



ANNUAL PROGRAM REPORT

College	CLASS
Department	Theatre and Dance
Program	BA Theatre Arts
Reporting for Academic Year	2017-2018
Last 5-Year Review	2012, CAPR response 10/2013
Next 5-Year Review	2018-19
Department Chair	Darryl V. Jones
Date Submitted	10/15/18

I. **SELF-STUDY** (*suggested length of 1-3 pages*)

A. **Five-Year Review Planning Goals**

The goals can be summarized as follows:

LEGEND: ~~Done or abandoned.~~
 Still in progress.
 Continuing effort

1. ~~Reconsider low-enrolled options.~~
2. *Revise the Technology and Design Option.*
3. ~~Develop a cooperative degree within the School of Arts and Media.~~
4. *Continue participation in GE and service courses.*
5. *Develop online teaching and large enrollment courses.*
6. ~~Review summer theatre programs.~~
7. Create recruiting committee and program.
8. Improve assessment and advising programs.
9. *Create a modular schedule that avoids conflicts in teaching major courses.*
10. *Increase student performance opportunities.*
11. ~~Review opportunities for increasing international student enrollment.~~
12. *Formalize career advising and reporting.*
13. ~~Determine minimum need and priorities for lecturers.~~
14. *Address production workload issues.*
15. *Contribute to developing campus diversity.*
16. ~~Secure a regular system scenery technician, a regular costume technician, and a separate box office manager.~~
17. ~~Secure travel funding for professional and mandatory travel.~~
18. *Develop support of alumni and community groups, including a fundraising plan.*
19. *Continue developing theatre facilities and equipment.*

Progress Toward Five-Year Review Planning Goals

1. ~~Low-enrolled concentrations:~~
 - In the semester conversion we eliminated low enrolled options and consider this goal complete.
2. *Revise Technology and Design Concentration:*
 - In the semester conversion we revised the Technology and Design option. However, we continue to make small revisions to the curriculum in the 2018-2019 academic year.
3. ~~Develop cooperative degree with SAM:~~
4. *Continue participation with GE and Service courses:*
 - We continued to participate in four Learning Communities
 - Offered special GE sections for international students
 - Offered courses for the GANAS, TAPASS, PACE and APIA programs
 - Offered service courses for Liberal Studies, Kinesiology, and at the Concord campus.
5. *Online Teaching:*
 - Rhoda Kaufman continued to teach 3 online courses.
 - Darryl V. Jones continued to teach 1 online course.
 - Marc Jacobs and Laura Ellis received QM training and faculty grants to convert two on ground courses to online and hybrid. Professor Jacob's course received QM certification. They will both be in the Fall 2018 schedule.
6. ~~Review Summer Theatre Programs:~~
 - Due to the lack of summer teaching allocation, we have abandoned the summer theatre program. This had been a curricular program.
7. Create recruiting committee and program:
 - We continued to invite high schools and community Colleges to attend our productions free of charge.
 - Professor Jones worked with Chabot College and brought one of their lecturers and students to our campus for a joint production of *Holy Ghosts*.
 - Faculty continue to travel to other campuses to be KCACTF respondents.
 - The recruitment committee was unsuccessful in creating and implementing a plan. Semester conversion put a hold on this and the faculty feels that funded recruitment efforts from the university for the Theatre and Dance Department would be most beneficial.
8. Improve assessment and advising programs:
 - A committee was assigned the task of formulating an assessment model based on standard rubrics for our PLOs and how they apply to each concentration. The committee is still working on this and taking into consideration any new curriculum changes.
 - All TT Faculty have supervised assessment for at least one year. We are still in the process of determining how we will decide who is responsible annually for the assessment report moving forward. We are looking at a 3-5-year commitment for one TT faculty to supervise the annual assessment.
9. *Create a modular schedule that avoids conflicts in teaching major courses:*
 - In the 2016-2017 Annual Review we marked this as complete for the quarters.
 - More work is being done to identify specific time blocks for Acting/Musical Theatre, Dance and Design/Tech technique courses, Theatre and Dance History courses and production workshops to make the scheduling of classes and the use of space more efficient in the semester system.
10. *Increase student performance opportunities:*

