky, Michael Chekov, and Myerhold on acting styles. Four hrs. act.

3036 Acting in Period Theatre: Performing Shakespeare (2)
Understanding meter, meaning, and motivation in Shakespeare. Exploration of imagery and psychological motivation in bringing Shakespeare's characters alive in both soliloquy and scenes. *Four hrs. act.*

3037 Acting in Period Theatre: Performing 20th Century US Drama (2)
Dealing with the specific problems of O'Neill, Miller, and Williams through exploration of acting techniques of their period, such as those of Adler, Meisner, Strasberg, and Hagen. *Four hrs. lab.*

3045, 3046, 3047 Fundamental Musical Theatre Techniques A, B, C (3 each)
Song interpretation for musical theatre. Concentrates on dialogue to song transition, phrasing, emphasis, and focus. Includes basic moves of vaudeville, jazz, and ballroom dance. Fundamental musical theatre literature. *Prerequisites: THEA 2045-46-47, or taken concurrently with permission of instructor. Only 3 units may be applied to major. May be repeated once for credit with a different instructor, for a maximum of 6 units. Nine hrs. act.*

3052 Acting for the Camera (4)
Acting in television drama; preparation for interviews and other television appearances. Prepares students for acting and production opportunities in CSUEB creative video courses. Recommended preparation: THEA 1020, COMM 3100, or ENGL 3077. *May be repeated once for credit, for a maximum of 8 units.*

3061 Period Acting (2)
Stylized acting technique applicable to works from selected periods and locales. Emphasis on Western, but includes content from at least one non-Western genre. Consult instructor about specific content. *Prerequisite: any lower-division acting course. May be repeated once for credit, for a maximum of 4 units. A maximum of 4 units are applicable to the major. Four hrs. act.*

3070 Leadership in Cultural Production (2)
Practical production planning for theatre and dance shows that focus on specific cultural groups. Staffing, resources, and scripting. Course does not meet a department Production and Performance requirement. *May be repeated two times for credit, for a maximum of 6 units. Four hrs. act.*

3071 Creating a Cultural Production (2)
Practical playwriting for shows that focus on specific cultural groups. Course does not meet a department Production and Performance requirement. *May be repeated two times for credit, for a maximum of 6 units. Four hrs. act.*

3073 Solo Performance: Research Methods (3)
Research methods for enhancing solo plays that are based on personal experiences. Using science, social science, and humanities scholarship to make a convincing case for the lessons in your play. Course does not meet a department Production and Performance requirement. *Two hrs. disc., 2 hrs. act.*

3074 Solo Performance: Talk Story Techniques (3)
Techniques for making a play from primary sources and interviews. Writing and performance techniques that maximize impact for your audience. Course does not meet a department Production and Performance requirement. *Two hrs. disc., 2 hrs. act.*

3075 Solo Performance: Writing about Political and Social Issues (3)
Techniques for making a play based on political and social issues. Writing and performance techniques that maximize impact for your audience. Course does not meet a department Production and Performance requirement. *Two hrs. disc., 2 hrs. act.*

3201 Classical Greek and Roman Drama (4)
The historic development of early classical drama from the Greek period through the Roman, including the study of representative plays, theatre architecture, and production. Individual research on selected topics.

3202 European Medieval and Renaissance Drama (4)
The historic development of European drama from the Medieval period through the Italian Renaissance, Elizabethan period, and 17th Century, including the study of representative plays, theatre architecture, and production. Individual research on selected topics.

3203 Modern European Drama (4)
The historic development of European drama from 1800 to the present, including study of representative plays, physical aspects of the theatre, and production practices. Individual research on selected topics.

3207 Modern American Theatre (4)
Study of representative American playwrights and their theatre from 1920 to the present. Individual research on selected topics.
Development of postmodern theatre with its emphasis on the mixing of different styles and periods, its interspersing of multiple meanings in a text performance, and its selfconsciousness about performance itself. Individual research on selected topics.

3209 Sex, Love, and Women on Stage and in Film (4)
Theatre and film as art forms shaping and reflecting culture and values, especially through images of sex, love, and women at different periods in history. Written critique of scripts and/or performances.

3216 History of Musical Theatre (4)
Musical theatre from 1866 to the present; 19th-century minstrel and variety shows; the theatre of social change in the 20's and 30's; and "concept" musicals after 1970. Requires theatre attendance.

3225 Theatre Today (4)
Methods for developing a critical viewpoint on theatrical production through observation and analysis of production elements. Includes historical perspectives. Attendance at a variety of theatre events is required. May be used as major elective by advisement only.

3226 The Woman Artist (4)
Roots of U.S. culture in roles of women artists, including traditional gender-based forms of art (weaving, ceramics, storytelling); the female body in theatre and plastic arts; women artists of Europe, Africa, Pacific Rim, Latin America, and U.S.

3230 Shakespeare on Film (4)
Selected plays of Shakespeare shown on film in class. Discussion of literature, interpretations, techniques and concepts of plays as adapted for film and historic setting. Attendance at one live performance may be required for comparative purposes.

3232 Modern Art and Theatre (5)
Survey of art and theatre from late 19th century to present, from Realism to Post-Modernist performance. Includes excursions to performances and art venues.

3253 Theatre Through the Ages (4)
Historical development of classical drama of a specific period, usually either Greek/Roman or Medieval/Renaissance/Shakespeare; the evolving performance space and production technique; representative literature and its influence on world theatre; research on selected topics.

3254 Scenery, Lights, and Sound Concepts (4)
Techniques and principles of sets, lighting, and sound for the performing arts. Emphasizes design basics, tools, construction methods, reading plans, hanging and focusing lights, sound PA and production, props, drafting floor plans, and practical projects. Two hrs. lect., 4 hrs. act.

3255 Costumes and Makeup Concepts (4)
Techniques and principles of costumes and makeup for the performing arts. Emphasizes design basics, clothing construction, research methods, rendering techniques, makeup theory, and practical projects. Two hrs. lect., 4 hrs. act.

3256 Directing: Text to Stage (3)

3257 Design for Stage (3)
Aesthetics and practice of scenography, lighting, and costume in the performing arts. Techniques of drawing, painting, model building, research, and light plots. Prerequisite: THEA 2001 or consent of instructor. Six hrs. act.

3310 Interpretation of Women's and Ethnic Literature (4)

3311 Filipino Theatre (4)
A beginning to intermediate practicum in theatre of the Philippines. Literature, acting, and theatrical aspects; includes a performance. May be repeated once for credit, for a maximum of 8 units. Two hrs. lect., 4 hrs. act.

