

California State Polytechnic University, Pomona



Academic Program Review - Self-Study College of Letters, Arts, and Social Sciences

BA Theatre

Major Sub-plans:

Acting

Dance Theatre

Design & Technical Production

General Theatre

Theatre in Education & Community Engagement

AY 2021-2022

January 28, 2022

TABLE OF CONTENTS

1 INTRODUCTION	3
1.1 Program Overview	3
1.2 Mission, Vision & Values	5
1.3 History	7
1.4 Inclusive Polytechnic Education	17
1.5 Credit Hour	19
2 PROGRAM QUALITY	20
2.1 Student Profile at Admission and Enrollment	20
2.2 Curriculum and Pedagogy	24
2.3 Student Retention and Graduation Rates – Graduation Initiative 2025	29
2.4 Assessment of Student Learning	33
2.5 Student Support, Satisfaction and Services	37
2.5.1 Co-Curricular	37
2.5.2 Academic Advising	40
2.5.3 Student Satisfaction	44
2.6 Stakeholders	46
3 FACULTY	51
3.1 Overview of Faculty	51
3.2 Faculty Support	55
4 UNIVERSITY SUPPORT AND RESOURCES	60
4.1 Personnel	60
4.2 Facilities and Space	61
4.3 Library	62
4.4 Other Campus Resources	65
4.5 Budget	66
5 CONCLUSION	68

“One of the hidden gems of Cal Poly Pomona”

-CPP Senator Álvaro Huerta, Spring 2021

1 INTRODUCTION

The following is the California State Polytechnic University, Pomona’s 2021 Department of Theatre & New Dance’s Self-Study, authored by the department’s Full-Time Tenured and Tenure-Track Faculty.

1.1 Program Overview

Within the College of Letters, Arts and Social Sciences, the Cal Poly Pomona Department of Theatre and New Dance awards a Bachelor of Arts degree in Theatre which emphasizes process and practical experience. The Department embodies the University's "learn by doing" philosophy through practical experience of our Mainstage and Studio Theater productions, various workshops, and courses in both creative and academic aspects of theatre and dance. The program emphasizes the development, growth, and well-being of students as artists and individuals, examining how performance functions in contemporary society on a local, national, and global level.

The program is a 120-semester* unit program comprised of:

- 48 required General Education units
- 37 required units in the major core curriculum
- 31-37 Subplan/Option required units, depending on the subplan
- 0-16 Unrestricted Elective units, depending on the subplan

(*Numerical discrepancies in how these requirements total 120 units are due to overlap between the program curriculum and some GE requirements.)

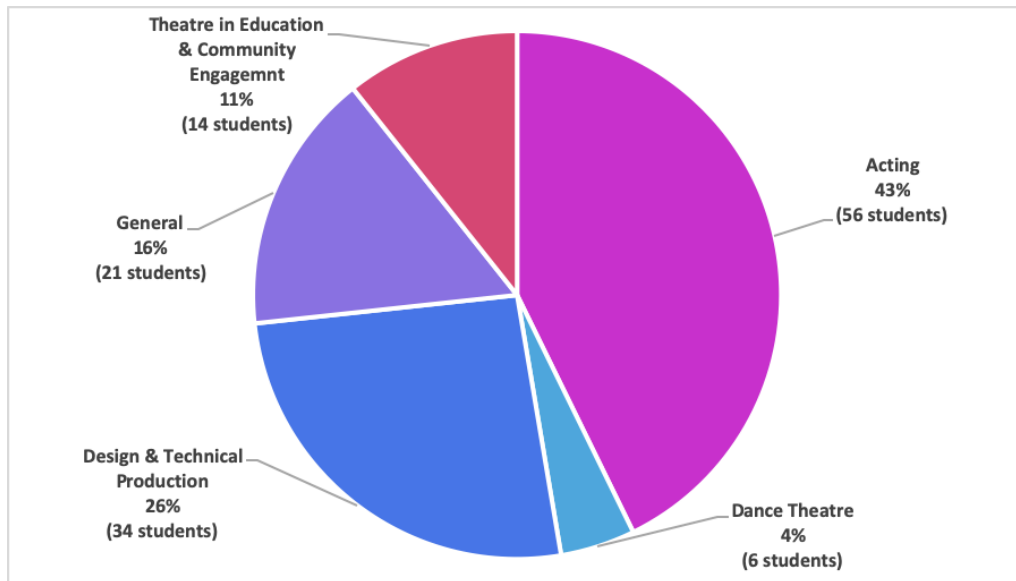
There are five sub-plans offered within the major. The following descriptions are the descriptions of these sub-plans as presented in the University catalog:

- **Acting:** For students whose primary interest is acting for the stage.
- **Dance Theatre:** For students interested in a general background in theatre with a specific performance interest in dance theatre.
- **Design and Technical Production:** For students with an interest in the theatrical design areas of scenery, lighting, costumes, projection, makeup or sound; and in the production areas such as scenic or costume construction, stage and production management, or technical direction.

- **General:** For students with primary interests in directing, playwriting, dramaturgy or theory and criticism.
- **Theatre in Education and Community Engagement:** For students interested in teaching theatre in secondary schools and working with community-based theatre organizations.

There are currently 133 students with majors* in the Department.

Figure 1 – Current program enrollments by option/sub-plan



(*Two students with majors have not declared a sub-plan.)

Additionally, two minors are offered:

- **Theatre:** (24 Units) For students with an interest in pursuing theatre on a limited scale or who wish to begin a specialization in the acting-directing or design-production emphasis. This minor provides students with the basic tools for mounting a production.
- **Dance:** (23 Units) For students interested in exploring the common humanistic threads of art and expression found across cultures. This minor validates the cultural experience and world view of a broad cross-section of perspectives.

There are currently 31 students with minors in the Department.

Students majoring or minoring in the program participate as performers, managers, technicians and/or fill leadership roles as designers in all areas of production. The Department also offers opportunities for experimentation in a program of workshops and student-driven projects. The

curriculum is structured to nurture intellectual and academic skills that work hand-in-hand with artistic skills.

There are currently six full-time Tenured/Tenure-Track (T/TT) faculty, with one of the six in the Faculty Early Retirement Program (FERP) who will be fully retiring at the end of Fall 2022. Currently there are 19 part-time adjunct faculty members (lecturers).

The program supports a variety of campus and community projects, invites innovative collaborations across groups and disciplines, and promotes the development of engagement projects that reflect a diverse and dynamic cultural climate, such as the 2020 collaboration/production of “Here and There” with CPP’s Veterans Resource Center. Departmental productions draw audiences from the University and the community. Four fully produced theatrical productions, two scaled-down theatrical productions (workshops or readings), one site-specific dance performance and one fully-produced dance concert are presented every academic year.

By addressing the complexity of contemporary multicultural society through the examination of cultural issues, global perspectives, and personal histories, the Department is committed to developing student-centered programs of study. Internships, independent-study, cross-listed courses, community-based projects, and outreach are some of the ways in which students can explore a variety of learning experiences not available in a traditional Theatre program.

The Department offers approximately 105 courses— including lecture, lab and activity courses— which are taught in a staggered manner. There is a staff of five:

- Administrative Support Coordinator (1.0 time)
- Technical Director (1.0 time)
- Facilities Manager (1.0)
- Costume Shop Supervisor (.5 time)
- Publicist (.5 time).

Performance spaces are a proscenium Mainstage with approximately 514 seats, a black box theater with approximately 65 seats, and a Dance Studio that can seat approximately 45 audience members.

1.2 Mission, Vision & Values

The following provides a summary of the vision, mission and values of the University, College and Department.

Table 1 – University, College and Department Mission, Vision and Values statements

UNIVERSITY¹	<p>Mission: We cultivate success through a diverse culture of experiential learning, discovery, and innovation.</p> <p>Vision: Cal Poly Pomona will be the model for an inclusive polytechnic university that inspires creativity and innovation, embraces local and global challenges, and transforms lives.</p> <p>Values</p> <ul style="list-style-type: none"> • <u>Academic Excellence</u> – We demonstrate academic quality, relevance, and excellence through our teaching, learning, scholarship, and creative activities with student centered faculty in an evidence-based culture. • <u>Experiential Learning</u> – Our polytechnic identity fosters an integrative approach to education through collaboration, discovery, learn-by-doing, and innovation. Our approach encourages reflection, informed risk-taking, and continuous learning. • <u>Student Learning and Success</u> – We are deeply committed to educational experiences and supportive services that engage our students, enhance personal well-being and growth, provide career opportunities, and foster ethical citizenship. • <u>Inclusive</u> – Our diversity across multiple dimensions reflects and enhances our community. We are welcoming and respectful, and we value diversity. • <u>Community Engagement</u> – We nurture mutually beneficial and meaningful relationships with community partners and stakeholders. • <u>Social and Environmental Responsibility</u> – As global citizens, our individual and collective actions reflect our commitment to one another, society, and the environment.
COLLEGE OF LETTERS, ARTS, AND SOCIAL SCIENCES²	<p>Mission: We cultivate one's intellectual development, ethical reasoning, and aesthetic sensibility to support creative and critical thinking in a diverse world of competing challenges.</p> <p>Vision: We will be a supportive, engaged, and diverse community of teachers, learners, and scholars committed to improving the human condition and to bettering the world.</p> <p>Values</p> <ul style="list-style-type: none"> • Theoretical and experimental approaches in developing critical thinkers and creative problem solvers, • Discovery through research, scholarly, and creative activities, • Transparency, equity, empathy, integrity, diversity, and • Working towards a just, humane, and inclusive world.

