

APPENDIX A: TEMPLATE FOR ANNUAL PROGRAM REPORT REVIEW (*See preceding document for detailed descriptions for each section*)

ANNUAL PROGRAM REPORT

College	College of Letters, Arts, and Social Sciences
Department	Theatre and Dance
Program	n/a
Reporting for Academic Year	2021-22
Last 5-Year Review	2020
Next 5-Year Review	2025
Department Chair	Eric Kupers
Author of Review	Eric Kupers
Date Submitted	11/7/22

I. SELF-STUDY (*suggested length of 1-2 pages*)

A. Five-Year Review Planning Goals

Present your planning goals from your last Five-Year plan.

Hire regular faculty

- As need arises due to retirement, resignation, or reassignment, request the hire of other faculty in order to meet demand and stay current and relevant with developing workforce needs and their respective curricular areas.

Implement single-subject credential in Theatre & Dance

- Liaise with the Department of Teacher Education to implement the newly approved single-subject credential in Theatre & Dance; revise and update curriculum as a result.

Assess University Theatre maintenance and operation needs

- Together with College administration, liaise with other campus offices, including Facilities Development and Operations and the Office of Reservations and Rentals, to assess and plan for future maintenance and operation of the University Theatre.

Maintain and improve curriculum

- Explore opportunities to make significant curricular revisions resulting in an entire degree track towards a credential in Theatre & Dance, including (but not limited to) an accelerated BA and/or creation of a degree completion program.
- Make small changes to current curriculum as needed, correcting small errors and oversights with urgency.

Assess Program Learning Outcomes (PLOs)

- Maintain current PLOs, minimally assessing one per year.

Make meaningful and measurable improvements to student success

- Devise strategies (and enact tactics) that see outcomes of increased student engagement and advising; a reduction in DFW rates; and most importantly, an increase in student persistence, retention, and graduation rates.
- Measure outcomes of strategies and tactics on a term basis at a minimum.
- Liaise with Academic Programs & Services to utilize Bay Advisor, College Scheduler and/or other University-provided tools to their full extent to ensure academic advising, student engagement and student progress to degree are regularly documented, measured, and assessed for efficacy and process improvement.
- Liaise with campus offices such as Institutional Effectiveness & Research to ensure data needs for outcomes measurement are addressed and fulfilled.

Work closely and regularly with college or program administration to communicate progress, resource needs, or other information in order to inform and ensure future success that can be sustained.

B. Progress Toward Five-Year Review Planning Goals

Report on your progress toward achievement of the Five-Year Plan. Include discussion of problems reaching each goal, revised goals, and any new initiatives taken with respect to each goal.

GOAL: Hire regular faculty

PROGRESS: We were approached by the Dean of CLASS with an offer of participating in an Ethnic Studies cluster hire. We enthusiastically agreed and began working on a plan for a faculty search to bring a new faculty member specializing in the intersections of Theatre & Dance and Ethnic Studies. The invitation to be part of the cluster hire was withdrawn, due to different directions the CSUEB Ethnic Studies Department decided to go in. However, we still feel that this direction for a faculty search is especially important for our department at this juncture as we now have four faculty members in the FERP process, and so have a significant gap in our Theatre faculty. We have also had many discussions in our department about transforming our curriculum in general to be more in line with anti-oppressive educational movements.

We are involved in discussions about the specific needs of our department in terms of a new Tenure-Track faculty member, and are requesting a search for next year. (See below).

GOAL: Implement single-subject credential in Theatre & Dance

PROGRESS: We have been working closely with the Dept. of Teacher Education to help launch the first two cohorts in California of Single Subject Theatre and Dance Teaching Credential students. Two of our faculty members taught the Dance Methods courses the first year, and one has continued on through the second year. All of our dance faculty have been involved in helping to plan, recruit for, and implement this new program.

We intend to include in the search for the incoming faculty person a qualification for that person to be experienced in teaching inclusive Theatre pedagogy, so that their course-load will support the new credential program even more directly.