- As part to the semester conversion planning, we revised our performance calendar to accommodate 3 main stage productions, 1 dance workshop, PCN and 2 workshop productions annually. The workshop productions will come out of courses as a culminating activity.
11. ~~Review opportunities for increasing international student enrollment.~~
 12. *Formalize career advising and reporting*
 - Much of our career advising was done in the THEA 4155 Career Issues a culminating Core course for all Theatre and Dance majors in which they learned about career options, internships, self-marketing, resume and cover letter preparation etc... The content of this course will now be incorporated into THEA 493 and Dance 493 capstone courses.
 13. ~~Determine minimum need and priorities for lecturers.~~
 14. *Address production workload issues*
 - We made production workload adjustments in the conversion from quarters to semesters. The work is ongoing as we continue to refine and adjust the curriculum to adjust to semesters.
 15. *Contribute to developing campus diversity:*
 - We continued to address diversity and inclusion in production selection, courses, participation in campus programs and sponsoring guest presenters in classroom workshops and larger university presentations.
 - Professor Ann Fajilan's devised theatre piece *CSU Ferguson* based on various forms of discrimination (racial, gender, disability and LGBTQ related) reached across disciplines and involved 18 non-theatre students in the cast. Professor Fajilan received the Citizen Artist Award for insisting that theatrical production is central to the urgent community, national, and international conversations of the campus's higher education campuses nationwide. The Kennedy Center American College Theatre Festival honored CSU Ferguson with the Distinguished Production of a Devised or Company-Generated Work Award, Distinguished Performance and production Ensemble, The Company-Special Achievement in Diversity, Equity and Inclusion Award and the Region 7 Finalist Award. Professor Fajilan and faculty choreographer Laura Ellis also received Distinguished Awards for Choreography & Directing.
 - Professor Eric Kupers created a program called the Creativity Lab that is part of the Inclusive Interdisciplinary Ensemble. They worked to plan and implement the fourth annual performance showcase of works by CSUEB students with Autism Spectrum Disorder.
 16. ~~Secure a regular scenery technician, a regular costume technician, and a separate box office manager.~~
 17. ~~Secure travel for professional and mandatory travel.~~
 18. *Develop support of alumni and community groups, including a fundraising plan.*
 - Our alumni engagement efforts continue. We distribute a digital newsletter 4 times per year and maintain alumni-oriented features on our Webpage and through our social media accounts.
 - As part of the 2017 Back to The Bay event, we invited alumni back to campus to celebrate Tom Hird's years of service as faculty and chair of the Theatre and Dance Department. This was also a fund-raising event.
 - While we host alumni events and invite them to productions, we do not have a written plan.

19. *Continue developing theatre facilities and equipment:*

- We received funding to make the following improvements in the theatre and PE 140.
 - a. New video monitors for the theatre lobby, green room and control booth
 - b. New prop storage shelving
 - c. A handicap accessible door for PE 140
 - d. A new dye vat for the costume shop
 - e. Light and sound board repair

B. Program Changes and Needs

Report on changes and emerging needs not already discussed above. Include any changes related to SBI440, significant events which have occurred or are imminent, program demand projections, notable changes in resources, retirements/new hires, curricular changes, honors received, etc., and their implications for attaining program goals. Organize your discussion using the following subheadings.

Overview: The quarter to semester conversion work continued to consume a large portion of faculty service time to the department. More focus was put on advising, catalog input, DAR information, roadmaps, scheduling, and identifying courses and workload classifications. In putting all of the pieces together we discovered items in the semester curriculum that still need to be refined. We continue to address these items.

Curriculum: Moving forward into semesters we will be offering 3 concentrations. 1) Acting/Musical Theatre, 2) Stage Technology and Design, 3) Dance and Inclusive Performance. Within the Acting/Musical Theatre Concentration there are two tracks – Acting and Musical Theatre. Within the Dance and Inclusive Performance Concentration there are two tracks – Dance and Inclusive Performance. As we reviewed our programs we identified the following items for modification.

- Adding two additional Dance courses to the Core to balance the offerings between Theatre and Dance.
- Changing the course classification on certain production courses (shows) to allow for students to repeat the courses at least 4 times and not change the cumulative units for the major.
- Changing the course classification for the Theatre and Dance Capstone courses and adding a 1-unit co-requisite production course to the Capstones.
- Possible restructuring of Tech and Design shop hours and related courses.
- Adding additional elective course options to the Acting/Musical Theatre and Inclusive Performance Concentrations.
- The creation of a Dance Education certificate program.
- Increase online offerings to help boost SCU generation.
- Continue implementing further assessment rubrics for PLOs year by year.