3315 Multicultural Theatre Troupe (4)
Techniques for performing before multicultural audiences. Oriented for non-majors. Involves off-campus shows. Two hrs. discussion, 4 hrs. act.

3326 Ethnic Women Playwrights and Performers (4)
The contributions of ethnic women to contemporary American theatre; the playwright as agent for broader social change through revelation of hidden prejudice and privilege. Field trips required.

3422 History of Costume (4)
The historic development of Western costume from Egyptian to modern styles.

3423 Non-Western Costume (4)
The development of non-Western clothing and costume. The important influences of Chinese, Japanese, Indonesian, Indian, and African clothing on all cultures. Recommended for nonmajors.

3424 Scene Painting and Graphic Language (4)
Exploration of methods of scenic painting. Problems in rendering, models, and full scale painting using scenic color media, texture treatment, and light and shadow techniques. Two hrs. lect., 4 hrs. act.

3426 The Art of the Kimono (4)
Study of the Japanese kimono as costume in traditional Noh, Kabuki, and Bunraku drama, as well as its influence on Western fashion and theatre design. Includes history of the Kimono and construction techniques. Two hrs. lect., 4 hrs. act.

3427 Fashion History (4)
Overview of fashionable clothing throughout history with a focus on the 20th Century. Mainly western perspective, but includes world influences on fashion especially since the 19th Century.

3428 Fashion Design (4)
Design and technical practices in fashion from conception to the runway. Includes activities such as developing concepts, color sketching, selecting fabrics, garment construction, and dressing the model. Two hrs. lect., 4 hrs. act.

3487 Voice for Shakespearean and Period Theatre (2)
Vocal techniques required for speaking in Shakespearean and other period plays. Four hrs. act.

3610 Interpretation of Children's Literature and Story Telling (4)

3650 Dramatic Activities for Children (4)
Creative dramatics as a tool for building and developing the creative capacities of children. Includes theatre games, improvisation, puppetry, mask making, and other drama activities. Three hrs. lect., 2 hrs. act.

3660 Children's Theatre Performance (4)
Theory and techniques of producing theatre for children, including preparation and rehearsal for annual production. May be repeated two times for credit, for a maximum of 12 units. Majors may substitute 8 units of THEA 3660 for THEA 3181. Two hrs. lect., 4 hrs. act.

3898 Cooperative Education (1-4)
Supervised work experience in which student completes academic assignments integrated with off-campus paid or volunteer activities. Prerequisites: at least a 2.0 GPA; departmental approval of activity. May be repeated, for a maximum of 8 units. Only 4 units may be applied to the Theatre Arts major. Only 4 units may be applied to the Theatre minor.

3999 Issues in Theatre (4)
Readings, discussion, and research on contemporary and/or significant issues in theatre. May be repeated for credit when content varies, for a maximum of 8 units.

4041, 4042, 4043 Musical Theatre Ensemble A, B, C (3 each)
Character and scene study for musical theatre. Concentrates on duets, trios, and group numbers. Introduction to musical theatre literature. Six hrs. act.

4045, 4046, 4047 Advanced Musical Theatre Ensemble A, B, C (3 each)
Character and scene study for musical theatre. Some solos, but concentrates on duets, trios, and group numbers. Advanced musical theatre literature. Prerequisites: One year of applied singing (THEA 2045 3 times or equivalent). Only 3 units may be applied to the major. May be repeated once for credit, for a maximum of 6 units. Nine hrs. act.

4151 Senior Festival Preproduction (3)
Preparation for senior culmination of performing arts project. May substitute full-time internship in professional environment. Open to non-major performers and technicians with some experience. Prerequisite: Majors - THEA 2001; others - consent of instructor. May be repeated once for credit, for a maximum of 6 units. Applying repeat units to major requires Chair exception. Six hrs. act.

4152 Senior Festival Performance (3)
Performance of senior culmination of performing arts project. May substitute full-time internship in professional environment. Open to non-major performers and technicians with some experience. Prerequisite: Majors - THEA 2001; others - consent of instructor. May be repeated once for credit, for a maximum of 6 units. Applying repeat units to major requires Chair exception. Six hrs. act.
4155 Career Management Issues in Theatre Arts (4)
How artists, in their careers, relate to management, industry, government, and society in general. Career management and arts administration topics. Commercial and non-profit business structures and methods.

4375 Ethnic and Immigrant Theatre in the United States (4)
How ethnic groups have used theatre as a secular ritual, a means of self-expression, and as a search for identity. Most attention to the theatre of African, Asian, and Latin Americans; Yiddish and Italian immigrants also covered. Particular emphasis on local theatre companies, including visits to see their productions.

4418 Advanced Makeup and Maskmaking (2)
Advanced study of makeup for the theatre. Special makeup effects and mask making, including construction techniques. Use of masks as visual art. Mask techniques for teachers. May be repeated once for credit, for a maximum of 4 units. One hr. lect., 2 hrs. act.

4900 Independent Study (1-4)
May be repeated for credit with consent of instructor, for a maximum of 12 units.

Activity Courses. The course prefix for the following courses is THEA.
1490-4499 Theatre Production Activity Courses (2-8)
Participation in preproduction or performance. Consult department office for course appropriate to desired assignment. First-year students take courses numbered 1490-1499; second-year students, courses numbered 2490-2499; third-year students, courses numbered 3490-3499; and fourth-year students, courses numbered 4490-4499.

1490, 2490, 3490, 4490 Costume or Backstage Activity A, B, C, D (2 each)
May be repeated two times for credit, for a maximum of 6 units for this series. Four hrs. act.

1492, 2492, 3492, 4492 Stage Crew Activity A, B, C, D (2 each)
May be repeated two times for credit, for a maximum of 6 units for this series. Four hrs. act.

1493, 2493, 3493, 4493 Production Staff Activity A, B, C, D (3 each)
May be repeated two times for credit, for a maximum of 9 units for this series. Six hrs. act.

1494, 2494, 3494, 4494 Festival Activity A, B, C, D (2 each)
May be repeated two times for credit, for a maximum of 6 units for this series. Four hrs. act.

1495, 2495, 3495, 4495 Studio Production Activity A, B, C, D (4 each)
May be repeated two times for credit, for a maximum of 12 units for this series. Eight hrs. act.

1498, 2498, 3498, 4498 Summer Theatre Practicum A, B, C, D (8 each)
Sixteen hrs. act.