¹ Source: <https://www.cpp.edu/~aboutcpp/calpolypomona-overview/mission-and-values.shtml>

² Source: <https://www.cpp.edu/class/about/mission-and-vision.shtml>

Department of Theatre & New Dance	Mission: The Department of Theatre and New Dance provides opportunities within a diverse and inclusive environment to explore and develop meaningful, innovative ideas that engage the interdependence of process and creation. Students develop critical thinking and disciplinary excellence through experiential learning, collaboration and interdisciplinary practices to prepare them to be current and relevant artists. Students work within established and experimental processes utilizing trends in new technologies, community and contemporary performance practices.
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The Department’s Mission statement was revised in 2018-19 by the T/TT faculty, purposefully using the University and College revisions to their Mission, Vision and Values statements to ensure alignment and a shared purpose surrounding experiential learning, inclusivity and interdisciplinary practices to serve contemporary social needs.

1.3 History

How has the program evolved since the last program review, or if more than 7 years ago, within the last seven years?

Recap past program review recommendations and actions, and note what changes were made along with their impact.

Identify major program changes and achievements. Include a brief description of the effectiveness of applicable changes.

The program’s last Program Review was in 2010. Under normal circumstances, the next review would have taken place in 2015. However, in 2014, Cal Poly Pomona committed to a process of conversion from quarters to semesters, with the goal of instituting the conversion in 2017. Soon after beginning this process, the University sought and was granted permission to postpone implementation of conversion to 2018. That the entire campus needed an extra year provides insight as to the enormity of the task that the department faced, as we were going to essentially reconstruct the entire Department’s curriculum. Across the campus, Program Reviews that would have taken place between 2015-2018 were postponed until after conversion.

Over this period, there were several other events and circumstances that have had a lasting impact on the Department:

The 12-year chair of the Department passed away suddenly in 2010. Because of this unexpected event, the new leadership of the Department had not yet been discussed or planned for. Many processes that had been established by the former chair needed to be “re-learned” and/or created anew by subsequent leadership.

In 2011, the Theatre Department merged with Dance and was subsequently re-branded as the Department of Theatre and New Dance. Dance was previously housed as an Institute and thus

had not been under the auspices of a major within a department. One primary impact of Dance existing as an Institute was that there were no Dance majors prior to 2011. Therefore, the Department faced the need to attract students. During the semester conversion process (2014-2018), the Department addressed the incorporation of Dance in a new manner. In an effort to attract new majors and embrace the still-evolving practices of physical- and dance-theatre, the Dance option was changed to Dance Theatre, taking effect in Fall 2018.

Leading up to the 2010 Program Review, the average number of majors was 72 in a given year. Over the last five years, the program has experienced near explosive growth—the Department currently has 133 majors, nearly doubling in size. This surge in enrollment, coupled with loss of full-time faculty and virtually no growth of infrastructure (classroom, rehearsal spaces, performance spaces), has caused numerous issues such as quality of instruction being challenged due to large class sizes, insufficient opportunities for student involvement in production, and not enough faculty to teach the curriculum.

In 2019, the CSU Chancellor’s Office announced its 2025 Graduation Initiative, which set a range of goals to better address the multiple factors affecting student success and eventual graduation from all 23 CSU campuses. This set into motion multiple actions at CPP, the College of Letters, Arts and Social Sciences, and the Department, most of which are in process and their full effect won’t be clear until 2025.

Soon after we received word that our next Program Review was scheduled for 2020, the COVID-19 pandemic took hold. Among the many program activities that were affected, the Program Review process was put aside to address the pandemic, as the entire Department pivoted from fully face-to-face courses to fully synchronous and/or asynchronous on-line instruction for half of Spring 2020, all of Fall 2020 and Spring 2021, and a confusing and exhausting combination of all instruction modes in Fall 2021. Not only were traditional courses affected, but the entire production program has experienced the collective challenge of producing theatre for the digital space. Students, faculty and staff have had to muster extraordinary strength, commitment and perseverance to achieve a semblance of acceptable learning outcomes. To say the learning curve was extreme is an understatement. In short, even though the University has made enormous efforts to support departments during the Pandemic, it has been a trying and extremely difficult period.

External Review Recommendations (Program Review, 2010)

The program’s previous External Review yielded 11 recommendations. After each recommendation, the subsequent changes and impact will be discussed under “Action taken.”

1. Ensure the distinctiveness of this Department to remain competitive

The external review team encouraged the department to merge Theatre and Dance (which at the time was simply being discussed internally among the faculty), so as to “occupy a programmatic ‘space’ that no other regional competitor does.”

Action taken: The Department did indeed merge theatre and dance the following year. The name “New Dance” has attracted numerous questions and interest in what the specific focus

is for the Department. This has to some extent ensured “distinctiveness of the department,” however it is difficult to determine the impact on the program, as the option has grown little over the period of review.

The reviewers also noted that *“the focus on Applied Theatre seems to be an area of distinctiveness and should continue.”*

Action taken: Practical experience has remained a hallmark of the program, and the department’s commitment to the Theatre in Education and Community Engagement option has provided the continued presence of Applied Theatre as it relates to Community Based Theatre and Theatre for Social Justice. TH4250S/A Community-based Theatre is also a General Education synthesis course, attracting a wide array of students from across the University.

The current reputation of the program is perhaps most strongly aligned with Design and Production, whose value certainly should be ensured.

Action taken: Since 2018, the Department has hired three full-time tenure track faculty in the areas of design and production. This has resulted in a robust and thorough re-examination of the Design and Technical Production program which has led to new courses, a restructured course progression, and instruction that is up to date and reflects the contemporary direction of American theatre. Recent graduates from this option are excelling both professionally and in graduate degree programs across the country.

An area that we would encourage the department to consider is how to make connections through General Education courses that might be meaningful to the very distinctive nature of Cal-Poly, such as connecting to culinary, hotel management and event management by providing theatre and dance classes that go beyond the standard norms.

Action taken: While a connection has not been made with the recommended departments, the department in 2020 proposed TH 2210 Race and Ethnicity on Stage & Screen, a new General Education course for Area F: Ethnic Studies. It was accepted and was taught for the first time in Fall 2021. A search for a new full-time tenure-track faculty member is under way, which will result in an affinity/cluster hire with the Department of Ethnic and Women’s Studies.

2. Hire Costume faculty and Costume staff on emergency basis.

The theatre program at Pomona is known for the quality of its technical training area and its associated degree track. Without a full-time tenure track faculty member in costume design the program will become crippled quickly and the reputation of the technical area will fall rapidly. These positions should be considered emergency hires and we strongly recommend that they be filled as soon as possible. In addition, the Costume Shop Supervisor should be increased from .5 time to full time. In the past the shop has relied on students to augment costume builds, but as the number of shows in the department has increased in an effort to serve them, students don’t put in as many tech hours because they are acting in shows. We were made aware that the current supervisor is not able to adequately oversee the costume building process and student designers without frequently working beyond the stated hours of the job.

Action taken: The department has not hired a full-time tenure-track Costume Design faculty member as faculty determined there was a pronounced need for lighting design as well, thus the 2018-19 search was for either Costume *or* Lighting Design, and a lighting design was

hired. Regarding the reviewers' recommendation to increase the Costume Shop Supervisor to full-time, throughout 2020-21, the department has vigorously pursued this goal, resulting in a thorough memorandum justifying the change to a full-time position and it has been submitted to the current interim Provost. We are currently awaiting a decision.

3. Strongly recommend hiring Theatre History/Dramaturgy/Directing Faculty as soon as possible

In addition, we also strongly recommend that the department move to create a new faculty position in Theatre History/Dramaturgy to focus/enliven General Education classes as well as augment directing/dramaturgy on plays.

