



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

College	CLASS
Department	Theatre and Dance
Program Unit	Theatre Arts BA
Reporting for Academic Year	2014-2015
Department Chair	Thomas C. Hird
Date Submitted	6/30/2015

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

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

The goals for our 43 Action items can be summarized as follows:

1. Reconsider low enrolled options.
2. Revise the Technology and Design Option.
3. Develop cooperative degree within School of Arts and Media.
4. Continue participation in GE and service courses.
5. Develop online teaching and large enrollment course opportunities.
6. Review summer theatre program(s).
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 scenery technician, a regular costume technician, and separate box office manager.
17. Secure travel for professional and mandatory travel.
18. Develop support of alumni and community groups, including a fundraising plan.
19. Continue developing Theatre facilities and equipment.

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

The following were previously addressed and either completed or sufficiently addressed for the present: 1, 16, 17. The following goal has been abandoned: 11. The following goals involve

continuous efforts: 4, 10, 15, 19. The following are being considered as part of our semester conversion planning: 1 (remaining actions), 2, 3, 4, 8, 9, 10, 13, 14.

We made progress on the following in the past year: (5)Online Teaching: Professor Kaufman piloted a large enrollment online course. (7)Recruiting: We increased students and schools attending our shows by invitation. The committee has a plan to present for discussion at the next opportunity. (8)Assessment/Advising: All but one TT colleague has participated on the CLASS FACT Team so far, leaving only one more to have the experience. We've reported five assessments with the FACT system and learned enough to make an even more effective semester plan. Two faculty are up-to-speed on the new online advising tool and teaching others about this useful tool. (10)Increase performance opportunities: Dance added a quarterly "salon" for students to present work and demonstrate skill. Both acting and musical theatre have shown classroom work at least once per year. Creative Vision students presented on- and off-campus and four of five Performance Fusion works were original, devised performances. (12)Career Advising: Students continue to produce a career plan in a culmination class where 5 to 15 professionals come to speak to students. (15)Diversity: Professor Kupers was honored with the Provost's award for outstanding faculty contribution to campus diversity. (16)Staff: CLASS approved and we hired a .8/10 month scene shop technician. (17)Travel: CLASS continues to provide adequate support for professional travel. Mandatory Travel is undergoing some changes that might revive the need to examine funding mechanisms. (18)Alumni and community outreach: Our alumni page continues to inform former students. We have former students on Broadway, in Hollywood, serving major professional fellowships, in grad school, performing onstage and backstage in Bay Area professional and semi-professional theatres. One donated \$3000 for a scholarship. We continue to encourage Friends of the Arts and they awarded a \$1250 student scholarship again this year. (19)We added new followspots and advanced LED lighting equipment to the Theatre and Dance Studio.

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

#### **NEW ISSUES**

- Our Q2S budget request was fully funded for transformation. We plan to start over from mission statement and principles to redefine curriculum and with embedded assessment.
- EIRA funding is helping to resolve some staff issues and providing useful funding for guest artists, production, and touring resources.

#### **CURRENT ISSUES RELATED TO EXISTING GOALS**

- Given summer cutbacks, we have abandoned the Highlands Summer Theatre. However, we might discuss implementing a service learning Youth Summer Arts program. (6)
- The semester GE program eliminates Area F in favor of a "creative component" requirement in Area C3. This change will have a substantial effect on curriculum and faculty assignments. We will attempt to resolve this as part of semester conversion planning. (4)
- We understand that the college can't support our tenure-track position requests and we must be careful with requests for lecturers and staff. (13,14,16)
- While we've made progress in communicating with alumni. Few appear to be able to contribute financially. The next step will be finding potential alumni leaders from each decade to help us focus on small gifts to larger scholarship funds. We also want to work with Friends of the Arts and our School of Arts & Media to share the workload of fundraising. This is not a plan, but a direction for achieving a plan. (18)
- We face three major issues related to facility and equipment for which planning and funding remain unresolved: 1)The video monitoring system in the Theatre is on life support. While IT

came up with a budget for equipment, Facilities Planning has not provided an estimate for installation. We are forced to wait another year. 2)Lighting in the Dance Studio had asbestos insulation and it was all removed several years ago. The dance faculty has a new vision that still needs to be drafted and estimated. The new lighting should be LED to save energy and avoid the need to run new power to the room that was dangerously under powered. 3)The backstage dressing rooms still need accessible showers. We'd recommend that the two single showers be turned into a common shower with two heads.