1499, 2499, 3499, 4499 Production Practicum A, B, C, D (4 each)
May be repeated two times for credit, for a maximum of 12 units for this series. Eight hrs. act.

3496, 4496 International Touring Activity C, D (8 each)
Sixteen hrs. act.

Dance. The course prefix for the following courses is DANC.
1121-1193 Beginning Technique Classes (1 each)
Beginning dance techniques. Audition during first meeting to take course out of sequence. Not open to students with two units of credit for former courses in the same technique in the DANC 1000 series. Two hrs. act.

1121-2-3 Beginning Latin Dance I, II, III
1131-2-3 Beginning Hip Hop Dance I, II, III
1135-6-7 Beginning Breakdance I, II, III
1141-2-3 Beginning Modern Dance I, II, III
1151-2-3 Beginning Tap Dance I, II, III
1161-2-3 Beginning Capoeira I, II, III
1171-2-3 Beginning Jazz Dance I, II, III
1181-2-3 Beginning Ballroom Dance I, II, III
1191-2-3 Beginning Ballet Dance I, II, III

1200 Exploring Creativity (4)
Theory of creative means used by artists throughout history to make art. Solo and collaborative stage performance exercises directed at releasing creative energies, expanding mental boundaries, and increasing the range of expressive means. Not open to students with credit for DANC 1201, 1202 or 1203. Cross-listed with THEA 1200.
1201 Dance for All Bodies and Abilities (4)
Study of personal identity, community and body image. The role of the arts in understanding gender, race, sexual orientation, disability, age, and culture. The creative expression of themes of social change through dance. Composition exercises that include theatre and music. Not open to students with credit for DANC 1200, 1202 or 1203.

1202 World Dance: Oral Traditions and the Stage (4)
An exploration of cultural dances from around the world and the oral traditions and storytelling from which they come. Individual projects on movement and literature of world cultures. Not open to students with credit for DANC 1200, 1201 or 1203.

1203 Exploring the Creative and Spiritual (4)
Theory of creative means used by artists throughout history to make art. Solo and collaborative stage performance exercises directed at releasing creative energies, expanding mental boundaries, and increasing the range of expressive means. Not open to students with credit for THEA 1200, 1201 or 1202.

2003 Intermediate Folk Dance (1)
May be repeated once, for a maximum of 2 units. Two hrs. act.

2020 Rhythm and Music for Dance (2)
Study and exploration of common rhythmic and musical forms used for dance accompaniment. Composition of and improvisation to simple rhythmic scores. One hr. lect., 2 hrs. act.

2023 Dance Fitness (2)
Conditioning the body through the use of weights, both free and Nautilus. Proper stretching techniques and dietary considerations. May be repeated two times for credit, for a maximum of 6 units. Four hrs. act.

2111-2193 Intermediate Technique Classes (1 each)
Intermediate dance techniques. Requires one year of beginning technique or instructor’s permission. Audition during first meeting to take course out of sequence. Not open to students with two units of credit for former courses in the same technique in the DANC 2000 series. Two hrs. act.

2111-2-3-4-5-6 Intermediate Latin Dance I, II, III, IV, V, VI
2131-2-3 Intermediate Hip Hop Dance I, II, III
2151-2-3 Intermediate Tap Dance I, II, III
2161-2-3 Intermediate Capoeira I, II, III
2171-2-3 Intermediate Jazz Dance I, II, III
2181-2-3 Intermediate Ballroom Dance I, II, III
2191-2-3 Intermediate Ballet Dance I, II, III

2120-2125 Musical Theatre Dance A, B, C, D, E, F (2 each)
Dance techniques, interpretation, and choreography applicable to musical theatre. Might concentrate on dance related to current production, but will expand to other fundamentals. May be taken in any order. Prerequisite: one quarter of Jazz Technique or consent of instructor. Four hrs. act.

2221-2223 World Folk Dance A, B, C (1 each)
Introduction to traditional folk dances from around the world as a means of experiencing dance as a community building art form and a celebration of diversity. Accessible dances taught in groups, partners and individual movement patterns, including improvisation techniques. 2 hrs. act.

2331-2333 Mixed Ability Dance A, B, C (2 each)
Methods for including all physical abilities and disabilities, body types, and experience levels in the creation of artistic dance performance. Trust exercises, improvisation, and technique. Informal presentations and eformance videos. 4 hrs. act.

2335-2337 Sex, Race, and Body Politics in Dance A, B, C (2 each)
Contemporary approaches to dance that address diversity in sexual identity, gender, race, body image, and culture. Special focus on cutting-edge Bay Area artists and trends. Techniques for combining dance, theatre, personal narratives, cultural forms, and current technology. 4 hrs. act.

3021 Cultural Dance Forms (3)
Provides research skills and movement activities to inspire cross-cultural appreciation through dance. Audio-visual used to analyze, compare and contrast elements such as rhythm, symbolism, religion, dress, form, and function. Students share personal experiences and customs. May be repeated once for credit, for a maximum of 6 units. Two hrs. lect., 2 hrs. act.

3022 Improvisation and Beyond (3)
Exploration of movement through improvisational techniques leading to dance making. Stepping stones to the development of choreography and performance. Fosters a supportive atmosphere while crafting dances through an individual approach. Six hrs. act.

3026 Jazz and Modern Dance (2)
Jazz and modern dance technique with repertory experience. Students will have experience in both styles and learn repertory. Performances at the end of quarter. Four hrs. act.

3101- 3106 Dance Ensemble Technique A, B, C, D, E, F (1 each)
Jazz and modern dance technique with repertory experience. Students will have experience in both styles and learn repertory. Performances at the end of quarter. Four hrs. act.

3135- 3173 Advanced Technique Classes (see units below)
Advanced dance techniques. Requires one year each of beginning and intermediate technique or instructor's permission. Audition during first meeting to take course out of sequence. Not open to students with two units of credit for the same technique in former DANC 3000 series.

3135-6-7 Advanced Breakdance I, II, III. 4 hrs. act. (2 each)
3151-2-3 Advanced Tap Dance I, II, III. 2 hrs. act. (1 each)
3171-2-3 Advanced Jazz Dance I, II, III. One hr. lect., 4 hrs. act. (3 each)

3215 Dance Touring I (3)
Beginning choreography, repertory and performance techniques. Produce original dances and perform in touring dance company, especially at local schools. Audition at first meeting for placement. One hr. lect., 4 hrs. act.

3216 Dance Touring II (3)
Intermediate choreography, repertory and performance techniques. Produce original dances and perform in touring dance company, especially at local schools. Audition at first meeting for placement. One hr. lect., 4 hrs. act.