Action taken: The Department has been given a 2021-22 search for a Latinx Theatre scholar/historian, to begin in 2022-23. While this person will be teaching Latinx theatre Area F: Ethnic Studies course(s), they will also teach Department core courses such as Developments in World Theatre (TH3110 and TH3120), Text Analysis (TH2280), and may develop new courses such as Dramaturgy, possibly direct departmental shows, and perform other duties such as student advising and serving on departmental and college committees.

4. Professional and community connections should be maintained and enhanced to benefit student transitions to the profession.

We recommend that the department look for other meaningful connections to local professional theatres that are willing to build ongoing partnerships. ...One way to begin this process would be to invite some guest artists from such organizations to do short term seminars or to be guests in classes thus developing new contacts and potential partnerships.

Action taken: Multiple efforts have been made to address this recommendation:

1. Southern California Shakespeare Festival, hosted by the Department for 16 years, has provided students access to professional guest artists from Southern California and across the country.
2. Peer Theatre has continued its partnership with Pomona Unified School District throughout the period of review, providing students who aspire to be K-12 drama teachers with on-site training at PUSD middle schools every year.
3. A strong relationship has been developed with Center Theatre Group's Education and Community Partnerships Team, ranging from guest artists visiting CPP, to field trips to see Mark Taper/Ahmanson/Kirk Douglas Theatre productions, to participation in CTG internships and special events such as the Going Pro Career Fair.
4. Individual faculty members have consistently utilized their professional connections and networks to facilitate guest artists to visit classes and teach workshops across a spectrum of disciplines (design, production, acting, playwriting, etc.)
5. CPP's "Professor for a Day" annually brings alumni back to campus to lecture in

their fields. This event has proven to be a student favorite because the guests were once in their shoes, thereby personalizing their experiences/connections across time.

5. Take advantage of change and strategic opportunities to update curriculum

The department has articulated inter-related goals of increasing majors, increasing the value of the General Education program, and streamlining the major as well, as the time it takes students to graduate. In addition, the integration of the Dance department will no doubt have an impact on the curriculum. ...Every arts dept in CSU needs to increase their numbers...This department is almost at its maximum given space and faculty. Therefore, it's not perhaps realistic at this moment to expect significant growth in majors until some of these pressures can be relieved...Likewise, for the short term, while space is being looked for, emphasis on collaborations with other departments and in particular looking at how the General Education classes could be offered in partnership with other departments is important.

Action taken: The department has doubled in number of majors, in spite of the reviewers' observation that in 2010 it was “*almost at its maximum given space and faculty.*” As the Department does not control the number of students admitted to the program, the comment “*it's not perhaps realistic at this moment to expect significant growth in majors until some of these pressures can be relieved*” remains unaddressed.

The suggestion “*General Education classes could be offered in partnership with other departments*” has not received enough attention, with the exception of the addition of its General Education Area F course.

6. Be creative and flexible to meet space needs

We believe, based on our site visit, that the Department is operating with severe limits on appropriate teaching spaces. Given the current fiscal circumstances, we recommend: The administration should support the creative use of other classrooms on campus for lecture or seminar classes that don't require the use of technical equipment. For instance, the conference facilities might be used by the department for such a purpose. We also encourage administration and the department to look for a non-traditional space that could be converted to augment the space available. Are there buildings on campus that are underused?

Action taken: In Spring 2017, Housing Services offered the Naranjita Center—an underused building on campus next to the residence halls—as an alternate space for acting classes. One acting class and two successful events co-hosted with Music were held, but at the end of the semester, Housing Services took the space back and it was not offered again.

In 2018, our college (CLASS) agreed to give the department control of a classroom in building 24B, a portable space next to the Department building. The intention was to turn it into an alternate acting class lab and rehearsal room. The Department paid to sound-proof the room, but it proved to be an inadequate solution as the classrooms share thin walls, and instructors from other departments in the adjoining rooms experienced difficulties teaching

their classes. Although the room (24B-1417) has been used extensively for Department lecture courses, it has proven to be ineffective for acting classes and rehearsals.

Look at the possibility of flex scheduling of sections or class times to allow the theatre department to use existing arts spaces at non-traditional times. The University and Department should develop a long-term building plan, so that the department can expand.

Action taken: This recommendation was explored via informal polling of students. Using other spaces at non-traditional times is not very feasible, as many department students have non-university jobs which do not favor scheduling classes at non-traditional times, as well as these time slots conflicting with evening production rehearsals.

7. University and Department should collaborate to provide more time and resources for professional development of faculty

While the self-study recounts an impressive list of professional theatre credits and in some cases focused research periods...it seems apparent that budget constraints and workload on faculty impinge on their ability to engage in professional development. It is essential to the growth of this program for more professional development time to be found for every faculty member including the chair. The burden placed on the current faculty because of teaching overloads and a very large advisement responsibility creates time constraints for the professional development work that faculty need to continue to grow and stay current in the field.

Action taken: The situation regarding workload and opportunity for faculty professional development has barely changed throughout the period of review. Faculty still constantly feel they have little choice but to sacrifice professional development so they can meet university, college and departmental expectations in the areas of teaching, advising and service. Some faculty are literally turning down outside professional work; this has had an adverse effect on their ability to stay current in the field, to provide professional resources/contacts to current students, and offer students cutting-edge knowledge.

8. Use merger of Dance and Theatre to reassess staffing needs

...that the administration takes seriously the concerns expressed by the faculty and staff that the merger will place pressure on already overloaded staff. The Department should assess the needs and the commitments of current administrative and production loads on staff and make a recommendation to the administration on an emergency basis to reassign and/or increase staff hours/positions to support the activities of the combined department. In particular the administrative support coordinator for theatre is operating a one-person office that is responsible for scheduling, budget, assisting faculty and often doing publicity. The person in that position articulates real concerns about how the additional needs of the dance department will be met.

Action taken: Since the merger of Theatre and Dance in 2011, there has been little movement to reassess overall staffing needs. Other staff and faculty have often stepped in to assist on an as-needed basis. An action taken recently (in 2021) has been to officially ask the university to approve changing the Costume Shop Supervisor .5-time position to 1.0 (full-time) status. The department is currently waiting to see if this request will be approved.

9. *Retool but retain significant writing component to address lower than ideal graduation rates*

Self-study reports that a factor in the lower than ideal graduation rates may be the written capstone project required in the major. The self-study suggests that the writing assignment may be too onerous for students as a final project to graduate; and that a performance journal might be an appropriate final project. Since Pomona is part of the Cal State system, not a performing arts conservatory, a priority is placed on artists' becoming highly literate by graduation. We also believe it is essential that young artists be articulate, and able to put their thoughts in writing. While we understand that some faculty might not feel the same degree of priority for a final writing project, we believe that the 21st century world artist has to be able to persuasively communicate verbally and visually in a multi-media world. Therefore, we strongly recommend a significant writing component continue to be part of this program. While we understand that a journal is something being advocated for by some faculty, we believe this might pose a "slippery slope" as a form of academic writing. The final project should have a rubric that includes a major writing component and shows a certain level of mastery of critical and analytical thinking.

Action taken: The Department has engaged in a vigorous conversation over the last two years about the writing component in the capstone project, leading to multiple opinions. The Capstone/Senior Project is currently being reconfigured in that other upper division courses are being allowed as course substitutions, and it is possible the department will decide to remove the Capstone/Senior Project course from required courses and instead make it an elective course. On another front, since the last Program Review, the Department has added Text Analysis (TH2280) as a core requirement course—this course includes a higher level of analysis and writing competency than in other core courses. Also, the Developments in World Theatre (history) series (TH3110 and TH3120) has continued to experiment with assessment methodology, including rigorous writing components. Also relatively new is the opportunity for students to serve as production dramaturgs to fulfill production requirements (TH3700A), thus improving their critical thinking and writing skills. The University maintains both GE and institutional core competencies that include written communication skills as an outcome for all graduates.

10. *Study the cost/benefit of offering a directing emphasis*

In the self-study, faculty express an interest in creating a directing focus in the department which in theory, we support. ...Since in the performing arts and media as well as the wider arena of public events virtually all artists and technicians will interact with directors, familiarity with the process and skill set is invaluable. In addition, directors tend to be leaders- artistically, entrepreneurially and educationally-thus developing those skills within a department can have long term benefit to the field and the university.

Action taken: No action has been taken to create a directing focus in the department. However, there is a theatre Directing course (TH3560/L) and a Film Making course (TH4590/L)—both are popular with students. Also, aspiring student directors are periodically asked (or they themselves ask) to join departmental productions as Assistant Directors. With some frequency, students direct Capstone/Senior Projects.