-We face several minor issues related to facility and equipment for which planning and funding remain unresolved: 1)Wooden shelving in the prop room and a wood frame cage around the lighting maintenance shop should be replaced with metal materials. 2)The Theatre stage floor protective layer should be replaced. 3)We have a list of items remaining from our last safety inspection, including drapery that might need to be replaced and a malfunctioning dust collector. 4)The Costume Shop needs a proper dye vat. 5)With our new staff person we are finally able to follow the kind of metal framing practices found in professional shops. We have or can buy the tools, but need a safer space to use them.

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

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

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.

*alignment doc attached*

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

Theatre and Dance Department PLO 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.

PLO4 aligns with CSUEB ILO 3 - Students will be able to apply knowledge of diversity and multicultural competencies to promote equity and social justice in our communities. And, ILO 5 - Students will be able to act responsibly and sustainably at local, national and global levels.

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

For the academic year 2014-2015 Prof. Fajilan served on the CLASS FACT committee. She assessed PLOs for Festival Activity (Kennedy Center- American College Theatre Festival – Region VII) & Solo Performance: Writing about Political Issues/Mental Health Project. The related classes are composed of students with a mix of experience levels. Since performance is the goal of the majority of students in the subject classes, she used existing acting rubrics to assess students in performance. There are separate introductory and a mastery level acting rubrics. She leaned heavily on a writing assignment required of festival participants for the past few years. All the festival participants have the same writing assignment marked according to the same rubric, so assessment involves comparing first time students to those

who have participated previously in order to assess program-level progress. Prof. Kaufman will participate in CLASS FACT next year to assess literature and history courses for PLOs A and/or B.

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

Besides their use for assessment, the existing acting rubrics are shared with students following juries and classes so that they can gauge progress over time. This practice has strengthened communication between faculty and with students, leading to a more holistic approach across the performance curriculum. The assessment this year demonstrates that festival participation itself affects progress. By continuing to require the festival writing assignment, we expect students to develop a better grasp of the role of the festival class in the curriculum vs. as a separate co-curricular activity.

Based on the data from the Festival Activity and Solo Performance courses it is clear that our students are being challenged to apply their performance skill set and general knowledge learned across the program's curriculum. Festival participation has proven to be effective at motivating students to improve their knowledge of their theatre craft. Solo classes appear to encourage creative vision in students, helping them to channel their studies into public performances with great social impact.

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

APR attached.

### **4. ADDITIONAL COMMENTS**

- 1) It is clear that semester conversion is the main issue in the coming years. As mentioned above, we will begin planning for our next program review NOW, as part of our transformation plan.
- 2) Concerns about facilities and equipment mentioned above represent significant issues that are separate from conversion.
- 3) If the number of majors will prevent searches for the department faculty and staff identified in previous review, then recruiting, if not community presence, need to be addressed. This discussion is ongoing, but we hope that the summer planning for conversion can help provide direction.
- 4) Working relationship between School of Arts and Media departments and faculty is still evolving. While the Director and chairs are meeting regularly, there are still more ideas than implementations. Again, semester conversion might prove to be the focus of efforts in the next few years, because a cross-section of faculty are working together on conversion of the Creative Video Minor. It remains to be seen whether a common requirement or other curriculum will evolve from the leadership meetings. Fundraising would be another helpful focus for SAM.