Students: Our students continue to excel in competitions and in finding job opportunities and internships. This success is largely due to the learning opportunities the students have to participate in performing, designing, stage managing or crewing fully staged and produced Theatre and Dance productions and smaller workshops. Our participation in The Kennedy Center American College Theatre Festival and in the American College Dance Festival or other theatre and dance related festivals, introduces students to their peers/competitors from across the country and raises their awareness and understanding of artistic excellence. The unreliable A2E2 funding threatens this success. In addition, our faculty provide students the opportunity to work with them in the professional arena. The 2017-2018 list includes:

- Jossue Gallardo (Berkeley Rep. Internship)
- April Ballesteros (Cal Shakes Internship)
- Sandra Young-Cellilo (ACT Internship)
- Eleanor Grace Ortega (ACT Internship)
- Gabriel Upshur (Gateway Playhouse, Belfort, NY)
- Darryl V. Jones invited Sarah Katsuleres to do props for *The Royale* at the Aurora Theatre
- Ulises Alcala invited Sandy Young-Cellilo to assist him in designing costumes for *Quixote Nuevo* at Cal Shakes.

Student Goals:

- Improve the advising process to ensure that students are on track with the semester conversion and complete required courses on time.
- Make the effort to better partner with community colleges to enhance enrollment.
- Document a recruitment plan.
- The department website has been updated for the semester curriculum

Faculty:

- Conducted a successful Tenure Track search for the Assistant Professor of Stage Design/Theatre Management position.
- We presently have 4 TT Theatre Faculty, 2 TT Dance Faculty, and 2 TT Theatre FERPing Faculty. We anticipate that over the next 2-3 years 3 more TT Faculty will FERP.
- While we are not putting forward a request for additional faculty this year, we will have a future need to replace retiring theatre faculty and to add a dance technique position. Several years ago, the TT Costume Design faculty member retired and this position has remained unfilled as a TT position. Instead, the workload has been given to a full-time lecturer. Making this a TT position will not raise the cost of the position significantly if at all.
- Strategize ways to increase the perceived value and understanding to the faculty of the assessment process.
- Strategize on ways to prepare faculty to assume the position of Chair.
- Under new department leadership, continue to practice collegiality and seek input from lecturers and staff on matters of curriculum, leadership and resources.

Staff:

- Successfully sought approval to conduct a Production Administrative Support Assistant III position for Theatre and Dance Box Office and Public Relations. The search will begin in the fall of 2018.
- Upgraded the incumbent Theatre Technician position from Performing Arts Technician Level I to Level III. The position remains a 10-month, 80% (four days a week) appointment.
- The Theatre Technician raised concerns about the structure of the course that requires students to put in shop hours. A study is being done to address the concerns.

Resources: The A2E2 process to secure essential funding to maintain curricular necessities continues to be a problem. Planning for programs and courses on an annual lottery system is an unsustainable model. Year after year we face cuts and then have to make a series of adjustments to essential aspects of our programs.

Facilities: There are many improvements that need to be made in the Theatre Building.

While we oversee the maintenance of the building, some of these improvements need funding sources far beyond the Theatre and Dance S&S annual allocation.

- Replace house lighting and backstage work lights with energy efficient LED fixtures: The current fixtures are failing. Several in the auditorium and backstage do not work.
- Stage Cable: Much of the stage cable dates back to the 1970s and has reached the end of its service life and must be replaced.
- Control Booth Remodel: A modest remodeling to address the holes in the walls and racks that were left after the sound console was moved from the booth to the back of the auditorium.
- Control Booth Accessibility: The control booth remains off limits to many students with accessibility issues. A lift of some type needs to be installed to address this matter.
- High Priority Maintenance
 - a. Orchestra Pit Lift Servicing
 - b. Counterweight Rigging System

Assessment: We continued rethinking and planning for an assessment plan that will assess one PLO annually using the capstone courses and participation in the Kennedy Center American College Theatre Festival, the American College Dance Association Festival and other educational learning and performance/design/stage management opportunities in order to evaluate the effectiveness of our overall curriculum in preparing student to meet the PLOs. This new plan will be completed and approved in the fall of 2018.