11. *Further articulate and formalize Student Assessment tools, using Student Advising as part of process.*

Regarding the ongoing tension around assessment in the arts, as veteran theatre professionals and educators, we feel strongly that no program of study (of which we are aware) can guarantee

that students will achieve excellence or professional success upon graduation. Mastery of an art-form, especially one as refined and synthetic as theatre, requires thousands of hours over many years, extending far beyond graduation. Likewise finding and maintaining professional success remains elusive, even for the most talented. ...Since training in theatre provides so many skills that will have enormous value beyond the profession itself, we also encourage the university and the department to look for ways to articulate the immediate applied value of education in theatre, regardless of professional success in the field. ...However, we also advocate that our profession needs to define, articulate and teach a body of knowledge and be able to clearly assess each students' learning and progress with regard to it. We should be able to create a rubric of learning outcomes that progress and lead to greater levels of mastery that students can use as a guide for their own self-assessment. ...We should also be able to demonstrate objectively that improvement and progress towards excellence relates to dedication and hours devoted and show students how their level of commitment relates to that. Based on our limited time in the program, but our awareness of the enormous dedication of the faculty to their own craft, we want to encourage faculty to continue their positive efforts in developing rubrics and assessment protocols.

Action taken: Accepting the above appraisal of assessment in the arts, the department does indeed continue its efforts in developing rubrics and assessment protocols. Methods of assessment in academia have changed since our last Program Review, as well as within the various disciplines we teach. Factors such as Equity Gap, URM status, first generation college attendance, and others—have all become much more apparent and important when considering assessment outcomes. We acknowledge that there is still much to be learned and applied in this critical area. The term “mastery” is currently included in parts of the program assessment plan, but this may be revisited. Implementing student self-assessment would also serve students’ need (as expressed later in section 2.6) to understand their own competencies in relation to their employment prospects.

Advisement

In reviewing department advisement activities, every faculty and staff member in the department does advisory work above and beyond required hours. Of even more concern is the report that faculty are sacrificing other office hour activities for advisement efforts. From a CSU perspective, Steve is stunned at the amount of time faculty are making available to students. Clearly while it is commendable that faculty give so generously of their time, this cannot be the expectation of faculty in the long term...We believe the department can make advising a meaningful potential tool for assessment and encourage it to be viewed and formalized, as such. It seems clear that one on one mentoring can be hugely meaningful in leading towards a clearer sense of progression through a set of learning outcomes and also result in much better preparation for the field.

Action taken: Faculty continue to spend an inordinate amount of time advising students. This will be further addressed section 2.5.2. The Department has not yet formalized advising as an assessment tool. While some faculty use advising toward this end, there does not exist a formal procedure to track and measure the use of advising as an assessment tool.

We strongly encourage implementation of student self-assessment tools at the end of every course to monitor progress, in addition to the ongoing use of post-performance discussions etc.

Action taken: Student self-assessment is employed by some faculty, but not all. The Department needs to revisit this recommendation.

We recommend that incoming freshman and transfers be assessed according to a rubric at the time of entrance, and then reassessed as they finish a senior project. The department may need an additional entry-level course for this initial assessment of students.

Action taken: Currently there is not such a rubric that is administered at the beginning and end of students' college careers. However, in 2020, the Department instituted an Introduction to Theatre (TH2030) core course for Freshmen majors (and Transfers who have not taken an intro course at a community college) as suggested by the reviewers. The Department hopes to continue developing this course, including tools to better assess students' beginning placement with department learning goals and outcomes, thereby improving chances of more accurate measurements of what has been learned over their college careers.

The Reviewers went on to offer other suggestions:

Consider how the CSU, Pomona Theatre and Dance department can teach and/or prepare undergraduate students in a manner distinctive to its faculty and the University's mission for a wider variety of 21st century careers in theatre, media and commercial presentation arenas. In particular, consider how to train students for more than one discipline, cross discipline, combined commercial/non-commercial careers and in entrepreneurial skills.

Action taken: The Department recognized the value of this suggestion and in recent years has made inroads toward this end. Guest artists speak often of the need for interdisciplinary thinking, as do faculty. In our productions, students are encouraged and/or are asked to participate in capacities other than their professed specialty. This kind of cross-pollination is not uncommon.

Consider the value of theatre and dance's skill set to teaching literacy and competency in media and other emerging technologies. ...Consider how to develop a wider range of meaningful secondary/applied skills classes that could be either collaboratively taught with other departments or offered in such a way to invite a wider population of students.

Action taken: Multiple collaborations with other departments have at different times yielded exciting and fruitful results:

- Scenic Design team taught with Architecture faculty (Fall, 2014)
- Art Department 2-D drawing classes collaborating with Department faculty and staff to create poster designs for upcoming production seasons (Spring, 2018 to present, ongoing)
- Costume design and construction courses interfacing with Apparel and Merchandise Management students (periodically since 2016)
- Department practicum and design courses attracting Engineering students (TH2440A, TH4440A, TH1700A, TH3700A, over entire period of review)

- Productions with strong collaborations with Music Department faculty and students (TH1700A, TH3700A, periodically over entire period of review)
- Department General Education courses (TH1250/A, TH2080, TH3010, TH4250A/S, TH4100, DAN2020, over entire period of review) inviting students to seek further contact, including the new Area F course cross-listed with Ethnic & Women’s Studies, TH/EWS2210 Race and Ethnicity on Stage & Screen (Fall 2021, ongoing)

Consider how to develop a more active network of professional partnerships, formal internships and alumni mentorships with the express purpose of strengthening placement of technical and design staff in particular.

Action taken: Individual faculty members have consistently shared their network of professional partnerships with students. Based on feedback that is summarized in our alumna survey (section 2.6), more should be done to formalize professional partnerships, internships and alumni mentorships.

Although the External Reviewers did not give an explicit recommendation regarding overall teaching methodologies, the Department would like to point out the following Actions taken to address improving teaching course content:

- Encouragement of faculty to improve syllabi clarity
- Increased attention to annual Peer Evaluations in which suggestions are made to improve course instruction
- Membership and dissemination of methodologies explored in the recently implemented CLASS Inclusive Excellence committee
- “Fearless classroom” training offered by the University’s Faculty Center and in general, support for the range of Faculty Center offerings
- Semi-regular department all-faculty meetings in which best practices are shared
- Membership and dissemination of CLASS Student Success committee findings
- Seeking to hire adjunct and full-time faculty who have the talent, skill and pedagogical expertise to overcome as many of the inherent challenges we face as possible.

Summary

Major program changes have been discussed via Action Taken responses to the previous Program Review recommendations. To re-cap:

- Over several years, the department restructured the program to integrate Dance and meet the demands of semester conversion.
- From Fall 2018 to the present, the department has adjusted its curriculum and graduation requirements in response to semester conversion in practice, and the Chancellor’s Office 2025 Graduation Initiative, while maintaining its core tenet of

experiential learning, as well as the department’s distinctiveness in socially minded and cross-cultural practices, vis a vis the Dance Theatre and Theatre in Education and Community Engagement subplans/options.

- With the hiring of three full-time tenure-track faculty members in 2018, 2019 and 2020 in the Design and Technical Production Program, there has been an ongoing and rigorous examination and re-tooling of the option, leading to a more complete education and training for students.

Recommendations for expanding assessment practices, streamlining advising, and engaging with interdisciplinary opportunities across other University departments are all still in active progress, with some recommendations, such as increasing costume staff time base and identifying additional space for acting and dance classes, needing external support from College and/or University resources to move forward.

1.4 Inclusive Polytechnic Education

How does the department and academic program(s) ensure that students receive an “Inclusive Polytechnic Education?”

Built into the Department’s curriculum are many opportunities for students to engage in high impact practices that embody CPP’s University values and outcomes. The highlight of this programming is our production season, which engages student performers, designers, managers and technicians extensively in every production. This year, TH4500A Design and Production, in which student designers develop their designs for shows, was formally recognized as a [PolyX](#) class, meaning it embodies the polytechnic educational values for students. The Department’s production season is determined by the faculty with an eye towards creating opportunities for students engaged in all specialties and sub-plans, with consideration for productions that will appropriately challenge students.

The production program is supplemented by a rich offering of co-curricular workshops, many funded by our Student Success fee, which are monies dedicated to the student experience within academic programs (see section 2.5.1). Students receive financial support from the Department and/or the College to participate in affiliated high impact programs including CSU Summer Arts, Southern California Shakespeare Festival, and Kennedy Center American College Theatre Festival.

Table 2 provides a summary of how the program/department is aligned to the elements of the Cal Poly Pomona Inclusive Polytechnic Education.