GOAL: Assess University Theatre maintenance and operation needs

PROGRESS: Our Theatre Technical and Production Director, Professor Richard Olmsted, continues to work with the department chair and other staff/faculty on keeping our facilities updated on an as-needed basis.

GOAL: Maintain and improve curriculum

PROGRESS: As part of our curricular transformation, we have initiated three major changes:

1. We have submitted a proposal to launch an interdisciplinary, online, degree-completion program in *Emergent Inclusive Performance*. This program will be accessible to students around the world in a completely online format. Students will be required to complete 10 units of Inclusive Performance focused Theatre and Dance courses, and then 14 units of courses from a wide range of other departments. The interdisciplinary thrust of this program will help students make practical and potent connections between creativity, performance, and whatever fields they are also interested in. This will help them apply their Theatre and Dance studies to many different possible career paths. We believe this program will also make an undergraduate degree accessible to countless experienced Dance and Theatre artists/educators who have been working professionally for some time, yet never finished their BA degree. This will especially be useful for people wanting to pursue a teaching credential in Dance or Theatre, who have not yet finished a BA program. We anticipate the program moving through the approval process over two years and beginning officially in Fall 2024.

2. To make our program more accessible and inclusive for students who have divergent ways of learning, and for students who want to study multiple, intersecting disciplines at once, we have submitted a proposal that was approved for a new *Cross-Disciplinary* concentration. This concentration has significantly less units required than our other concentrations and can make our major more manageable and attractive for a wider range of students. This new concentration is similar to our quarter-system general concentration, which was important for students that didn't fit into or weren't able to complete our more intensive concentrations. We anticipate this concentration to be completed and ready to accept students in Fall 2023.

3. In order to have more flexibility in response to the pandemic and related challenges that we believe are going to arise in the future, we applied to have our program qualify as a "distance-learning program." This will allow us to pivot quickly and easily into and out of online formats, based on whatever the current community needs are. We learned in the pandemic that we can

effectively teach Theatre and Dance online when we need to, and so believe that having this flexibility is important.

4. We are experimenting with teaching diverse forms of Dance and Theatre in our courses to draw in a wider range of students and make the performing arts more applicable to the rich diversity of cultures that our students bring. This includes teaching about Danza Azteca, Taiko, Capoeira, Theater of the Oppressed, Drama Therapy, and more.

GOAL: Assess Program Learning Outcomes (PLOs) / Make meaningful and measurable improvements to student success

PROGRESS: We are making extra efforts to reach out to students during these challenging times navigating the effects of the pandemic. Many students are struggling with online learning formats, while at the same time many students have found the online environments established during the pandemic to be supportive and engaging.

We are gradually updating our advising procedures to better serve our students. I am working with faculty to keep up with changing needs in advising. We continue to experiment with assessment, and tried having students write an essay in their capstone class this year that addresses their experience in learning related to each of our PLO's. We found that this was not the best way for us to assess their learning, because so many of them are much more fluent in dance, theater, design, music, and other artistic forms than in essay-writing. For the next year we will try assessing their learning through more artistically focused methods, having each capstone student create a performance piece that assesses their time in our department.

Because we are in a time of such change and transformation in our department, (faculty retiring, pandemic challenges, new structures for organizing support staff, the evolution of the field of performance in general, and more) I have been meeting regularly with our Dean and Associate Deans for guidance and feedback on how to create more sustainability and effectiveness in our programs.