**California State University, East Bay**  
**APR Summary Data**  
**Fall 2010 - 2014**

<b>Theatre Arts &amp; Dance</b>					
	<b>Fall Quarter</b>				
	<b>2010</b>	<b>2011</b>	<b>2012</b>	<b>2013</b>	<b>2014</b>
<b>A. Students Headcount</b>					
1. Undergraduate	63	58	61	61	57
2. Postbaccalaureate	0	2	1	1	0
3. Graduate	0	0	0	0	0
4. Total Number of Majors	63	60	62	62	57
<b>College Years</b>					
<b>B. Degrees Awarded</b>					
	<b>09-10</b>	<b>10-11</b>	<b>11-12</b>	<b>12-13</b>	<b>13-14</b>
1. Undergraduate	7	16	12	12	12
2. Graduate	0	0	0	0	0
3. Total	7	16	12	12	12
<b>Fall Quarter</b>					
<b>C. Faculty</b>					
<b>Tenured/Track Headcount</b>					
1. Full-Time	7	7	7	7	7
2. Part-Time	0	0	0	0	0
3a. Total Tenure Track	7	7	7	7	7
3b. % Tenure Track	58.3%	53.8%	50.0%	58.3%	53.8%
<b>Lecturer Headcount</b>					
4. Full-Time	2	2	2	2	2
5. Part-Time	3	4	5	3	4
6a. Total Non-Tenure Track	5	6	7	5	6
6b. % Non-Tenure Track	41.7%	46.2%	50.0%	41.7%	46.2%
7. Grand Total All Faculty	12	13	14	12	13
<b>Instructional FTE Faculty (FTEF)</b>					
8. Tenured/Track FTEF	6.9	5.7	5.7	5.6	5.2
9. Lecturer FTEF	2.4	2.8	2.4	2.6	2.6
10. Total Instructional FTEF	9.3	8.5	8.2	8.1	7.8
<b>Lecturer Teaching</b>					
11a. FTES Taught by Tenure/Track	113.4	111.6	101.4	76.2	72.7
11b. % of FTES Taught by Tenure/Track	70.6%	71.9%	71.3%	62.5%	60.7%
12a. FTES Taught by Lecturer	47.3	43.6	40.7	45.7	47.1
12b. % of FTES Taught by Lecturer	29.4%	28.1%	28.7%	37.5%	39.3%
13. Total FTES taught	160.7	155.2	142.1	121.9	119.8
14. Total SCU taught	2411.0	2328.0	2132.0	1829.0	1797.0
<b>D. Student Faculty Ratios</b>					
1. Tenured/Track	16.5	19.5	17.7	13.7	14.1
2. Lecturer	19.7	15.6	16.8	17.9	18.0
3. SFR By Level (All Faculty)	17.3	18.2	17.4	15.0	15.4
4. Lower Division	17.3	15.8	16.2	16.3	17.1
5. Upper Division	17.3	20.7	18.7	14.0	13.2
6. Graduate	.	.	.	.	.
<b>E. Section Size</b>					