Table 2 – Alignment of Department Activities to the Inclusive Polytechnic Education

Department Activity	Elements of Inclusive Polytechnic Education							
	Application of Knowledge	Critical Thinking & Problem Solving	Creativity, Discovery, & Innovation	Diverse & Multi-Disciplinary Perspectives	Integration of Technology	Collaborative Learning	Community & Global Engagement	Professional & Career Readiness
Curricular								
All Majors								
Applied Theatre Series (TH1700A & TH3700A)	X	X	X	X	X	X	X	X
Theatre Practicum Series (TH2440A & TH4440A)	X	X	X	X	X	X		X
Senior Projects (TH4620)	X	X	X	X	X	X	X	X
Dance Theatre (DAN3400)	X	X	X	X	X	X		
Community-based Theatre (TH4250S)	X	X	X	X		X	X	
Acting Sub-plan								
Freshman Showcase (TH2990)	X	X	X	X		X		X
Business of Acting (TH2580)	X		X		X			X
Dance Theatre Sub-plan								
Dance Production (DAN2940A)	X		X	X	X	X	X	X
Design & Technical Production Sub-plan								
Portfolio & Professional Development (TH4310)	X	X	X		X			X
Design & Production (TH4500A) (PolyX)	X	X	X	X	X	X		X
Theatre in Education & Community Engagement Sub-plan								
Peer Theatre (TH3210)	X	X	X	X		X	X	X
Integrated Arts (TH4230)	X	X	X	X		X	X	X
Co-curricular								
Kennedy Center American College Theatre Festival (KCACTF)	X		X	X		X	X	X
American College Dance Association Conference (ACDA)	X		X	X		X	X	X
Guest speakers & workshops	X	X	X	X	X	X	X	X
CSU Summer Arts	X	X	X	X	X	X	X	X
So. Cal. Shakespeare Festival	X	X	X	X	X	X	X	X
Student House Staff for outside rentals	X			X	X	X	X	X

1.5 Credit Hour

As of July 1, 2011 federal law (Title 34, Code of Federal Regulations, sections 600.2 and 600.4) requires all accredited institutions to comply with the federal definition of the credit hour. For all CSU degree programs and courses bearing academic credit, the "credit hour" is defined as "the amount of work represented in intended learning outcomes and verified by evidence of student achievement that is an institutionally established equivalency that reasonably approximates not less than:

- *One hour of classroom or direct faculty instruction and a minimum of two hours of out-of-class student work each week for approximately fifteen weeks for one semester or trimester hour of credit, or ten to twelve weeks for one quarter hour of credit, or the equivalent amount of work over a different amount of time; or*
- *At least an equivalent amount of work as required in paragraph (1) of this definition for other academic activities as established by the institution, including laboratory work, internships, practica, studio work, and other academic work leading to the award of credit hours."*

A credit hour is assumed to be a 50-minute period. In courses in which "seat time" does not apply, a credit hour may be measured by an equivalent amount of work, as demonstrated by student achievement.

How does the program guarantee that all courses meet the credit hour policy? (Note: This is specifically important for courses that do not meet in the traditional face to face classroom setting).

The department uses the following procedures to ensure that the amount of contact time and independent work expected of students is being met:

- In our face-to-face and synchronous classes there are 50 minutes of direct instruction per week per credit hour at published times. Peer evaluations provide a check on this.
- Faculty are encouraged to provide information about the expected hours of work on their syllabi each semester.
- The department curriculum committee also reviews the stated hours on the syllabus when approving new courses.
- For internship courses, students are required to submit an internship learning plan and an hour log to document the total number of hours spent in the field and other related activities.

As part of Title 34, Code of Federal Regulations, sections 600.2 and 600.4, an equivalent amount of work may include "laboratory work, internships, practica, studio work, and other academic work leading to the award of credit hours." The Program is heavily dependent on production work that typically does not meet in a traditional classroom setting and is addressed via its laboratory and activity courses.

2 PROGRAM QUALITY

2.1 Student Profile at Admission and Enrollment

The following data in Tables 3, 4, and 5 were compiled using data requested from the Office of Academic Research and Resources. Tables 3 and 4 provided admission trends, while Table 5 provides admission test scores. Some of the data may be missing due to students not reporting information or we were not able to locate it.

Table 3 – Admission trends for first-time freshmen³

	Fall 2020	Fall 2019	Fall 2018	Fall 2017	Fall 2016
Applied	206	155	190	201	194
Gender					
Male	75	59	73	86	76
Female	131	95	117	115	118
Not Reported	0	1	0	0	0
URM Status					
URM	16	14	19	19	8
Non-URM	7	3	11	3	14
Not Reported	183	138	160	179	172
1 st Gen Status					
1 st Generation	16	11	20	16	15
Not 1 st Generation	7	5	10	6	5
Not Reported	183	139	160	179	174
Admitted	156	88	115	118	124
Gender					
Male	52	23	40	51	45
Female	104	65	75	67	79
Not Reported	0	0	0	0	0
URM Status					
URM	16	14	19	19	8
Non-URM	7	3	11	3	14
Not Reported	133	71	85	96	102
1 st Gen Status					
1 st Generation	16	11	20	16	15
Not 1 st Generation	7	5	10	6	5
Not Reported	133	72	85	96	104
Enrolled	22	17	30	21	20
Gender					
Male	11	3	14	13	8
Female	11	14	16	8	12
Not Reported	0	0	0	0	0
URM Status					
URM	16	14	19	18	7
Non-URM	6	3	11	3	13
Not Reported	0	0	0	0	0
1 st Gen Status					
1 st Generation	16	11	20	15	13
Not 1 st Generation	6	5	10	6	5
Not Reported	0	1	0	0	2

*Note: Students who did not report their demographics are counted as “Not Reported”.

Analysis: Overall admits for first-time freshmen across Gender, URM and 1ST Generation rose from 124 in 2016 to 156 in 2020. Overall enrollments for first-time freshmen across Gender,

³ ARAR Office data request

URM and 1ST Generation rose from 20 in 2016 to 22 in 2020. The outlier is 2018 when 30 first time freshmen enrolled. This indicates that 2018 was the strongest single year in this category. In Fall 2020, the Covid-19 Pandemic’s most intense period, 156 admits led to only 22 enrolled. Given the widespread effect of the Pandemic, this low total is understandable.

Table 4 – Admission trends for transfer students⁴

	Fall 2020	Fall 2019	Fall 2018	Fall 2017	Fall 2016
Applied	86	70	71	51	53
Gender					
Male	27	27	35	23	16
Female	59	43	36	28	37
Not Reported	0	0	0	0	0
URM Status					
URM	14	8	7	7	7
Non-URM	3	9	9	5	6
Not Reported	69	53	55	39	40
1 st Gen Status					
1 st Generation	11	12	11	7	8
Not 1 st Generation	6	3	5	5	4
Not Reported	69	55	55	39	41
Admitted	67	64	55	45	48
Gender					
Male	21	25	26	19	14
Female	46	39	29	26	34
Not Reported	0	0	0	0	0
URM Status					
URM	14	8	7	7	7
Non-URM	3	9	9	5	6
Not Reported	50	47	39	33	35
1 st Gen Status					
1 st Generation	11	12	11	7	8
Not 1 st Generation	6	3	5	5	4
Not Reported	50	49	39	33	36
Enrolled	17	17	16	12	13
Gender					
Male	4	7	7		
Female	13	10	9		
Not Reported	0	0	0		
URM Status					
URM	14	8	7		
Non-URM	3	9	9		
Not Reported	0	0	0		
1 st Gen Status					
1 st Generation	11	12	11		
Not 1 st Generation	6	3	5		
Not Reported	0	2	0		

*Note: Students who did not report their demographics are counted as “Not Reported”. If a cohort has less than 15 students a breakdown was not provided

Analysis: Overall admits for transfer students across Gender, URM and 1ST Generation rose from 48 in 2016 to 67 in 2020. Overall enrollments for transfer students across Gender, URM and 1ST Generation rose from 13 in 2016 to 17 in 2020. 67 admits led to only 17 enrolled. Because this happened in 2020--the year of the Pandemic’s most intense period—this could explain the low total number.