3217 Dance Touring III (3)
Advanced choreography, repertory and performance techniques. Produce original dances and perform in touring dance company, especially at local schools. Audition at first meeting for placement. One hr. lect., 4 hrs. act.

3235 Dance for Children (4)
Theory and techniques for developing movement and expressive capabilities of the child through dance participation. Opportunities to work with children are provided. Prerequisite: beginning level dance course (e.g. DANC 1000 series) or consent of instructor. Three hrs. lect., 2 hrs. act.

3241 The Dance Experience (3)
Study of dance theory and its development as a creative form and process; exploration of various dance forms, techniques and methods. Two hrs. lect., 2 hrs. act.

3251 Movement Analysis (4)
How movement communicates and functions in society. Observation, analysis, coaching, and recording of movement; functional alignment (Feldenkrais, Ideokinesis); movement theory (Laban, Bartenieff); crosscultural models. Helpful for actors, dancers, athletes, coaches, animators, and teachers. Prerequisites: THEA 2001, two quarters of any technique, or consent of instructor. Three hrs. lect., 2 hrs. act.

3252 Dance Through the Ages (4)
The history and evolution of dance from preliterate cultures and ancient civilizations to medieval and Renaissance periods, including anthropological and religious sources. Not open to students with credit for DANC 4200.

3300 Sex, Race, and Body Politics in Dance (4)
Questions of identity, such as "Who am I?" and "Why can't I?", are explored through examples from the dance world. Focus on groups marginalized because of race, gender, sexual orientation, age, body size, disability, lifestyle. Arts for empowerment.

3330 The Digital Stage: Dance on Camera (4)
Students direct, perform, shoot, edit and distribute dance and theatre works in digital format. Includes history and aesthetics of dance for the camera; video production, editing, marketing and podcasting of live performance; portfolio development and design. Two hrs. lect., 4 hrs. act.

3426 Collaborative Dance and Theatre (3)
Collaborative theatre techniques to develop and produce a Spring Concert. Dance, music, and theatre utilized in the production with attention to the development of original score, choreography and text. May be repeated two times for credit, for a maximum of 9 units. One hr. lect., 4 hrs. act.

3451- 3456 Dance Ensemble A, B, C, D, E, F (3 each)
Dance stylizations and composition. Content varies with instructor; may include improvisation, dance theatre, production problems, etc. Course sequence may be taken in any order. Open to all by audition in any technique course. Concurrent enrollment in Dance Ensemble Technique recommended. 

6 hrs. act

3999 Issues in Dance (4)
Readings, discussion, and research on contemporary and/or significant issues in dance. May be repeated for credit when content varies, for a maximum of 8 units.

4201 Dance in Modern Society (4)
The development of dance from the post-Renaissance period to the present, i.e., modern dance, black dance, men in dance, social dance, musical theatre and avant garde. Social, political, psychological, and spiritual influences.

4220 Dance Performance, Composition and Production II (3)
Advanced work in compositional dance forms. Development of skills in group choreography and performing techniques. Emphasis on choreography as a creative art process. Prerequisite: Consent of instructor. May be repeated once for credit, for a maximum of 6 units. Six hrs. act.

4900 Independent Study (1-4)

Appendix continues on next page
### Appendix F – Faculty Analysis and Current Tenure-Track Proposals

Optional Information: This chart from our program review presents the case for considering four new tenure-track hires in Theatre and Dance. Two searches are proposed for and both can be directly converted from existing lecturer positions. One FERP is about to be completed. Dance lecturer units could cover another hire. Even retaining some units, faculty load would only increase .5 WTU from 2010.

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Descriptions of Proposed Tenure Track Searches through 2017

Resident Design and Production Management

Originally projected in our 2005 Program Review, we continue to recommend a search for a colleague to teach coursework in stage design and technology, to design and mentor student designers (in scenery, lighting and multimedia production for performance), to serve as the department’s production manager (overseeing scenery construction and managing student crews) and to oversee University Theatre operations for all other campus and community users. The design and technology program has grown in recent years as the major was revised to better prepare all theatre and dance students in stage design and production. Success has helped us attract new design students, however that progress is hampered by a lack of comprehensive course offerings, the challenges of recruiting outside the existing pool of students without regular faculty to do so, and the limitations that come with a lecturer teaching core requirements of the major. The new colleague would help us address these deficiencies. Our program offers an excellent combination of theory and practical experience in design and technology, not only for students whose focus is in design or production, but also the directors, actors and dance majors, who each gain direct design experience in class and studio work. The design courses also attract many students in the arts (Art, Music and Communications majors) as they incorporate visual art, supportive design for performances (lighting and sound), and the development of a coherent visual message. Many production courses also meet GE Area F requirements, so between major and non-majors, and they generate healthy SCU. The current lectureship is funded full-time, 12 months, to accommodate summer production or Theatre rental.

Education of theatre and dance artists requires not only a foundation of historical knowledge, analysis of literature, research methods, human understanding, and performance techniques, but regular applied production challenges to develop creative problem solving ability. As much as a BA program exposes students to the range of theatre practice from onstage to backstage, most practitioners find their place in one of roughly four areas, development (say playwrights, producers, dramaturgs), leadership (directors and choreographers), performers (actors and dancers), designers (sets, costumes, etc.), and technicians (realize the costumes from sketches or prepare/run the lights from paperwork). Our goals have a common theme, to foster a collaborative, creative environment in production. As a result, with relatively minimal resources compared to larger programs, we focus on preparing students for graduate study and general employment. However, we have developed a record of encouraging successful developers and leaders, so a surprising number directly enter into professional careers. Our production program has received local, statewide, and national recognition that helps the university maintain and grow its reputation as a community and regional resource. Our goal to participate in the rich multicultural life of the East Bay also coincides with those of CLASS and the campus. Practically speaking, the position is designed for efficiency in a tight budget period, because it combines faculty duties with responsibilities that are traditionally staff related.