The current assessment in this document examines PLO D "reflect on performance techniques and Concepts of other performers and apply high standards of reflection to their own production work."

II. SUMMARY OF ASSESSMENT

A. PROGRAM LEARNING OUTCOMES (PLO)

Students who graduate with a B.A. in Theatre Arts will be able to:

- A. communicate in writing, orally, non-verbally, and visually in their area of emphasis; (ILO 2,6)
- B. conduct background research, evaluate scripts, and analyze performance for use in scholarly and performance applications; (ILO 1)
- C. employ historical, contemporary, and cultural performance techniques and production technology appropriate to their area of emphasis; (ILO 1,4,6)
- D. reflect on performance techniques and concepts of other performers and apply high standards of reflection to their own production work; (ILO 2,3,4,5)
- E. solve problems of production by creating roles, dancing, designing, managing, building, directing, or choreographing performances that address issues of life in striking and remarkable ways. (ILO 1,4)

B. PROGRAM LEARNING OUTCOME(S) ASSESSED

PLO D. This year marks the end of the quarter system and use of the outcomes (above) from 2012. Two artifacts that fit into this PLO are being assessed: the extensive research, conceptualization and self-reflection that students applied to their final performance pieces in THEA 4152 – Senior Festival Production (advertised as “Performance Fusion”), and papers submitted by the students who attended the 2018 Region 7 Kennedy Center American College Theatre Festival. The KCACTF papers reflect on the various invitational events, workshops and performances the students attended while at the week-long Festival and are a good gauge of what they’ve learned and can accomplish. The Festival cohort included majors, minors and non-majors, because our own department’s devised theatre piece, *CSU Ferguson* was invited as one of three full productions from over 50 entered in the eight state Northwest Region. It should be noted that the show won a

Distinguished Production of a Devised or Company-Generated Work Award, Distinguished Performance and Production Ensemble, The Company-Special Achievement in Diversity, Equity and Inclusion Award and the Region 7 Finalist Award (the invitation).

C. SUMMARY OF ASSESSMENT PROCESS

Instrument(s): For the THEA 4152 class, reflective papers served as artifacts that were assessed using the draft Standard Performance Rubric by Professor Jacobs. For the KCACTF class, reflective papers served as artifacts that were assessed by Professor Hird using a participant rubric.

Sampling Procedure: All students in each of the courses was included in the sample.

Sample Characteristics: Due to the invitational show we performed, the KCACTF cohort included majors (upper division and lower), minors, and non-majors. While attendance and participation in the Festival is open to Freshmen thru Seniors who have received a nomination from an adjudicator of an entered show and, in the case of actors, their scene partner. The students in THEA 4152 are mostly Seniors about to graduate. Indeed, in THEA 4152 students are producing a capstone project, displaying all they have learned in the Theatre and Dance Department at CSUEB.

Data Collection: *(include when, who, and how collected)*

Data was collected from student attendees at the KCACTF at the end of the quarter in which they attended by instructors of record. For the THEA 4152 class, Professor Jacobs collected the reflective assignments during the quarter that the final performance occurred (Spring 2018), as well as papers from the previous quarter (Winter 2018) in the class THEA 4151 – Senior Project Preparation.

Data Analysis: While our assessment processes are based on level of mastery that could be quantified, the sample sizes would not have statistical significance. Levels are also assigned subjectively by one person, so our analysis is more qualitative. Assignments in 4152 vary by production task and option. KCACTF papers cover participation in a range of festival activities. The results below were drawn by Jacobs and Hird from correlations in comments that revealed progress in reflecting on performance technique, as well as from instructor assessment of student work in the context of the activities involved.