⁴ ARAR Office data request

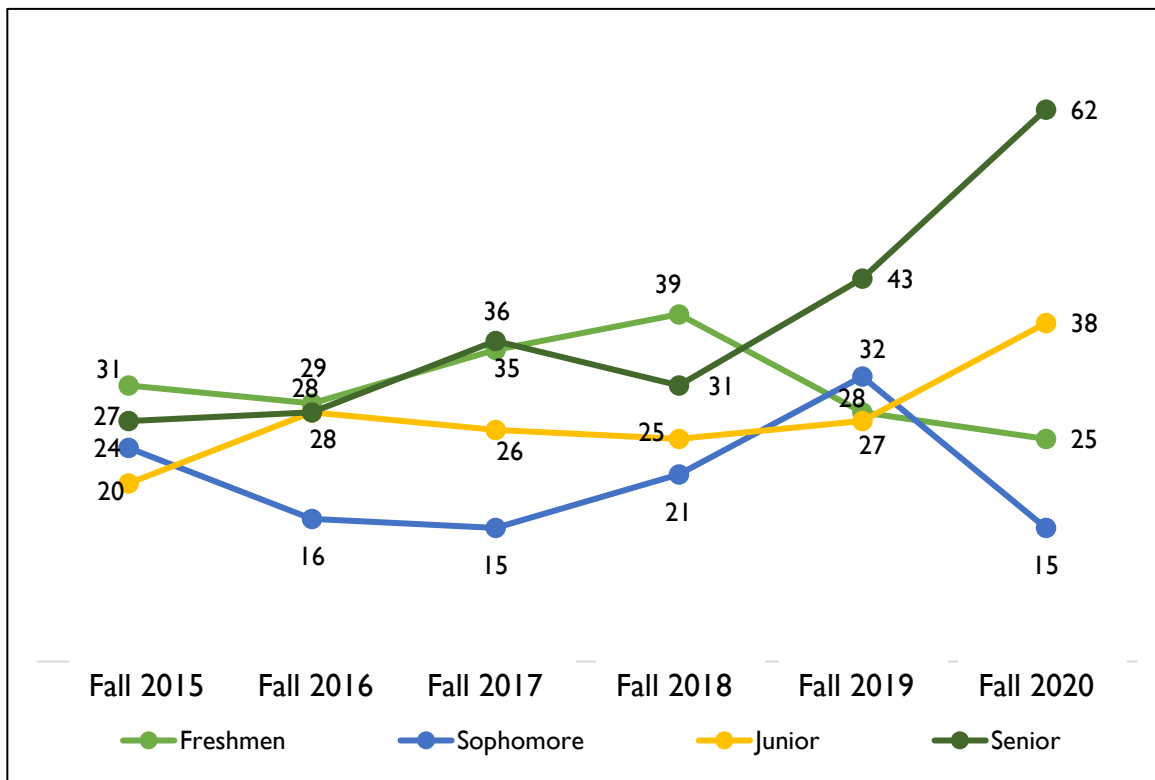
Table 5 and Figure 2 provide enrollment trends for the program.

Table 5 – Enrollment trends for all students⁵

Enrollment Trends					
Term	Overall Program	Freshmen	Sophomore	Junior	Senior
Fall 2015	102	31	24	20	27
Fall 2016	101	29	16	28	28
Fall 2017	112	35	15	26	36
Fall 2018	116	39	21	25	31
Fall 2019	130	28	32	27	43
Fall 2020	140	25	15	38	62

Analysis: Note the steady rise in overall enrollment: from 102 in Fall 2015 to 140 in Fall 2020, an increase of 37% over 5 years.

Figure 2 – Department enrollments since 2015



Analysis: The most precipitous decline was for Sophomores: 32 enrolled in 2019 to 15 enrolled in 2020, likely the result of the Covid-19 Pandemic. Seniors’ enrollment rose from 27 in 2015 to 62 in 2020. This implies that students who began in 2015 and 2016 were quite successful and the Department attained a high degree of graduation in Spring 2021. Another factor influencing this number could be the result of the increase of transfer students.

⁵ Source: Tableau

https://analytics.cpp.edu/t/production/views/EnrollmentTrend/EnrollmentTrend?iframeSizedToWindow=true&embed=y&showAppBanner=false&display_count=no&showVizHome=no#2

To what extent is the program attracting and enrolling students who are well-suited to succeed in the program?

What is the program doing to support enrollment?

The Department's recruiting efforts outside the University are limited, though efforts have been made recently to expand them by connecting with faculty in local arts high school programs and partnering with the Outreach Office. In addition, the department offers several General Education courses, such as TH1250/L Introduction to Acting, TH2080 Introduction to Film & American Culture, and TH 4250S/A Community-based Theatre, that attract students from other majors across the campus to our program. The department hosts an annual High School Scene Festival in which regional (9-12 schools on average) high school drama programs compete and are also given faculty-led workshops—this event serves as a recruiting tool. The department also participates in the annual College Fair hosted by Center Theatre Group. It has been reported by numerous prospective students and their families, however, that the Department website is unclear and not compelling enough. Details are also frequently out of date. Ongoing efforts to keep the website updated, a task which is performed as possible by the Department's part-time publicist needs to be codified and sustained.

To support enrollment, faculty advisors reach out to students every semester for academic advising. Due to challenges with the advising process (section 2.5.2), faculty sometimes struggle to find time to dedicate to mentorship, versus more logistical advising activities such as petitions and registration issues. In Fall 2020, the Department began a peer mentorship program to help students beginning the program during COVID get to know the Department and gain a sense of community; however, that program has now ended with the return to campus. Other efforts to help support enrollment should be considered in light of the program's attrition rates (section 2.3); however, faculty are concerned that simply having more students will not be a desirable outcome, without further resources to support their learning.

2.2 Curriculum and Pedagogy

What are the major changes in the curricular content, innovative pedagogy (e.g., online, hybrid, flipped, service learning, etc.) standards and other expectations of your discipline/profession over the past seven years? Identify where these changes occurred and the impact they have made on your curriculum.

When comparing CPP curriculum to those of peer and aspirational institutions, what do you see as strengths and opportunities for improvement?

How has your program adapted to address changes in order to prepare students to meet disciplinary and professional expectations?

A listing of the five options and their individual curriculum requirements can be found here in the CPP University Catalog:

Acting: https://catalog.cpp.edu/preview_program.php?catoid=57&poid=14872&returnto=4369

Dance: https://catalog.cpp.edu/preview_program.php?catoid=57&poid=14873&returnto=4369

Design & Technical Production:

https://catalog.cpp.edu/preview_program.php?catoid=57&poid=14876&returnto=4369

General: https://catalog.cpp.edu/preview_program.php?catoid=57&poid=14875&returnto=4369

Theatre in Education & Community Engagement:

https://catalog.cpp.edu/preview_program.php?catoid=57&poid=14874&returnto=4369

The curriculum sheets will be provided as an appendix to this document.

During the period of review, the Department of Theatre has implemented significant changes to the curriculum and degree requirements. The number of courses offered by the Department expanded because of the merger with Dance, while the transition to semesters led to broad changes in our curriculum and course offerings at large. Some course titles remained the same and were expanded to accommodate a 50% longer term, while other courses were eliminated when the content was absorbed by other courses (such as the Tech I-III series, and the Voice & Movement class being split into its distinctive elements). Some new courses were introduced, such as Text Analysis (TH2280) and Portfolio Development (TH4310), and the Style of Acting series was divided to distinguish a Shakespeare in Performance (TH3540) class for Acting majors.

After the transition to semesters was complete, the Department adopted additional changes to specific courses and to the overall departmental curriculum to address issues such as student contact hours and faculty load. In this process, some lecture-based courses shifted to include a co-requisite lab or activity, such as Voice I and II (TH 2520/A and TH 3520/A). Other courses that were combined during the semester conversion, such as Costume History & Design, were returned to multiple courses (TH3810/L Costume Design and TH2820 History of Dress) to ensure more detailed student learning and content mastery.

Due to the influx of full-time production faculty, courses taught in these areas have been revised and expanded to better reflect the breadth and depth of faculty expertise, and to reflect the substantial changes to one-on-one student mentorship in the Design and Production Program. A significant change in this area was the development of TH4500A Design and Production Activity. This course provides students with an environment that fosters enhanced collaboration and communication and increased individual mentoring from faculty as designs for the production season are developed and revised the semester before they are executed. Additional changes include transitioning several courses – Scenic Painting (TH4140A), Make-up for Stage (TH2410A) & Screen, and most recently Sound Design (TH3450) and Sound Engineering (TH2430A)– that were previously taught as TH4990X Special Topics– into regular course offerings to align with current and emerging needs in the industry.