Our ability to offer the campus and community the exciting production program for which we are known depends on extraordinary support in the design and technology areas. About a third of a typical quarter’s load will relate to classroom instruction, one third to productions, and the remainder to supervision of the Theatre as a revenue generating rental facility. In terms of enrollment, this colleague will teach or team-teach up to four core courses taken by all majors, plus electives and production courses. Our program offers an appealing combination of theory and practical experience. Students are taught to support both departmental productions and community events. We know that this approach appeals to students, because in recent years we have attracted transfers, someone from a professional internship, and high school graduates. Also, the theatre technology career market is growing. For example, three new East Bay theatres have opened recently or are opening. The multimedia workplace continues to expand and offer more openings for design and technology students. Our record of placing graduates in positions from teaching, to recreation, to professional theatre, to union management, attracts students interested in our mentoring approach that emphasizes production, creativity, and artistry. Graduates have been offered full assistantships from nationally known graduate programs.
The department has adapted to budgetary limitations in many ways. As we strain to maintain a worthy production program with a creative design component, this position will help (1) maintain and improve the appeal of our shows to both audiences and the core group of performers a department must attract; (2) provide someone with a responsibility to recruit and an ability to provide stability that potential students desire when they make a commitment to a university; and, (3) help us both to improve instruction of contemporary technology used in production design and to develop opportunities for cooperation in production technology with other arts and media departments.

**Costume Design and Technology**

In terms of the positions projected in our most recent Program Review and annual reports, as well as projections for the next five years, we recommend searching for a colleague capable of designing costumes and makeup, supervising costume construction, supervising student designers, and teaching popular coursework in history, design and construction of costumes and fashion. Our ability to offer the exciting production program for which we are known depends on extraordinary support in the design and technology areas. In the major there are four Core courses to be taught or team-taught, plus electives and production courses. Some of these courses meet GE Area C and/or Area F requirements, too, so between major and non-majors, and they generate healthy SCU. The costumer doesn’t just serve majors and audiences for our shows. We also attract a healthy number of non-majors. Popular new courses in Fashion History and Fashion Design have added to our ability to attract enrollment and improve the curriculum for majors and non-majors alike. The design courses also attract many students in the arts (Art, Music and Communications majors) as they incorporate visual art, design process, (especially for lighting and sound in production), and development of coherent visual messages. Our approach of mixing design and technology theory with practical production assignments appeals both to students planning for graduate school and to those entering the job market. Our graduates compete successfully in both. Past success has helped us attract a growing number of new design students, however progress is hampered by the challenges of recruiting without regular faculty to do so and the limitations that come with a lecturer teaching core requirements of the major. A new colleague would help us address these deficiencies.

Education of theatre and dance artists requires not only a foundation of historical knowledge, analysis of literature, research methods, human understanding, and performance techniques, but regular applied production challenges to develop creative problem solving ability. As much as a BA program exposes students to the range of theatre practice from onstage to backstage, most practitioners find their place in one of roughly four areas, development (say playwrights, producers, dramaturgs), leadership (directors and choreographers), performers (actors and dancers), designers (sets, costumes, etc.), and technicians (realize the costumes from sketches or prepare/run the lights from paperwork). Our goals have a common theme, to foster a collaborative, creative environment in production. As a result, with relatively minimal resources compared to larger programs, we focus on preparing students for graduate study and general employment. However, we have developed a record of encouraging successful developers and leaders, so a surprising number directly enter into professional careers. Our production program has received local, statewide, and national recognition that helps the university maintain and grow its reputation as a community and regional resource. Our goal to participate in the rich multicultural life of the East Bay also coincides with those of CLASS and the campus. Practically speaking, the position is designed for efficiency in a tight budget period, because it combines faculty duties with responsibilities that are traditionally staff related.

Our ability to offer the campus and community the exciting production program for which we are known depends on extraordinary support in the design and technology areas. About a third of a typical quarter’s load will relate to classroom instruction, one third to productions, and the remainder to theatre and shop management. In terms of enrollment, this colleague will teach or team-teach up to four core courses taken by all majors, plus electives and production courses. Our program offers an appealing combination of theory and practical experience. Students are taught to support both departmental productions and community events. We know that this approach appeals to students, because in recent years we have attracted transfers, someone from a professional internship, and high school graduates. Also,
the theatre technology career market is growing. For example, three new East Bay theatres have opened recently or are opening. The multimedia workplace continues to expand and offer more openings for design and technology students. Our record of placing graduates in positions from teaching, to recreation, to professional theatre, to union management, attracts students interested in our mentoring approach that emphasizes production, creativity, and artistry. Graduates have been offered full assistantships from nationally known graduate programs.

**Singing and Musical Direction**

As explained our last Program Review and in subsequent CAPR Annual Reports, our experience teaching and recruiting for Musical Theatre indicates the need for a music and vocal technique search in two years. This colleague will serve as a resident accompanist, vocal coach, director of music, and conductor, to unify the classroom and performance experience for students. In terms of quality, our musical productions sell very well, so the campus and immediate community recognize our value. As a new program with new faculty, we have learned more about the needs of our students. While we continue to work with and encourage talented students, they arrive with a broad range of skills. Unlike music and dance students, musical theatre students are versed in acting and often lack music and dance skills they need for the “triple threat” career they will face as performers. We’ve experimented successfully with the concept of a faculty musical director for just over one year using special funds. As a result we revised the Musical Theatre Option to include Applied Singing and separate Lower and Upper Division classes, all without increasing required units. However, with the current faculty allocation we often find it necessary to combine disparate students in one class and sometimes to limit singing lessons. The proposed position would provide classes for students of like skills, paying more attention to technique for entering students and more attention to depth for advanced students. Also, with the music director in the classroom and in production, we can improve the consistency of instruction between the two. In Music, students enter ensembles as early as possible, creating an ongoing connection with their program. We are moving in the direction of Music’s model. Each step has helped students improve and has aided our recruitment and retention. To enhance performance opportunities within existing resources, we envision advanced students touring off campus. This colleague will share tour supervision so we can fully implement this strategy.

**Dance Technique and Musical Theatre Choreography**

Our record of successful musicals and the explosive popularity of our exciting and busy dance faculty lead us to request a third faculty colleague in Dance. This position will cover the specialty we did not hire in the last round of searches, so it has been mentioned in past program reviews and will be found in our newest plan. This position looks ahead to a search in three years. This colleague would teach a combination of dance techniques, including jazz, ballet, musical theatre dance, and contemporary techniques like hip hop. They will cover choreography for musicals and touring showcases. One sign of success in our musical theatre program is the positive audience response. This record alone is helping to attract students. Dance is an essential skill of the triple threat musical theatre performer. We need this position to provide professional-level guidance for the musical performers. However, dance courses are popular, too. By defining this position in support of the musical program we are not trying to create another theatre professor. Dance is an integral part of the department that probably leads us in vision and pushes us to the creative edge. We will be looking for a colleague in this image, someone who will help create the choreography of tomorrow, not just the past. Dance will be a greater issue in future annual reports, because we will soon be ready to take the next step in the development of an Integrated Interdisciplinary Performance program to provide a creative experience for students with all bodies and abilities. We are cooperating in performances and grant projects that will affect this future direction.
Theatre Literature and History of Performance (with option to direct and/or teach online and/or teach writing for performance – playwriting and screenplay writing)

Two faculty are eligible to retire, one covers our required courses in the literature and history of theatre and teaches online. We want to take advantage of the fact that professors in the field of literature and history are often capable of directing or teaching writing for performance. Many now teach online. Adding any of these skills to our program would also support cooperative initiatives in a School of Arts and Media, especially writing for performance. The possibility of a FERP leads us to propose this entry to the five-year plan for a search in four years.

