



**COMMITTEE ON ACADEMIC PLANNING AND REVIEW  
ANNUAL PROGRAM REPORT**

College	CLASS
Department	Theatre and Dance
Program Unit	Theatre Arts BA
Reporting for Academic Year	2013-2014
Department Chair	Thomas C. Hird
Date Submitted	6/14/3013

**1. SELF-STUDY (about 1 page)**

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

The Program plan has 28 goals, including over 50 specific actions, too many to list here. The report will concentrate on the “progress” section below, including current successes and frustrations.

**B. Five-year Review Planning Goals Progress**

CURRICULUM - We examined low enrolled options and minors. Proposals are in the system to revise the Directing Option, including a new name, Directing and Arts Leadership. We do attract directing students and plan to revise one of the culmination courses to focus on advanced directing concepts. The revised option also provides a home production of original work, a growing interest among students. The option and minor related to Theatre and Dance for Children and Community will be discontinued unless secondary credentials in Theatre and Dance are reconsidered by the legislature. The option in Theatre: History and Literature will be discontinued.

The Dance program has designated three ensembles, the advanced Dance Touring Company, the Dance Ensemble, and the Inclusive Interdisciplinary Ensemble. The Touring Company danced and conducted master classes in Hilo, Hawaii. The company also danced at colleges in our region and individual members danced with a professional company in April. The dance faculty began orienting students to the specialized career endorsements provided in the latest option requirements. Dance Majors who plan a focused set of courses and resume enhancements may receive a faculty endorsement in teaching, performance, or choreography.

Faculty have been responsive to new curricular and community engagement opportunities. Professor Fajilan joined the new GE cluster, The Asian Pacific Islander American Experience and will conduct a project to create original performances that portray issues related to mental health in minority communities. Professor Kaufman has designed a large enrollment online course, America on Stage, to be piloted in winter, 2014. Other faculty are considering online teaching options, but we have not figured out how to offer activity courses online. Professors Kupers and Kaufman are working on a cooperative agreement with an important East Bay theatre company that will provide internship opportunities for students in all the School of Arts and Media departments.

**STUDENTS** - Funding for course enhancement increased opportunities for both majors and non-majors. Students attended professional productions both to explore content and to understand professional standards. We were able to bring many more guest presenters to campus, including one playwright from Spain, numerous dancers, and a major Broadway figure. Instructionally Related Activity funding allowed us to continue taking students to regional festivals and on regional tours, helping us to meet our goal of increasing off-campus performance opportunities that expose our students to a broader audience and peer performers (who will be their career counterparts someday). We can't continue summer production as in the past, so we will begin encouraging all majors to find resume enhancing summer internships or productions.

**FACULTY AND STAFF** - Faculty continued to participate professionally, but space limits mentioning accomplishments here. Travel funding improved our ability to participate in professional meetings locally, regionally, and nationally. Professor Fajilan participated in the Diversity, Multicultural Learning, and Social Justice Faculty Learning Community that provided her with ideas for her classroom and opportunities for professional development.

**OTHER – INFRASTRUCTURE** - The Theatre roof was finally replaced. This summer 80% of the new sound system will be installed. The remaining work involves mounting of the last four speakers, but most of the new equipment can be used beginning next fall. We previously shared a .8 Theatre technical staff with Music. This minimal allocation limited our production. For Spring Quarter, 2013, the whole .8 position was turned over to us and we are negotiating to reorganize the duties of the position without increasing the cost to the college. With allocations from various sources, we have improved the Digital Design Lab and upgraded three specialty spaces with smart classroom systems.

**OTHER – ALUMNI** - The department celebrated its fiftieth anniversary in October with a week of alumni and professional speakers, an alumni reunion picnic, and an evening of performances by students, faculty, and alumni. Over \$2500 in small donations were raised to improve the department's Alumni webpage and to fully digitize our photo and video archive. We completed our second year of regular alumni newsletters. Illustrious alumni visited in person or digitally, including Scott Chambliss (Production Designer, Star Trek-Into the Darkness); James Monroe Iglehart (original Broadway cast of Memphis, cast in lead role of another soon to be announced Broadway musical). Three alumni received recognition: Dawn Monique Williams (2013 Phil Killian Directing Fellow-Oregon Shakespeare Festival); Chalia La Tour (Acting Apprentice at Louisville Actors Theatre, accepted to Yale School of Drama, graduate acting program); April Rodriguez (accepted University of Wisconsin, Madison, MA program in Library and Information Studies).