C. Program Changes and Needs

Report on changes and emerging needs not already discussed above. Include any changes related to your programs such as program additions and changes, Diversity, Equity and Inclusion efforts (including closing the equity gaps), and any 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:

Through a series of discussions with faculty in each of our department's concentrations, and through a written visioning project we embarked on as a full faculty, these are the following priorities that seem most important

for our department:

1. Hire at least one Tenure Track professor in Multi-cultural, Community-based, high impact Theatre performance and activism;
2. Create a radically inclusive long-term plan based on our faculty's long-term visions, that sets our department firmly on the path to becoming a high-impact cultural healing program with at least 100 majors, 50 minors, 6 Tenure-Track professors, and deep collaborative relationships with departments across campus and community organizations;
3. Continue working towards the Theatre and Dance program being recognized and utilized as a major force for inclusive education, social justice activism, cultural healing, and embodied problem-solving on the CSU East Bay Campus. We have the skills and techniques for supporting programs throughout CSUEB and the whole CSU system to become more inclusive, engaged, high-impact, passionate, and enlivening. We want to bring much larger groups of people into our creative processes based in Justice, Equity, Diversity, and Inclusion, and also take our work to classrooms, community spaces, planning meetings, events, and important ceremonies throughout every school year. We have so much to give-back that has gone unnoticed. We are committed to sharing our gifts fully in this time of urgent need.

I. SUMMARY OF ASSESSMENT

A. Program Learning Outcomes (PLO)

Students graduating with a B.A. in Theatre Arts from Cal State East Bay will be able to:

1. Perform for audiences, on stage or in other arenas and careers. (ILO 4 – Collaboration)
2. Create performance that presents human issues in inclusive, exciting, original ways. (ILO 2 – Communication)
3. Reflect on historical and contemporary works of theatre and dance from diverse cultures. (ILO 3 – Diversity)
4. Engage individuals and build community through meaningful theatre and dance experiences. (ILO 1 – Thinking and Reasoning)

2. Summary of Assessment Process

Instrument(s):

Qualitative program rubric form with scoring; instrument assesses all outcomes every year. This is a new instrument we will be using for the first time in the 2021-22 assessment process.

Data Collection: We will sample students in the DANC 493/THEA 493 course each spring. These students are usually seniors in their last year in our program. Students will write culminating essays addressing their studies in Theatre and Dance at CSUEB and each of the four Program Learning Outcomes.

3. Summary of Assessment Results

Summarize your assessment results briefly using the following sub-headings.

Main Findings: Due to the Pandemic and other large disruptions in our department, we did not conduct formal assessment in the 2020-21 academic year. We tried a new process for assessment in the current academic year.

Recommendations for Program Improvement: Experimenting with and then settling on an assessment process that is sustainable for our department and conducting it each year. What we tried for 2021-22 didn't work all that well because it wasn't connected directly to students' performance work in our curriculum.

Next Step(s) for Closing the Loop: Conduct our assessment process and then analyze the results together in faculty meetings.

4. Assessment Plans for Next Year

This year we will update the process of assessing one of our PLO's each year, through our Capstone classes. Students will be creating original performance pieces that summarize and analyze what they have learned throughout their time in our department about Theatre and Dance in relationship to our PLO's. The faculty will then evaluate these performance pieces in order to apply lessons learned in our curriculum and programmatic plans.

For the 202-23 year, we will assess our PLO #1:

Students graduating with a B.A. in Theatre Arts from Cal State East Bay will be able to:
Create performance that presents human issues in inclusive, exciting, original ways. (ILO 2 – Communication)

We will use the following prompts as possible entry-points for students to create original performance about their experiences studying in our department:

Students should respond to at least 3 of these prompts in their performance creation:

- a. What were your goals and aspirations for your Theatre and Dance education when you first joined the major? How have your goals and aspirations evolved during your time here?
- b. How has your understanding of the fields of Theatre and Dance changed in your time studying in this department? What were some important experiences that contributed to your growth?