1. Number of Sections Offered	58.0	57.0	53.0	49.0	43.0
2. Average Section Size	14.0	14.0	13.3	12.0	12.6
3. Average Section Size for LD	12.9	11.9	11.3	12.4	13.8
4. Average Section Size for UD	15.3	16.3	15.6	11.6	10.7
5. Average Section Size for GD	0.0	0.0	0.0	0.0	0.0
6. LD Section taught by Tenured/Track	18	17	18	12	14
7. UD Section taught by Tenured/Track	20	19	13	16	12
8. GD Section taught by Tenured/Track	0	0	0	0	0
9. LD Section taught by Lecturer	23	24	22	24	21
10. UD Section taught by Lecturer	8	9	12	9	8
11. GD Section taught by Lecturer	0	0	0	0	0
<b>D. Student Faculty Ratios</b>	<b>DANC</b>				
1. Tenured/Track	25.1	33.7	29.2	21.7	15.2
2. Lecturer	21.6	22.1	19.7	21.7	22.2
3. SFR By Level (All Faculty)	23.8	28.9	25.7	21.7	18.3
4. Lower Division	23.7	24.9	23.8	25.6	22.3
5. Upper Division	24.0	37.1	28.5	16.8	8.1
6. Graduate	.	.	.	.	.
<b>E. Section Size</b>					
1. Number of Sections Offered	15.0	16.0	17.0	13.0	11.0
2. SCU taught	893.0	812.0	763.0	568.0	367.0
3. Average Section Size	23.9	21.7	17.9	19.7	12.2
4. Average Section Size for LD	21.6	17.3	13.7	19.0	13.6
5. Average Section Size for UD	26.2	32.0	23.8	21.0	5.0
6. Average Section Size for GD	0.0	0.0	0.0	0.0	0.0
7. LD Section taught by Tenured/Track	4	8	7	3	3
8. UD Section taught by Tenured/Track	4	3	3	5	3
9. GD Section taught by Tenured/Track	0	0	0	0	0
10. LD Section taught by Lecturer	14	14	14	15	14
11. UD Section taught by Lecturer	2	2	2	0	0
12. GD Section taught by Lecturer	0	0	0	0	0
<b>D. Student Faculty Ratios</b>	<b>THEA</b>				
1. Tenured/Track	16.4	23.6	25.2	48.3	61.3
2. Lecturer	31.8	42.1	42.9	45.3	43.6
3. SFR By Level (All Faculty)	29.1	38.4	39.3	46.5	48.8
4. Lower Division	30.7	45.4	44.4	92.9	85.7
5. Upper Division	28.6	37.1	38.3	38.0	42.4
6. Graduate	.	.	.	.	.
<b>E. Section Size</b>					
1. Number of Sections Offered	43.0	41.0	36.0	36.0	32.0
2. SCU taught	1518.0	1516.0	1369.0	1261.0	1430.0
3. Average Section Size	11.4	12.1	11.7	10.6	12.7
4. Average Section Size for LD	10.9	9.9	10.2	10.7	13.8
5. Average Section Size for UD	12.1	14.0	13.2	10.5	11.2
6. Average Section Size for GD	0	0	0	0	0
7. LD Section taught by Tenured/Track	14	9	11	9	11
8. UD Section taught by Tenured/Track	16	16	10	11	9
9. GD Section taught by Tenured/Track	0	0	0	0	0
10. LD Section taught by Lecturer	9	10	8	9	7
11. UD Section taught by Lecturer	6	7	10	9	8
12. GD Section taught by Lecturer	0	0	0	0	0

## Curriculum Map for Student Learning Outcomes Assessment, CSU East Bay

**Degree:**     **B.A. in Theatre Arts**

**Dept:**     **THEA**

**Levels:**     **I=Introduced; P=Practiced; M=Mastered (terms adopted from WASC recommendations)**

**Indicators**     **A=Assignments; E=Essays; R=Research Project/Papers; T=Objective Tests;**

**Symbols:**     **X=Exams of Mixed Types (tests, short answers, essays); O=Other Types of Work**

**V=Variable (may vary from different sections or instructors)**

**e.g., T50=The indicator is an Objective Test, which constitutes 50% of the course evaluation**

**Notes:**

All current courses are listed. In the Serial column, courses required for the degree, including electives, are filled with dark tan background. These courses are mapped to both program SLOs and ILOs, including indicators.

Mapping for the remaining courses to SLOs is shown. For these courses we just began a review of indicators and most have not been mapped to the ILOs.