There were 21 students in THEA 4152. For their culminating final projects, the students broke down into these areas:

- 6 – Choreographed original dance pieces
- 4 – Created original solo theatre pieces that they wrote and performed
- 1 – Directed a complete production of Shakespeare's *Much Ado About Nothing* for the Studio Theatre using all student designers
- 2 - Created in depth character analyses for roles they were playing in *Much Ado About Nothing*
- 1 – Created choreography and designed music and songs for *Much Ado About Nothing*
- 2 – Designed and built costumes for *Much Ado About Nothing* and Fusion
- 1 – Designed sets for *Much Ado About Nothing*
- 1 – Designed lights for *Much Ado About Nothing*
- 3 – Did research projects on the History of Theatrical Make-Up (2) and the Development of Comedy Improv groups in America (1)

For KCACTF, 18 majors, three minors, and six non-majors submitted papers. Of the majors, 10 were Seniors, one a Junior, and the rest lower division. The non-major papers were not included in the analysis.

D. SUMMARY OF ASSESSMENT RESULTS

Main Findings:

It is clear that our students are using the information they have gained in watching and studying the work of others to inform and raise the bar on their own performance techniques and concepts. Generally, seniors appear to be prepared to reflect in writing with some depth and appreciation for professional values. Their reflection reveals ability to synthesize a range of coursework in production and to apply techniques in producing a performance, though they might have gained this ability, or at least recognized it, through the 4151 and 4142 projects. They value their opportunity and ability to perform for an audience at CSUEB. Some students place a high value on the devised performance and less value on the larger (historical?) body of dramatic literature.

Recommendations for Program Improvement:

1. Students need to see more live performances off campus to fully understand and appreciate the high level of technique displayed by professional performers. This is the same observation made in previous reports. In a previous assessment of another outcome, Professor Haft (also a co-instructor in THEA 4151 and 4152) stated that “We are concerned about funding issues. We probably can make assignments that require students to attend and pay for shows.” However, given the high cost of education that our students are currently bearing, the practicality of that is debatable.
2. Professor Haft also recommended that “Students need to work with more guest artist directors/choreographers...” in order to get a more rounded experience of the high levels of expertise that will be expected from them if they are to make careers out of performing in Theatre or Dance. The new semester program does not have a specific career exploration course, so guest artists should be invited to classes in all three concentrations and not just to the capstone courses.
3. There was considerable positive response to our devised production being invited to Region 7. While devised theatre isn’t necessarily new, some students have come to see it as providing their generation an immediate voice superior to traditional scripts and their development by new playwrights. The faculty should address this understanding and either respond to it as a way to address student interest or as a disconnect between practice and teaching.

Next Step(s) for Closing the Loop:

1. As we end the quarter system and move into semesters we are abandoning THEA-4152 – Senior Festival Production and replacing it with THEA 493 – Theatre Projects Capstone, and DANCE 493- Dance Project Capstone. While these classes will not offer the individual performance opportunities (where each Senior chooses, produces, and directs or acts in their own piece, which have more often than not been original devised pieces), it is our plan that focusing on one or two main pieces (in Theatre) will offer greater opportunities for more depth in reflection.
2. As Professor Haft wrote previously, “We won’t be able to fund field trips for all courses and students won’t be able to afford shows in every class. We therefore need to discuss, identify and prioritize courses for such assignments.” One way we have gained ground with this issue already is by inviting Guest Directors and Choreographers and ‘bringing the mountain to Mohammad.’ This year we brought

in Chabot College Faculty and Director Linda Amayo-Hassan to guest direct the Studio Theatre (“Naked Stage”) production of the play *Holy Ghosts*. This not only offered the students new acting techniques that allowed them to achieve a high degree of realism in their acting, but to also reflect on the technique used by their peers from Chabot who were also in that cast. The Dance Concentration will also bring in guest artists when possible, however funding is still a major issue for this. Written reflective assignments should be implemented for these opportunities if and when festival and touring funding dries up.

Other Reflections:

Despite talks with the Dean and Provost we are facing enormous cuts in both budgets not only for bringing in guest artists, but for our own productions as well. Production is the chief way our students learn by doing and these cuts will have a serious impact on that. Last year Professor Haft wrote “The point here is that resolving assessment issues often depends on the resources available to a program.” That still holds true, and – as a faculty – we are struggling to do more with less.