- c. What drew you to choose your concentration area in this department? Did this concentration's curriculum meet your educational needs? If you felt you were well met by the learning opportunities here, please give some examples. If you don't feel you were well met, how could the department have provided better opportunities for you?
- d. Describe the project you have decided to work on as part of your capstone course? How does this project reflect what you have learned during your time with this department?
- e. Talk about the process you are using/have used to develop this capstone project. What are the techniques, inquiries, prompts, or methods of exploration in this process that relate to classes or productions you have participated in with this department?
- f. How do you monitor your own progress to ensure that you are moving forward with your goals in this project? In your education in general?
- g. Are there new skills or resources you've had to access to work on this capstone project? Do you feel that you received the support you needed to make this project as strong as it could be? If yes, what were some examples of that. If no, what could have been more helpful for you in supporting you to work on your capstone project?
- h. What are your plans for continuing your growth as a Theatre and Dance artist after college?
- i. In what ways has majoring in Theatre and Dance prepared you for this transition into post-college life? In what ways has the major fallen short of this goal?
- j. What is some of your advice for new students just starting out in this major?
- k. What are your aspirations, goals, and/or dreams for your relationship to Theatre and Dance in 5 years? In 10 years? In 20 years?

DISCUSSION OF PROGRAM DATA & RESOURCE REQUESTS *(suggested length of 2 pages)*

A. Discussion of Trends & Reflections Notable Trends;

Our program is relatively small compared to many other programs at CSUEB. We have around 50 – 60 majors at any time, and often less than 10 graduating students. The data on University Dashboard does not seem helpful for us to determine the effectiveness and the equity of our program. Some of the data analysis fields won't even activate if there are less than 10 students in the grouping. We respond very directly to student needs and concerns as they are brought to our attention, and most of our faculty know each of our majors/minors on a first-name basis. We find a qualitative and interpersonal approach to measuring the strengths and weaknesses of our program to be much more relevant to providing an inclusive and socially just education.

Reflections on Trends and Program Statistics:

Trying to ascertain patterns and trends over the last 3 – 5 years does not seem relevant at this point. We know that the society our students live in has undergone radical changes with the destructive policies and behaviors of our presidential administration from 2016-2020, the COVID-19 Pandemic, and the rapidly accelerating climate collapse. All of these changes disproportionately effect communities of color, working class communities, people with disabilities, and all those on the margins.

The majority of our majors and minors express that they have come to study Theatre and Dance with us because they feel like they don't feel included in most mainstream approaches to education, nor in large group courses. They want to study Theatre and Dance because it celebrates their individuality and creativity, in ways that support diverse cultural approaches and perspectives. It is very difficult to make other generalizations about this small and unique group of students.

We are also in the midst of massive departmental transformations, summarized here:

1. Over half of our Tenure Track faculty have retired and entered the FERP program;
2. The resources we have depended upon in the last two decades have significantly reduced, in Tenure Track faculty, support staff, production staff, and in-person participation;
3. The pandemic and other global changes have called into question many of the core elements of Theatre and Dance training and professional careers. In my personal opinion, this is a positive development, as it can allow us to explore the cutting edges of returning Theatre and Dance “to the people” and making the field more relevant, engaging, and practical for diverse populations. But these changes of orientation and focus throughout the field are going to take some time and a lot of hard work to integrate into our rapidly changing program;
4. We are in the middle of a highly impactful leadership and governance model change. We had one department chair for about 25 years, and when he retired, many of our departmental processes were thrown into chaos. Our faculty was not prepared to engage effectively with the administrative structures of the college and university. Our interpersonal communication systems were sorely underdeveloped. We are in the process of rebuilding our departmental structures, procedures, and approaches to collaboration. This will likely take a number of years to develop, especially since it coincides with the changes mentioned above.
5. The California government recently approved single subject teaching credentials for both Dance and Theatre, after a 40-year organized effort to advocate for this. CSUEB is the first university in the state to offer the Dance and Theatre credential programs, and our faculty has been intricately involved in developing the program, reaching out to statewide Theatre and Dance communities, and teaching in the program. Aligning our programs with accessible pathways for students to complete these new teaching credential programs is an important priority. We have been devoting considerable time to this in the last 1.5 years and will continue to do so in an ongoing way. We believe the Department of Theatre and Dance at CSUEB will continue to be a central hub for these credentials and will bring students from throughout the state to enroll in our department's courses and the credential programs.

We are hard at work to navigate these tumultuous times and exciting potentials for growth. I firmly believe that we will emerge stronger and more able to contribute meaningfully to the evolution of CSU East Bay as a whole.