### **C. Program Changes and Needs**

**CURRICULUM** - The Musical Theatre Option remains small, so we must reconsider how best to serve the option students. We will be looking at our Core and Culminating courses over the next few years.

**STUDENTS** - In trying to better define our distinctive qualities, the past year yielded two observations. Our mission extends beyond the stage itself. Our program not only serves majors and other students who wish to participate in production, it serves a student audience. Fulfillment in life will mean more for CSUEB grads that their career, even career success. In the coming decades, their social relationships and relationship to culture will expand beyond iTunes, cars, clubs, films, and professional sports. We do students a service by introducing them to the performing arts, to the community issues that characters on stage face the same way that society and individuals must. Further, our current majors are energized by the opportunity to develop original work bases on their own issues. We see this inventive

phenomenon in their culminating work. We need to discuss whether this is a trend to recognize, encourage, and embrace.

OTHER – We need to finish the sound system renovation. Our next alumni objective is to increase contacts with dance alumni.

## **2. SUMMARY OF ASSESSMENT (about 1 page)**

### **A. Program Student Learning Outcomes**

(Clarified for the Catalog 2012-13) 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;
- B. conduct background research, evaluate scripts, and analyze performance for use in scholarly and performance applications;
- C. employ historical, contemporary, and cultural performance techniques and production technology appropriate to their area of emphasis;
- D. reflect on performance techniques and concepts of other performers and apply high standards of reflection to their own production work;
- 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.

### **B. Program Student Learning Outcome(s) Assessed**

We attempted to assess Acting and Musical Theatre courses against the following outcomes:  
Theatre Arts PSLO-C ...employ historical, contemporary, and cultural performance techniques and production technology appropriate to their area of emphasis  
CSUEB ILO-6 ...demonstrate expertise and integration of ideas, methods, theory and practice in a specialized discipline of study

### **C. Summary of Assessment Process**

#### Assessment Instruments

Three faculty teach acting/musical theatre. Syllabi from all three were collected and analyzed.

Acting Introductory Level:	THEA 1020 Discover Acting THEA 2035 Fundamentals of Acting
Acting Mastery Level:	THEA 4038-9 Acting Studio I-II
Musical Theatre Introductory Level:	THEA 2041-3 Musical Theatre Show Choir A-C
Musical Theatre Mastery Level:	THEA 4048-9 Advanced Musical Ensemble A-B

All courses include a culminating performance (scene). From beginning through advanced levels, the scenes themselves become longer and require greater skill and attention to detail. Styles are introduced at the intermediate level. In the mastery level courses students perform a substantial role in a workshop presentation of an entire play. Shared direct indicators for written and performance assignments exist in all the syllabi. Based on the shared indicators we developed rubrics for written and performance assignments in the Acting courses, but only began the discussion for Musical Theatre courses.

Since we cannot administer the new rubrics until we offer the courses again next year, Professor Jones surveyed the Spring Quarter population of Acting and Musical Theatre majors. The students were asked to self-assess their performance when they took their first introductory course and performance as members of a mastery course. The results of the Acting survey show quite conclusively that the students overwhelmingly believe they have made substantial growth from their introductory classes to the intermediate and mastery levels. In every specific area of the acting craft for which we are training students, the results reveal that students see themselves progressing and improving. However, 85% believe they did not receive adequate written assessment from the faculty on their progress. 99% believe that they would have benefitted from periodic acting juries. Too few Musical Theatre surveys were returned. However, past practice has been similar to Acting, so we will adopt similar new practice.

## **D. Summary of Assessment Results**

### Closing the Loop

A) The commonalities between the Acting syllabi enabled us to create a standard list of indicators for courses that can now be featured in future syllabi and used in the future. We created trial assessment rubric forms for evaluating both written and performance assignments at each course level. While the rubric forms can be used for assessment, the indicators will have another powerful use. The indicators represent standards that will help students to understand professional expectations; to mark their own evolution and progress as artists; and, to appreciate what distinguishes capable acting and performance preparation.

B) The Acting Assessment Survey reveals that while students believe they are learning and progressing, they receive little formal feedback. As a result, the Acting emphasis will either implement performance juries or complete a rubric form for each student at the end of each course. Juries would have the added value of providing input from all three acting faculty, not just individual instructors. The rubric forms, with scores for the standard set of skill/technique indicators, will be filed for future assessment and copied to students for advising. As seasoned professionals, we have an informed awareness of where our student's would stand in the professional world. Jury results would also give students better perspective on career progress by suggesting specific areas that need work. We will follow similar practice in the Musical Theatre emphasis.