Appendix G – Proposed School of Art and Media

Proposal - approved by depts June, 2011; by Academic Senate March, 2012

The CSUEB Departments of Communication, Art, Theatre/Dance, Music, and the Multimedia Program share many common core values and guiding principles, including:
• commitment to the integrity of each discipline;
• a firm dedication to high quality offerings;
• a commitment to a rich mix of applied instruction, small-group activities, and scholarly study;
• an opportunity to serve as external representatives of the University.

Our programs also share many academic elements, including:
• unique faculty roles and scholarly activities;
• individualized and small-group teaching environments;
• performance and production
• scholarship in history, literature, theory, and research;
• a need for technological currency and costly equipment;
• public visibility and University representation through exhibitions, performances, and publications, and
• student recruitment expectations.

Situational Context
The challenges of the current time are apparent: declining budgets, shrinking faculty, and increasing demands on arts and communication programs, both locally and nationally. Maintaining excellence in academic quality, scholarship, and creative and/or scholarly endeavors is increasingly difficult. Doing “more with less” has a finite scope; many will say that the limits have been reached. There is a real danger that, acting individually, each of the programs in communication, art, theatre/dance, music, and multimedia will continuously become smaller and less robust versions of themselves. Acting collaboratively presents the greatest opportunity for positive outcomes. An organized structure, which brings the faculty, staff, and chairs together for planning, decision-making, and leadership, has the potential to create a shared identity, a louder voice of advocacy, a common strategic plan, and a collaborative program of publicity and outreach that will be an enormous asset in recruitment, publicity, and fundraising initiatives.

While maintaining discipline and department identities, and adhering to all faculty governance structures and contractual requirements, a School structure will facilitate collaboration on the following objectives:
• identify the most critical priorities;
• protect staff and resources by pursuing shared solutions;
• focus available energies and resources into targeted directions;
• seek innovative ways to explore cost-savings and to create new models for the future;
• create a greater sense of faculty ‘community’ among related disciplines;
• conduct regular meetings of leaders from the arts and communication units;
• share initiatives in community outreach, fundraising, student service-learning, and joint student activities;
• make a public statement that says “the arts and media” are important;
• encourage a more fertile atmosphere for curricular development, interdisciplinary courses and programs, and team teaching;
• share marketing materials and recruitment events, thus more effectively utilizing budget and personnel allocations.

It may be that the greatest immediate opportunities will be in the areas of visibility, fundraising, and arts advocacy. The creation of the School creates an immediate excitement and statement of importance. A unified voice will be a stronger voice.

Organizational Structure
Departmental identity. In discussions with faculty and staff, it is apparent that maintaining departmental identities is critically important, as is the preservation of the current curriculum, and its 'home' within the department. This proposal attests to the commitment to that departmental identities will be maintained. Each department will:
• maintain its departmental status, with a department office and a chairperson;
• retain its own curriculum and curricular governance rights;
• retain its individual promotion and tenure rights, as well as other aspects of faculty governance, as currently established by university policy; and
• continue to direct its individual staff and resources.

The role of the director.
A proposed Director of the School, reporting to the Dean of CLASS, will:
• serve as a highly-visible central representation of the arts and media – an advocate to the dean, the community, and the upper administration;
• plan an active role in outreach, engagement, friend-raising, and fund-raising, collaborating with chairs and faculty to meet challenges and seize opportunities;
• fulfill a set of administrative duties that reduces the paperwork strain on Chairs, and creates a more efficient administrative structure for contracts, course schedules, enrollment management and other administrative duties.

Challenges
We acknowledge that there will be challenges. The physical spread of the units in 7 buildings is less than ideal to build a sense of community. The leaders and faculty of these departments have always respected and depended on the professional expertise of their staff and plan to work with the staff to create an effective organizational structure within the terms dictated by budgets of the coming years. Limited budget absolutely mandates that the new structure be cost-neutral, created by reassigning administrative effort from one location to another – not by creating more administration, or by reducing funding for instruction. We must, and will, respect and abide by all policies and regulations of employee contracts and CSUEB governance policies.
Most importantly, the School must be ‘born’ in a spirit of shared goodwill – a spirit that protects and builds upon the mutual respect of the faculty and the commitment of the staff involved. This restructuring is being proposed not to remedy a problem but to create an opportunity – and the process of creating it must strive to foster an environment ready for success and collaboration.

Proposal to Create a School of Arts and Media: Frequently-Asked Questions
(compiled by the Chairs of the departments of Music, Theatre, Art, and Communication, and the Multimedia Graduate Program, in consultation with Interim Dean Rountree, 11/1/2011)