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

TENURE-TRACK SEARCH REQUEST

The first major step towards fulfilling our department's priorities is for us to hire a new Tenure-Track Professor specializing in Theater of the Oppressed and Playback Theater, that can also be an effective organizer of multi-cultural theater projects in partnership with other departments, student groups and affinity centers, and other movements for social justice across campus. CSUEB is one of the most diverse universities in this country, and our Theatre program needs to be based solidly in multi-cultural and grass-roots approaches. Like most Theatre programs at American Universities, our program has been unconsciously favoring European-American Theatre forms that emerged out of the Greek "classics." We have the opportunity to grow beyond that limited scope and offer students a chance to study Theatre forms that directly emerge from their ancestral cultures.

One of our most successful models for student empowerment and cultural inclusion in the world of Theater is the Pilipinx Consciousness Night, created through a collaboration with the Pilipinx American Student Association and situated within the THEA 233 course that is taught each spring. We need a Tenure-Track professor that could create and sustain a similar course each fall, partnering with either Latinx, Black, Indigenous, Middle Eastern/SWANA, or other cultural groups to build a yearly theatrical event that celebrates a particular cultural approach to performance and/or a multi-cultural collage of theatrical forms.

This new Tenure Track professor should also be experienced with developing Theatre and Dance pedagogy for public school teachers that is decidedly inclusive, social-justice-oriented, and anti-oppressive, so that they can work closely with our dance faculty and the Department of Teacher Education to align our Theatre curriculum with the Single Subject Teaching Credential program in Theatre.

COSTUME SHOP SUPERVISOR

In addition to our Tenure-Track search request, we need to find a way to fill the hole that long-term Costume Design Professor and Shop Supervisor Ulises Alcalá filled before he left the university at the end of Spring Semester 2022 to take a job at the Oregon Shakespeare Festival. Professor Alcalá was immensely talented and able to successfully manage the costume design classes, managing the costume shop, supervising costume design for all of our department's major productions, and guiding budding costume designers into the professional world. We didn't realize how many balls he was keeping in the air until he left. We're now desperately in need of someone to supervise the costume shop. Eventually we would like to find a Tenure Track teaching artist like Professor Alcalá, but someone of that level of mastery is hard to come by. In the meantime, a shop supervisor will allow us to keep the costume shop functioning and our costume program on track. A committee of Professors Richard Olmsted, Courtney Flores, and Darryl V. Jones was convened this semester to draw up a plan for the future of our costume design program. Their report is attached below.

CSUEB Theatre & Dance Dept.
Costume Shop Supervision

History:

For 18 years, the Costume Shop was supervised by full time Lecturer Ulises Alcala, who was granted 3.9 WTUs assigned time for supervision, in addition to a class (T382 Production Support) 2.9 WTUs, and half of another (T360 Design Tech Studio) 0.65 WTU.

These WTUs supported faculty supervision for:

- students working in the costume shop for approx. 16-20 hours/week
- the costume design process for all productions (either faculty designed or mentored student designed).
- supervision during dress rehearsals and performances of each show.
- general upkeep of the shop.

Professor Alcala left the program at the end of spring 2022 to take a job as production manager at Oregon Shakespeare Festival.

Current:

Lecturer Courtney Flores has taken over the bulk of Prof. Alcala's curricular course load and the design supervision, while Lecturer Jasmine Williams has assumed most of the shop supervision WTUs and some of the teaching load.

Ms. Williams has indicated she will not be available starting in the spring 2023.

Proposal for Spring 2023 and beyond:

1. We propose continuing a minimum **half time lecturer** position (currently Prof. Flores) who teaches all costume specific courses required for the major, and supervises costume designs for productions.
2. We also propose hiring a **half time** (or greater) **permanent staff position** to supervise student work in the costume shop for 12-16 hours/week along with 4-8 hrs. of prep time.

Theatre & Dance Costume Supervision Committee:

Richard Olmsted (chair)

Darryl V. Jones

Courtney Flores