### **3. STATISTICAL DATA (about 1 page)**

It is important to remind readers that the Theatre Arts BA is a program of the Department of Theatre and Dance. Data are reported for two prefix codes, DANC and THEA. To simplify review, we've attached an Enrollment summary sheet that shows the combined results for SCU, FTES, FTEF, and SFR.

We are attempting to increase majors by more active recruiting, especially by touring production work to community colleges and high schools. It is likely that we will have a written recruiting plan next year with measurable objectives down to the emphasis and option. Since our Program Plan includes objectives for increasing performance opportunities for students (because we still lack resources to increase production on campus), local touring should help us meet both recruiting and planning needs.

We can provide some context for the LD and UD data. As stated above, our department tries to strike a balance between meeting the needs of majors and non-majors. Traditionally performance departments attempt to offer large classes to non-majors, in order to maintain smaller activity classes. However, class sizes often limit enrollment in the areas where we provide non-major service, like clusters, GEC4, Liberal Studies/ PACE (courses with activity components), and at Concord. In some cases we can switch our focus with the hope of higher enrollments, but someone must answer the question: "At what cost to students in the areas we abandon?" We are not sure anyone is addressing the larger question. As we might, this issue is only being addressed on a selfish basis and, as an expensive program, we could be seen as selfish for bringing it up.

THEATRE ARTS ENROLLMENT F08 - F12  
(Data for both DANC and THEA totaled for Department of Theatre and Dance)

THEA

		Total SCU					term_ftes					term_ftef					term_sfr				
		Fall 2008	Fall 2009	Fall 2010	Fall 2011	Fall 2012	Fall 2008	Fall 2009	Fall 2010	Fall 2011	Fall 2012	Fall 2008	Fall 2009	Fall 2010	Fall 2011	Fall 2012	Fall 2008	Fall 2009	Fall 2010	Fall 2011	Fall 2012
DANC	Tenured & Tenure Track	452	332	604	554	545	30.13	22.13	40.27	36.93	36.33	1.31	0.87	1.61	1.1	1.24	23	25.38	25.07	33.73	29.23
	Lecturer	364	400	289	258	218	24.27	26.67	19.27	17.2	14.53	1.35	1.16	0.89	0.78	0.74	17.94	22.99	21.6	22.08	19.69
	Lower Division	634	586	519	474	428	42.27	39.07	34.6	31.6	28.53	1.88	1.53	1.46	1.27	1.2	22.49	25.6	23.7	24.94	23.82
	Upper Division	182	146	374	338	335	12.13	9.73	24.93	22.53	22.33	0.78	0.51	1.04	0.61	0.78	15.48	19.24	24.02	37.12	28.52
	Graduate	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.
	Subtotal	816	732	893	812	763	54.4	48.8	59.53	54.13	50.87	2.66	2.03	2.5	1.87	1.98	20.43	24.02	23.83	28.89	25.68
THEA	Tenured & Tenure Track	909	1392	1097	1120	976	60.6	92.8	73.13	74.67	65.07	5.16	6.01	5.29	4.63	4.49	11.75	15.45	13.83	16.12	14.49
	Lecturer	623	596	421	396	393	41.53	39.73	28.07	26.4	26.2	2.49	2.17	1.51	2.01	1.68	16.66	18.3	18.54	13.13	15.57
	Lower Division	690	1066	781	558	556	46	71.07	52.07	37.2	37.07	3.09	4.4	3.55	3.08	2.85	14.9	16.14	14.66	12.07	13
	Upper Division	842	922	737	958	813	56.13	61.47	49.13	63.87	54.2	4.56	3.78	3.25	3.56	3.32	12.3	16.28	15.11	17.95	16.33
	Graduate	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.
	Subtotal	1532	1988	1518	1516	1369	102.13	132.53	101.2	101.07	91.27	7.65	8.18	6.8	6.64	6.17	13.35	16.2	14.88	15.22	14.79
ThArts	Total	2348	2720	2411	2328	2132	156.53	181.33	160.73	155.2	142.14	10.31	10.21	9.3	8.51	8.15	15.18	17.76	17.28	18.24	17.44