<table>
<thead>
<tr>
<th>Question</th>
<th>Answer</th>
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<tr>
<td>Why is the School being proposed?</td>
<td>The programs involved share similar pedagogies, opportunities, and challenges that are dramatically different from the rest of the College. Working collectively, in a unified organizational structure will provide the optimum potential to seize opportunities and meet challenges collectively rather than individually. One of the greatest challenges for these programs is securing funds for equipment, activities, productions, and student products. Increasing external funding from gifts and grants is essential; creating a School provides a much more cohesive and exciting incubator for cultivation of grants, special initiatives, and fundraising activities.</td>
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<td>Why form a school? Why not just work together?</td>
<td>An organization structure will provide a bond that will keep the departments working together through changing environments and chair transitions. A loose agreement among colleagues to work together is much less likely to provide stability and a unified vision over time.</td>
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<td>What are some advantages of forming a School?</td>
<td>Advantage 1: Efficiencies. Many of the unique opportunities of the units can be performed more efficiently in a unified manner, such as student recruitment, publicity for events, fundraising, facilities management.</td>
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<td>Advantage 2: Planning and Vision. Working together, the programs can develop a shared vision, goals, and implementation steps, can prioritize use of their resources and equipment, and channel energies into important initiatives.</td>
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<td>Advantage 3: External Support and Image. Formation of the School will provide excitement and the opportunity to celebrate the accomplishments of the units, connect with new patrons and donors, and be seen as a stronger ‘player’ in the arts and media.</td>
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<td>Is this a grab for additional funding from the College or the University?</td>
<td>No. There will be no new funding. Existing funding necessitates creating the School in a cost-neutral manner, a goal to which the dean and chairs have made a commitment. Release time for the Director and staff time for the School office will be covered by re-allocation from existing resources within the departments involved.</td>
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<td>How will cost-neutrality possibly be achieved?</td>
<td>The Chairs recommend the Director be a faculty on course release, rather than an MPP. The School office will likely have limited staff support, perhaps a single person who might be reassigned from other duties.</td>
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<td>Will the RPT process be changed?</td>
<td>No. Creation of the SAM cannot change current RPT processes, which are governed by RPT policy.</td>
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<td>How will the Director be selected?</td>
<td>The Chairs recommend that the Director be selected in a manner similar to a Chair.</td>
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<td>How will course data reported to the System (such as SFR) be affected?</td>
<td>Course data reporting to the system is expected to be unchanged.</td>
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<td>Did the department faculty support this initiative?</td>
<td>The vote by faculty and staff in the four departments was overwhelmingly positive (June, 2011). The proposal and votes can be found in the Proposal to Create a School of Arts and Media document online at: <a href="http://www20.csueastbay.edu/class/arts-media.html">http://www20.csueastbay.edu/class/arts-media.html</a></td>
</tr>
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<td>Will this change how budgets are allocated within the College?</td>
<td>No. Resources and faculty lines will continue to be allocated by the dean – the departments in SAM will go through the same process to receive resource allocations as all other departments.</td>
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<tr>
<td>Are the departments being merged?</td>
<td>No.</td>
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<td>Is the curriculum being merged?</td>
<td>No.</td>
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<td>Will the department faculty still have control over their curriculum?</td>
<td>Yes. Creation of the School does not alter the current governance processes and policies; Curriculum will continue to be the purview of the Departments and their faculty.</td>
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<td>How will faculty lines be assigned?</td>
<td>The Dean will continue to serve as the primary point of authority within the College for the allocation of faculty and staff positions.</td>
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<td>What will be the role of the Director?</td>
<td>The Director is not expected to serve as a Dean, a ‘mini-dean’, or a “mega-chair”. The Director will have no formal role in RTP or curricular approvals. The Dean of the College will maintain authority over allocation of positions and resources, although the Director will serve in a coordination of those resources, especially resources that are shared by the departments in the School. Primarily, the role is one of leading, coordinating, supporting, and advocating. The activities of the Director are expected to include the following: Serving as a liaison and spokesperson for the Arts and Media – on campus and beyond; Leading meetings of faculty and the Department Chairs; Facilitating a shared vision and strategic steps that fit the unique missions of the units; Mentoring faculty and chairs</td>
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REQUEST FOR CHANGE OF STATUS OF AN ACADEMIC UNIT (revised 11/22/11)

Current Unit Name: Doesn’t Yet Exist

Type of Change requested: XX Formation; Dissolution; Name Change; Merger

New Unit Name: School of Arts and Media (SAM) that will include the Departments of Art, Communication, Music, Theatre and Dance, and the Multimedia Program.

Proposed effective date of the change (catalog date): 2013.

Criteria or reason for this action:
The CSUEB Departments of Communication, Art, Theatre/Dance, Music, and the Multimedia Graduate Program share many common core values and guiding principles, including:

- Commitment to the integrity of each discipline;
- A firm dedication to high quality offerings;
- A commitment to a rich mix of applied instruction, small-group activities, and scholarly study;
- An opportunity to serve as external representatives of the University.

Our programs also share many academic elements, including:

- Faculty coordination of performances, productions and exhibits in addition to regular teaching and scholarly activities;
- Individualized and small-group teaching environments;
- Performances, exhibits, and productions as well as scholarship in history, literature, theory, and research;
- A need for technological currency and costly equipment;
- Public visibility and University representation through exhibitions, performances, and publications,
- Student recruitment expectations.

Situational Context. The challenges of the current time are apparent: declining budgets, shrinking faculty, and increasing demands on arts and communication programs, both locally and nationally. Maintaining excellence in academic quality, scholarship, and creative and/or scholarly endeavors is increasingly difficult. Doing “more with less” has a finite scope; many will say that the limits have been reached. There is a real danger that, acting individually, each of the programs in communication, art, theatre/dance, music, and multimedia will continuously become smaller and less robust versions of themselves.

Acting collaboratively presents the greatest opportunity for positive outcomes. An organized structure, which brings the faculty, staff, and chairs together for planning, decision-making, and leadership, has the potential to create a shared identity, a louder voice of advocacy, a common strategic plan, and a collaborative program of publicity and outreach that will be an enormous asset in recruitment, publicity, and fundraising initiatives.

While maintaining disciplinary and departmental identities, and adhering to all faculty governance structures and contractual requirements, a School structure, within the College of Letters, Arts, and Social Sciences, will facilitate collaboration on the following objectives:

- Identify the most critical priorities;
- Protect staff and resources by pursuing shared solutions;
- Focus available energies and resources into targeted directions;
- Seek innovative ways to explore cost-savings and to create new models for the future;
- Create a greater sense of faculty ‘community’ among related disciplines;
- Conduct regular meetings of leaders from the arts and communication units;
- Share initiatives in community outreach, fundraising, student service-learning, and joint student activities;
- Make a public statement that says ‘the arts and media’ are important;
- Encourage a more fertile atmosphere for curricular development, interdisciplinary courses and programs, and team teaching;
- Share marketing materials and recruitment events, thus more effectively utilizing budget and personnel allocations.

It is important to note that the new School is not a merging of the departments; the departments will maintain their traditional role in governance and curriculum; the department chair and the dean will continue to play the same roles in governance and RTP, as set in current governance documents. The Dean will continue to be the primary point of authority for the allocation of positions and other resources. The role of the School, and the Director, then becomes one of leading, coordinating, supporting and advocating; serving as a spokesperson for the Arts and Media; mentoring faculty and chairs; facilitating a shared vision; and creating partnerships for opportunities and outside funding.