E. ASSESSMENT PLANS FOR NEXT YEAR

We have already refined and revised our PLO’s for semesters. This year we refined a Draft Standard Performance rubric that we hope will cover our Core and Concentrations. The plan, as stated in last year’s Assessment of performance and production competency, is to use this new rubric in our new Capstone classes in Theater and Dance to track all four PLO’s. *(From last year’s Assessment:) “In even years faculty will assess at least 20% of student portfolios (a journal and evidence-based record of producing and performing a work) and in odd years at least 20% of actual performances. The performance rubric also will be used to assess a selection of native and transfer students in the third year and students who attend regional performance festivals (all years). The artifact will be a journal-style assignment.”* However, we have concerns based on our experience using the draft rubric this year. It might be better to have outcome specific rubrics. And, if we continue assessing the program using festival and touring reflections, review the related rubric.

III. DISCUSSION OF PROGRAM DATA & RESOURCE REQUESTS

A. DISCUSSION OF TRENDS & REFLECTIONS

Notable Trends:

Reflections on Trends and Program Statistics:

There are no extremely notable trends to point out in the Department of Theatre and Dance over the last five years. The enrollment for Theatre and Dance Majors between 2012 and 2017 has consistently averaged at 60. The Department FTES from 2013 to 2017 has also been relatively consistent averaging overall at 126.8. But from fall 2016 to fall 2017 the FTES dropped from 139 to 114. The cause for this decline could be ascribed to several factors:

- This was the last year of quarters and the freshman enrollment was down across the university. This kept our GE and Service courses from reaching their capacity.
- As we had been advising our majors who wished to graduate under the quarter Catalog to complete Theatre and dance requirements, many of 2017-2018 seniors and

juniors had few Theatre and Dance courses left to take and focused on GE.

- The appointment of a new Chair changed the workload distribution.

We have already taken steps to assure that we maintain higher FTES going forward. For the fall 2018 schedule we added a new hybrid course DANC 233 *Hip Hop Dance History* and a new online course THEA 242 *From Stage to Screen* with a capacity of 65 students. In addition, two other online courses were offered. All of the online courses are enrolled to capacity. While the Theatre and Dance faculty deeply question the quality of online learning, we are taking steps to make room for smaller enrollment in the technique courses by increasing our FTES through online learning, GE courses offered in the evenings and service commitments with PACE, Kinesiology, GANAS and the Concord campus. The estimated Fall 2018 FTES is 173.

The Theatre and Dance Department FTEF in the fall of 2016 was 8.3 with 6.2 (75%) TT Faculty and 2.1 (25%) lecturers. Due to the appointment of a new Chair, in the fall of 2017 the TT FTEF dropped slightly from to 7.8 with 4.8 (61%) TT Faculty and 3.0 (39%) lecturers. In addition, a guest lecturer was brought in from Chabot College to launch a transfer pathway for Chabot students into our program. Our new Tenure Track position replaced the position previously held by a full-time lecturer. Moving forward we will have one full-time lecturer and 2 to 4 part-time.

C. **Request for Resources** (*suggested length of 1 page*)

1. Request for Tenure-Track Hires

2. Request for Other Resources

The Theatre and Dance Department is given the responsibility to maintain the University Theatre and keep the equipment up to date and well-functioning. However, the entire university uses the facility and there are major improvements that need to be made. The Theatre and Dance Department has identified and submitted funding requests many times to address the improvements that need to be made. Some smaller improvements have been funded, but larger items such as maintenance on the orchestra pit lift, auditorium lighting, accessibility to the control booth, and the counter-weight rigging system remain unfunded. Professionalism and safety in the theatre are always primary considerations. The Theatre and Dance Department needs to be supported with funding to maintain the safety and state of the art status of the University Theatre. This is a high priority that needs to be addressed.

Then too, the Theatre and Dance Department is staffed with one part-time scenery shop carpenter. In order to provide students with the opportunity to apprentice in our shops as part of their necessary training, we hire student workers as part-time production assistants and they often move on to become student shop leaders. As students perfect their skills they become eligible for other paid work as the Theatre and Dance Department provides staffing for university and rental events in the theatre. In the spring of 2018 our initial A2E2 allocation dramatically cut funding for the hiring of students to work in the theatre. The allocation memo stated, "the committee recommended against the funding of intermittent staff hires." Without adequate funding to hire our students to apprentice in the shop, we will not be able to sustain providing staff for all university and rental events and the quality of the education and training we are giving our students will be compromised. We advocate for a system that does not annually put our programs at risk.