Innovative Techniques

The Department of Theatre and New Dance at Cal Poly Pomona is distinct from peer institutions. As a department we are fully aligned with the University's Core Values, and we have consistently excelled at centering Experiential Learning and Community Engagement as core aspects of our student experience. In the Fall of 2020, the Department's core curriculum and all sub-plan option degree requirements were adjusted to align with the requirements of E.O. 1071, which mandated at least 50% of major units be earned through the major core. During this process, the core curriculum was revised to include courses representative of all degree options to provide all our students with the broadest possible foundation in theatre. Costume Craft was eliminated from the core curriculum to allow students greater flexibility in choosing electives. As part of our core curriculum, all of our students take a course in Community-based Theatre (TH 4250S/A), a service-learning course, where they implement the approaches of community-based theatre while working in partnership with a specific community. The course typically results in an invited showing of the work created over the semester, and raises awareness of, and empathy for, communities whose voices are not traditionally amplified on the American stage. By including Dance Theatre in our core curriculum, we also strive to provide our students with a broader appreciation for contemporary interdisciplinary practices. Special topics courses include offerings in contemporary performance practices, such as Devised Theatre and Projection & Media Design.

As the COVID-19 pandemic forced all of our normally face-to-face classes online, the faculty at large felt the forced change in modality was a detriment to teaching and learning. However, some benefits were identified and may persist, including allowing for some lecture courses to be taught online, thus freeing up some classroom space, and offering streaming options for our productions to increase accessibility, if possible.

Curricular Challenges

As a department, our emphasis on experiential learning allows faculty to gain a greater understanding of our students as young artists and practitioners, which helps us to guide them through their studies and identify and advise students as to which projects will provide them with

the best learning experience. This process can be both enriched and complicated by the high enrollment of transfer students from a wide range of institutions. Transfer students comprise approximately half of our enrollment and join our department with a wide variety of previous course enrollment, transfer credits, and satisfied pre-requisites for departmental courses. Due to our participation in the CSU Associate Degree for Transfer program and our acceptance of C-ID transfer units, which can vary widely student-to-student, it can be difficult to fully assess what the educational needs of students are and to determine the best way to meet those needs. While we fully support experiential learning and require student participation in productions, we also recognize that as a collaborative activity, a student that is not fully prepared to succeed could potentially have a negative impact on other students' experience. Therefore, it is occasionally difficult to fully integrate transfer students into our program while keeping them on a two-year graduation track.

As a production-focused department, our production process and structure has changed dramatically over the last three years with the addition of three T/TT faculty. These faculty continually work to add rigor to our production process and to increase the quality of our productions. As the production process has become more formalized, it has become clear that as a group, our students would benefit from additional skills and experience in text analysis and are often unfamiliar with important plays and playwrights. While many of our faculty are committed to decolonizing the canon of dramatic literature and work to diversify the art and artists that our students are exposed to in their courses, students still report an overall lack of familiarity with plays and a discomfort with reading plays. We recognize that this is a complex problem with a complex solution, and we have started to address it via student advising and by creating a section of Introduction to Theatre (TH2030) exclusively for incoming Theatre & New Dance majors, which has been taught by T/TT and adjunct faculty—in coming years it will be taught by exclusively by T/TT faculty on a rotating basis. While this course is still appropriately aligned with the course description and course outcomes, there is an added focus on play reading, discussion, and critical analysis. The topic of text analysis remains a topic of ongoing faculty concern and discussion. We also recognize that the addition of a tenure-track faculty member with expertise in dramatic literature/history/theory and/or dramaturgy would help us to make significant progress in this area.

The recent changes to our production process have also brought the faculty new awareness of the relationships between our professional staff who run our production shops and our students. While our staff are expected to supervise students in their respective shops and may train students in specific procedures and the proper use of equipment, they are not instructional faculty and have no instructional responsibilities. Each staff member has a different level of comfort training and supervising students, and since the return to campus after a year of COVID-19 induced remote instruction, we have become increasingly aware of knowledge gaps in our students and the need for additional faculty supervision in our shops. This supervision is currently not adequately reflected in faculty load, and the work of this supervision is not shared equitably amongst production faculty. As a faculty we are in the process of discussing potential curricular gaps that become apparent when students are working on a production assignment. Once our analysis is complete, we will work to implement the appropriate changes. These changes will likely include formalizing how specific terminology is introduced across the curriculum and editing ECOs and course outlines to better prepare students to apply and

synthesize information from courses into the novel situations that productions present. We are proud of our productions and stand by their quality, but we always strive to improve and excel in all aspects of our work so that we can better prepare our students to enter a highly competitive job market.

Table 6 provides data associated with high non-passing rates and impact factor. Data is taken cumulatively from all TND courses offered Fall 2018 – Spring 2021.

Table 6 – High – DFW's by Non-Pass Rate⁶

Course Code	Course Title	Enrollment	Non-passing Rate	Impact
DAN2020	World Dance and Cultures*	691	10%	72
TH2280	Text Analysis	152	10%	15
TH2530	Acting II	74	9%	7
TH2440A	Theatre Practicum Activity	172	8%	13
TH2030	Introduction To Theatre*	683	7%	48
DAN4460	History of Dance and Its Artistic and Cultural Influences*	172	7%	12

**Denotes a GE course*

Table 7 provides a list of all GE courses taught by the Department.

Table 7 – General Education Courses⁷

GE Area	Course	Course Title
C1	TH 1250/A	Introduction to Acting / Activity
C1	TH 2030	Introduction to Theatre*
C1	TH 2080	Introduction to Film and American Culture*
C3	TH 3010	Through Artists' Eyes*
C3	TH 4100	Theatrical Pursuit of an American Ideology*
D4	TH 4250S/A	Community Based Theatre Service Learning / Activity*
C1	DAN 2020	World Dance & Cultures*
C1	DAN 2300	Live Dance Appreciation
C3	DAN 4460	History of Dance and Its Artistic & Cultural Influences*
D4	DAN 4490	Dance in Contemporary Culture *
F	TH/EWS 2210	Race and Ethnicity on Stage & Screen

**Denotes courses that are also Major or Sub-plan required*

⁶ CSU Dashboard “In Which Courses Do They Struggle” Report <https://csusuccess.dashboards.calstate.edu/public/faculty-dashboard/where-do-they-struggle>

⁷ Source: Catalog https://catalog.cpp.edu/preview_program.php?catoid=36&poid=9591

None of the courses offered by the Department of Theatre and New Dance has been identified as having a problematic DFW rate by the University, and as a Department we agree. While the courses with the highest DFW impact are also the courses with the highest enrollment, we recognize that the majority if not all sections of courses with the highest DFW rate tend to be based on participation and attendance. Faculty make sure that students are aware of all course requirements in multiple ways (including syllabi). Students that have changes in circumstances regarding work and family obligations, or other resources may struggle to succeed in our courses if they are not able to regularly attend class. As challenging as this may be for students, we remain committed to our Learn-by-Doing philosophy, and work with individual students to help determine the best course of action when circumstances change. We are also concerned with the percentage of students that struggle with TH2280 Text Analysis. This course is new to our curriculum. We have been working to increase student engagement in this course through incremental changes, and we are looking forward to additional input on this topic from the new TT faculty that we are currently searching for.

Please identify courses within your program that students have difficulty enrolling in due to limited seats.

What changes are being implemented within the department/degree program(s) to reduce the impact bottleneck courses have on students?

How is the department supporting student success by reducing the impact of high drop/withdrawal/fail (DWF) courses within the department/degree program(s)?

What role do courses in related areas provide for the department/degree program(s)?

Students have on occasion faced difficulty registering for specific bottleneck courses in our core curriculum and within specific subplans. This is an issue for courses that are offered only in the fall or only in the spring term, and for courses in subplans that are only offered every other year. Since the semester conversion, affected courses have included TH2280 Text Analysis, TH3110 Developments in World Theatre I and TH3120 Developments in World Theatre II. When we discovered that students were having challenges in enrolling in Text Analysis, we began offering the course every semester. The enrollment bottleneck in the Developments in World Theatre series was initially addressed by offering an Independent Study to students whose graduation timeline would be negatively affected by not enrolling in the course. More recently, we have found a long-term solution by working with the assigned instructor to increase enrollment caps in these courses to reflect the student need for enrollment. As a Department we will also add additional sections of these courses if necessitated by student enrollment, but we are concerned about how to do so in light of budgetary and space constraints.

2.3 Student Retention and Graduation Rates – Graduation Initiative 2025

Table 8 provides graduation data for students entering the Theatre Department as First-Time Freshman only. Students who changed their major to Theatre after starting at CPP in a different major are not included in the First-Time Freshman Graduation Rates for the Theatre Department.