A Proposal to Create a School of Arts & Media (June 1, 2011) was developed by the Department Chairs of Music, Theatre/Dance, Communication, and Art, and the Director of the Multimedia Program, in collaboration with the faculty and staff of the units involved, and the Interim Dean of the College of Letters, Arts, and Social Sciences. The document builds on more than two years of discussion, consideration at faculty meetings as well as open meetings, and review by a Proposal Review Team composed of faculty and staff from each unit. A poll conducted in each department by the department chair indicated support from the faculty and staff (39 Yes; 4 No).

**Mission of the academic unit:**
How does the proposed name/unit more clearly fit the mission of the academic unit?
The mission for each of the four departments and one program will not change.

**Does the change reflect a change in the unit's mission? Explain.**
The mission of the individual degree programs will be unchanged. The establishment of a School of Arts and Media will seek to enhance the departments’ individual integrity and mission so as to further endow majors in each program with the ability to value artistic and communication practices from around the world. Steeped in the study of hundreds of years of experience, students will also be able to ride the rapid innovations in technology and media into inspired thought and creativity. Collectively, faculty, staff, and majors will devote themselves to the creative and scholarly processes that benefit humanity and engage the community in cultivating artistic and communicative expressions through visual, performing arts, music, and the myriad forms of media.

**B. Curricular implications:**
Does the new name/unit reflect past changes in curriculum? **NO** Explain.
The proposed change is a structural one, not contingent on curriculum changes. However, it should be noted that the Multimedia Graduate Program is a multi-disciplinary curriculum shared by these departments. The creation of this program certainly reflects one of the many areas in which the programs already work together successfully.

**Does it reflect plans for future curriculum changes? Explain (attach if needed)**
The School for Arts and Media degree programs share the integration of technology, regular public performances and productions, and continued scholarship. Curricular changes within each of the degree programs will remain within the purview of the department. Future collaborative efforts will reflect the consensus among the faculty in the best ways to respond to the changes in the culture and society in
relationship to the arts, media, technology and scholarship. Any shared curriculum proposals will be coordinated among the departments in the School.

**Do any planned changes impinge on other academic units?**  
**NO.**  
**Explain**

**Which other units have been consulted?**
- **2009-2011.** The Chairs of Art, Communication, Music, Theatre/Dance and Multimedia have been in regular conversation since June 2009 regarding this topic. They have regularly updated and talked with faculty about a School of Arts and Media. The CLASS Council of Chairs began receiving updates in September 2009.
- **Spring, 2011**  
  Two open meetings for all faculty and staff in Communication, Art, Multimedia, Music, Theater and Dance. The faculty and staff in Art, Communication, Music, Theatre and Dance and Multimedia Graduate Program formally endorsed the proposal Spring 2011.
- **Fall, 2011.**
  - Review by Faculty and Staff in Art, Communication, Multimedia, Music and Theatre and Dance.
  - Review by the Council of Chairs in the College of Letters, Arts, Social Sciences.

**What are the plans for avoiding unnecessary duplication?**
The unit does not duplicate any other unit on campus.

**C. Effect on the University:**

**How will the new name/unit assist students in finding the program they need?**
The School of Arts and Media will direct students to all of the relevant degree programs at once. This is not only efficient for the students, it conveys the message that the School of Arts and Media is visible and inclusive of all the arts and media.

**How does the new name/unit make clear the differences between the academic unit and others in the University?**
This new unit and name will reflect the increased integration of the arts and the media and convey the message that the disciplines collaborate in creative and scholarly endeavors.

**What are the resource/cost implications of the change?**
Limited budget absolutely mandates that the new structure be cost-neutral, created by reassigning administrative effort within the departments – not by reducing funding for instruction. The Chairs recommend the Director be a faculty member on course release, rather than an MPP. The School office will likely have limited staff support, perhaps a single person who might be reassigned from other duties. Past goodwill among the units involved bodes well for establishing and maintaining a culture of interdependence, shared goodwill, and collaboration.

Most importantly, all involved are committed to creating an atmosphere in which the School may be ‘born’ in a spirit of shared goodwill – a spirit that protects and builds upon the mutual respect of the faculty and the commitment of the staff involved. This restructuring is being proposed not to remedy a problem but to create an opportunity.

**D. Comparisons:**

**What names are used for comparable academic units in other Universities in the CSU System and nationwide?**
Comparable academic units may be either organized as Schools or Colleges. Either is useful as an example of the grouping of disciplines. Several CSU campuses and a host of public and private universities in the country use a variation of “College of Fine Arts,” or “College of the Arts” for a college name. Other name variations may use or include terms such as “Media,” “Performance”, “Design”, “Visual Arts”, and “Creative Arts”,
usually depending on a specific focus of the unit. Music, Art, Theatre, Design, and increasingly, Communication and Media Studies departments typically make up the disciplines in these units.

Nationally, numerous examples of “Schools” which are multidisciplinary also exist, with titles such as “School of Music and Theatre”, “School of Music and Dramatic Arts”, etc.

Sample Listing of Universities Using the Different Nomenclatures (CSU Campuses in Bold)

College of Arts & Media and other similar names

- **CSU Northridge** (College of Arts, Media & Communication); Arizona State University; Pennsylvania State University; University of North Texas; Florida State University; & many other institutions

College of Fine Arts

- **San Diego State** (College of Professional Studies & Fine Arts); University of Texas at Austin; University of Arizona; University of New Mexico; University of Nevada, Las Vegas; University of Utah; Carnegie Mellon University; University of Oklahoma; University of South Dakota; Boston University; University of Kentucky; Arkansas State University; UC Santa Barbara; & many other institutions

College of the Arts

- **CSU Stanislaus; CSU Long Beach; CSU Fullerton**; Kennesaw State University; Ohio State University; Univ of South Florida; UC Santa Cruz (Division of the Arts); and other institutions.

Other college names that house Art, Performing Arts, Media, and Communication Departments include: College of Performing Arts, College of Art & Design, College of Arts & Architecture, College of Visual Arts, College of Fine & Applied Arts, College of Media, College of Media and Communication Studies, College of Media Arts (& Design).

Approval of the Department Chair/Director (s)

- Art Department Chair: Phillip Hofstetter  date 12/5/2011
- Communication Department Chair: Gale Young  date 12/5/2011
- Multimedia Graduate Program Director: Rafael Hernandez  date 12/5/2011
- Music Department Chair: Rafael Hernandez  date 12/5/2011
- Theatre/Dance Department Chair: Thomas Hird  date 12/5/2011
- Approval of the College Council: Kathleen Rountree  date 12/8/2011
- Approval of the Dean: Kathleen Rountree  date 12/8/2011
- Approval of the Provost/VPAA: Kathleen Rountree  date 12/8/2011