Serial #	Course Prefix	Course #	SLO1	SLO2	SLO3	SLO4	SLO5		ILO1	ILO2	ILO3	ILO4	ILO5	ILO6	Note
01	THEA	1005	I E60	I E60		I A80			I	I	I				
02	THEA	1013	I A60	I X20		I A60	I A20		I A60	I A60	I A60			I X20	
03	THEA	1016	I A60	I X20		I A40	I A20		I A60	I A60	I A60			I X20	
04	THEA	1020	I A100		I A100		I A100		I A100	I A100		I A100		I A100	
05	THEA	1021	I A60	I X20		I A40	I A20		I A60	I A60	I A60	I A60		I X20	
06	THEA	1022	I A60	I X20		I A40	I A20		I A60	I A60	I A60	I A60		I X20	
07	THEA	2031-3			P A80	I E20								I	
08	THEA	2041-3	I A40	I A40	I A100	I A40	I A80		I	I	I	I		I	
09	THEA	2045-7		I A75	I A100		I A80		1	1				1	
10	THEA	2061-6		I A75	I A100		I A80		1	1				1	
11	THEA	2-3072	P A60		P A75		P A80			P	P	P		P	
12	THEA	2073-5	I		I	I	I			I	I	I		I	
13	THEA	2-3078	P		P	P	P			P	P	P		P	
14	THEA	2211	I A60	I X20		I A40	I A20		I	I	I	I		I	
15	THEA	2212	P E40	I X40						P	I				

16	THEA 2222 Indicators	P	P		I				P	P	I			
17	THEA 2223 Indicators	P	P		I				P	P	I			
18	THEA 2226 Indicators	P	P		I				P	P	I			
19	THEA 2310 Indicators	P A50	I X30		I A50	I A50			P	I	I		I	
20	THEA 2421-30 Indicators			I A100		I A100		I A100					I A100	
21	THEA 3000 Indicators	P E40	P X10	P A40	P E40	P A40		P	P	P	P		P	
22	THEA 3036-7 Indicators	P A20	M E20	M A50	P A50	M A50		M A20	P A50	M A20	M A50		M E20	
23	THEA 3045-7 Indicators	P	P	P	I	P								
24	THEA 3052 Indicators				P A100	P A100		P A100			P A100		P A100	
25	THEA 3070 Indicators	M		M		M								
26	THEA 3071 Indicators	M		M		M								
27	THEA 3073-5 Indicators	P		M		P								
28	THEA 3201-3 Indicators	M A50	M X50		M A50			M X50	M X50	M A20			M A50	
29	THEA 3207 Indicators	M A50	M X50		M A50			M X50	M X50	M A20			M A50	
30	THEA 3209 Indicators	P A50	P X50		P A50			P	P	P			P	
31	THEA 3216 Indicators	P A50	M X50		P A50			P X50	M X50	M A20			P A50	
32	THEA 3220 Indicators	M E50	M X40		M A50			M	M	M			M	
33	THEA 3225 Indicators	P E60	P E60		P A80			P	P	P			P	
34	THEA 3230 Indicators	M	P		P									
35	THEA 3253 Indicators	M A50	M X50		M A50			M X50	M X50	M A20			M A50	
36	THEA 3254 Indicators			M A50		P A50		M A50			P A50	I A10	M A50	
37	THEA 3255 Indicators			M A50		P A50		M A50			P A50	I A10	M A50	
38	THEA 3256 Indicators	M A50	M X50		M A50			M X50	M A50	M A25			M A50	
39	THEA 3257 Indicators	M A50		M A50		M A50		M A50	M A50	M A25	M		M A50	
40	THEA 3310 Indicators	P	P	M	P	I								



41	THEA 3311 Indicators	P		P	I	I								
42	THEA 3315 Indicators	P	P	P	I	P								
43	THEA 3326 Indicators	M	P		P	P								
44	THEA 3422 Indicators			M A75	M A75			M A75	M A75				M A75	
45	THEA 3423 Indicators			M A75	M A75			M A75	M A75	M A75			M A75	
46	THEA 3424 Indicators			P A75		P A75		P A75	P A75				P A75	
47	THEA 3426 Indicators			P A75		P A75		P A75	P A75				P A75	
48	THEA 3427 Indicators	P A75			P A75			P A75	P A75				P A75	
49	THEA 3428 Indicators			M A75		P A75		P A75	P A75		P A75		M A75	
50	THEA 3610 Indicators	M	M	P	P	P								
51	THEA 3650 Indicators	P		M	P	M								
52	THEA 4038-9 Indicators	M E30	M E30	M A70		M A70			M A70	M A70	M A70		M E30	
53	THEA 4041 Indicators	M	M	M		M								
54	THEA 4048-9 Indicators	M E30	M E30	M A70	M A70	M A70			M A70	M A70	M A70		M E30	
55	THEA 4151-2 Indicators	M E30		M A75		M A75		M A75	M E30	M A25	M A75		M A75	
56	THEA 4155 Indicators	M A50	M X30		M E50			M X30	M E50				M A50	
57	THEA 4375 Indicators	M	M		M	M								
58	THEA 4418 Indicators			M		M		M	M				M	
59	THEA 1490-9 Indicators		I A100	I A100		I A100		I A100					I A100	I A100
60	THEA 2490-9 Indicators		P A100	P A100		P A100		P A100					P A100	P A100
61	THEA 3490-9 Indicators		P A100	P A100		P A100		P A100					P A100	P A100
62	THEA 4490-9 Indicators		M A100	M A100		M A100		M A100					M A100	M A100
63	DANC 1121-93 Indicators			I A100										I A100
64	DANC 1201 Indicators	I A60	I X40		I A40	I A20		I X20	I A60	I A40	I A40		I X20	
65	DANC 1202 Indicators	I A60	I X40		I A40	I A20		I X20	I A60	I A40	I A40		I	

66	DANC 1203 Indicators	I A60	I X40		I A40	I A20		I X20	I A60	I A40	I A40		I X20	
67	DANC 2020 Indicators			P	P	P		P	P		P		P	
68	DANC 2111-93 Indicators			P A100									P A100	
69	DANC 2120-5 Indicators		P	P		P							P	
70	DANC 2221-3 Indicators			I									I	
71	DANC 2331-3 Indicators			P	P	P							P	
72	DANC 2335-7 Indicators	P	P	P	P	P		P	P	P	P		P	
73	DANC 3021 Indicators		M A100	M A100	P A100	P A100		P A100	P A100	M A100	M A100		M A100	
74	DANC 3022 Indicators			P A100	P A100	P A100			P A100		P A100		P A100	
75	DANC 3026 Indicators			P A100	P A100	p A100			P A100		P A100		P A100	
76	DANC 3101-6 Indicators			M A100					M A100				M A100	
77	DANC 3135-73 Indicators			M A100					M A100				M A100	
78	DANC 3215-7 Indicators		M E20	M A50	P E20	P A50		P E20	P E20	M A50	M A50		M A50	
79	DANC 3235 Indicators	M		P		P		M		M	M		M	
80	DANC 3251 Indicators	M A50	M X50	M A50				M X50			M A50		M A50	
81	DANC 3252 Indicators	M E35	M E35	M E35	M E35	M E35		M E35	M E35	M E35			M E35	
82	DANC 3300 Indicators	P E35		P A50	M A50	P A50		P E35	P E35	M A50	M A50		P A50	
83	DANC 3330 Indicators	P A100		P A100	M A100	P A100		P A100	P A100	M A100	M A100		P A100	
84	DANC 3426 Indicators	P E20		P A50	M A50	P A50		P A50	P E20	M A50	M A50		P A50	
85	DANC 3451-6 Indicators	M A100	M A100	M A100	M A100	M A100		M A100	M A100	M A100	M A100		M A100	
86	DANC 4201 Indicators	M E35	M E35	M E35	M E35	M E35		M E35	M E35	M E35			M E35	