Table 8 – Fall Entering First-Time Freshman Graduation Rates⁸

Year Started	Cohort Size	Graduating from Theatre						Graduated from CPP - Other Major						Dropped out of CPP			
		4 yrs or less		5 yrs or less		6 yrs or less		4 yrs or less		5 yrs or less		6 yrs or less		Attending Different University		Not at a University	
2009-2010	7	1	14%	1	14%	1	14%	0	0%	1	14%	1	14%	0	0%	5	71%
2010-2011	7	3	43%	4	57%	4	57%	1	14%	2	29%	2	29%	0	0%	1	14%
2011-2012	10	1	10%	2	20%	2	20%	1	10%	3	30%	3	30%	1	10%	4	40%
2012-2013	21	3	14%	4	19%	4	19%	0	0%	5	24%	9	43%	1	5%	7	33%
2013-2014	13	1	8%	1	8%	1	8%	2	15%	4	31%	6	46%	0	0%	4	31%
2014-2015	36	4	11%	5	14%			4	11%	6	17%			0	0%	14	39%
2015-2016	14	2	14%					2	14%					0	0%	2	14%
2016-2017	11	0	0%											0	0%	3	27%
2017-2018	16													0	0%	3	19%
2018-2019	10													0	0%	0	0%

Table 9 provides graduation data for students entering the Theatre Department as off campus fall term Transfers. Any transfers entering in a term other than fall or are on-campus transfers are not accounted for in the Fall Entering Transfer Graduation Rates for the Theatre Department.

Table 9 – Fall Entering Transfer Graduation Rates⁹

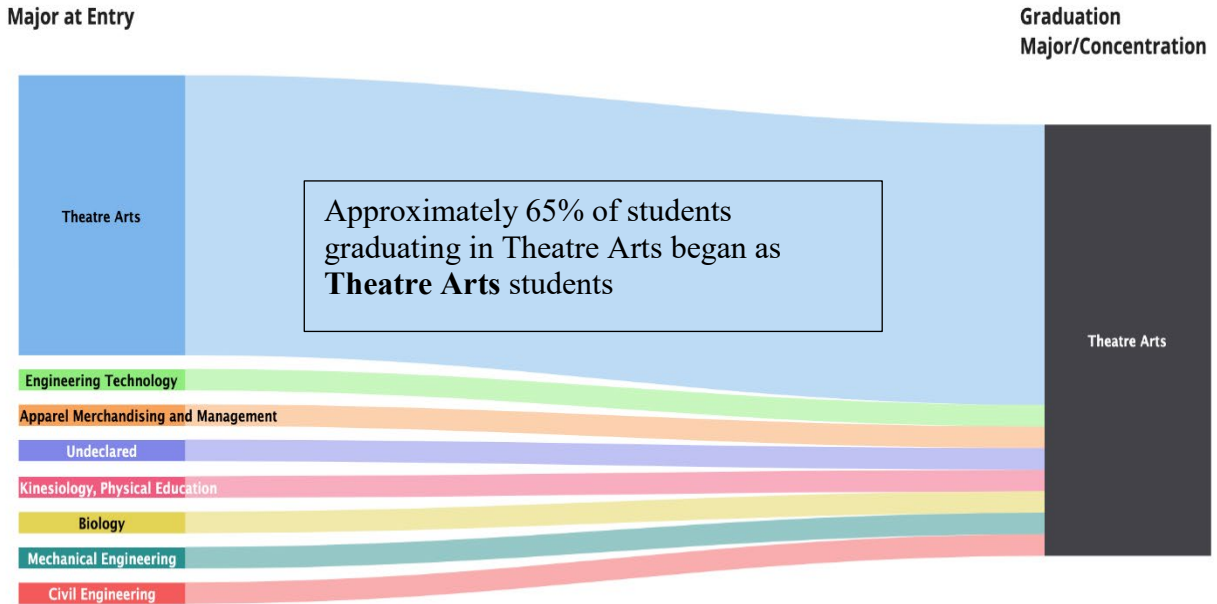
Year Started	Cohort Size	Graduating from Theatre						Graduated from CPP - Other Major						Dropped out of CPP			
		2 yrs or less		3 yrs or less		4 yrs or less		2 yrs or less		3 yrs or less		4 yrs or less		Attending Different University		Not at a University	
2009-2010	2	0	0%	1	50%	2	100%	0	0%	0	0%	0	0%	0	0%	0	0%
2010-2011	3	0	0%	2	67%	3	100%	0	0%	0	0%	0	0%	0	0%	0	0%
2011-2012	4	1	25%	3	75%	3	75%	0	0%	0	0%	0	0%	0	0%	1	25%
2012-2013	38	1	3%	2	5%	3	8%	0	0%	0	0%	0	0%	0	0%	0	0%
2013-2014	3	1	33%	2	67%	2	67%	0	0%	0	0%	1	33%	0	0%	0	0%
2014-2015	6	1	17%	2	33%	2	33%	0	0%	2	33%	3	50%	0	0%	1	17%
2015-2016	5	1	20%	1	20%	1	20%	0	0%	2	40%	2	40%	0	0%	2	40%
2016-2017	7	4	57%	5	71%	5	71%	1	14%	1	14%	1	14%	0	0%	1	14%
2017-2018	10	2	20%					1	10%					0	0%	3	30%
2018-2019	8													0	0%	0	0%

⁸ CSU Dashboard “What Paths Do They Follow” Report <https://csusuccess.dashboards.calstate.edu/public/faculty-dashboard/student-progress-units>

⁹ CSU Dashboard “What Paths Do They Follow” Report <https://csusuccess.dashboards.calstate.edu/public/faculty-dashboard/student-progress-units>

Figure 3 provides a snapshot of starting degree vs. graduation degree.

Figure 3 – CSU Major Migration for all First-Time Freshmen Who Graduated in 2018, 2019, 2020¹⁰



The prevalence of Engineering students who switch to Theatre suggests that more collaborations with Engineering Department students may be fruitful, such as collaborating on a haunted house experience (as has recently been suggested), collaborating on CPP’s annual Rose Parade Float, participating in the CPP Themed Entertainment Association chapter, and potentially offering an interdisciplinary badge in technical direction or a related field.

What is the program currently doing to improve student persistence and graduation rates?

How is the program eliminating equity gaps for both under-represented minorities (URM) and Pell-eligible students? Please be specific.

What changes does your program want to make to improve student retention and graduation rates?

Student Persistence

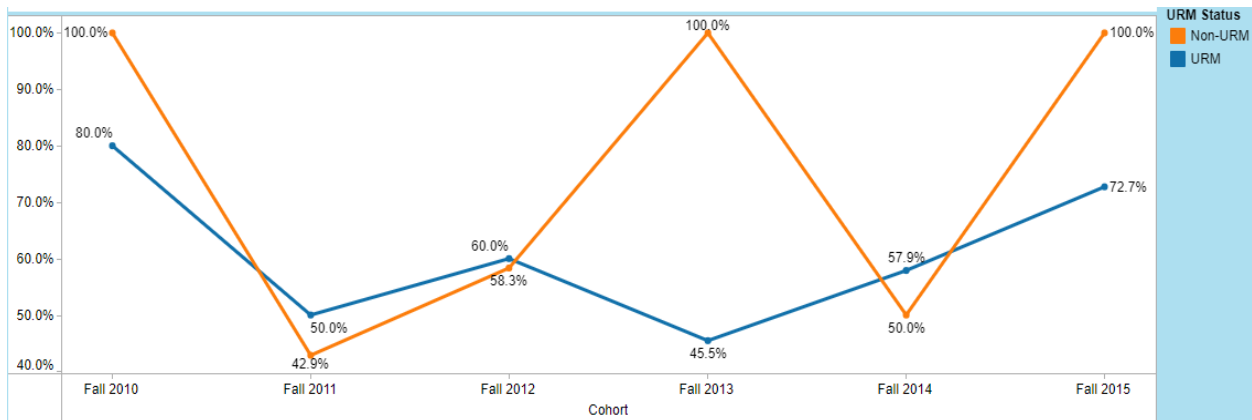
Tables 8 and 9 indicate that students transferring into our program have a higher graduation rate than students that enter as first-time students, and that there is a noticeable trend in students transferring and graduating from other majors at CPP. Since 2010, when 71% of the incoming

¹⁰ CSU Dashboard “What Paths Do They Follow” Report <https://csusuccess.dashboards.calstate.edu/public/db-what-paths-do-they-follow>

first-time students did not graduate from CPP and were not enrolled in another university, there has been steady and noticeable increase in graduation rates and a decrease in students who drop out and do not attend another institution. The overall graduation rates for students who enter our Department as first-time students has steadily increased. In advising sessions, first-year students frequently share their struggles with the transition to a university, the difficulty that they have balancing school with other obligations, and the new challenges that they encounter at CPP, such as increased transportation costs, food insecurity, housing insecurity, care giving responsibilities, and the reality that they need to work additional hours to meet increased expenses. Majoring in Theatre at any institution is a time-intensive activity, with rehearsal and production obligations requiring students to be available during evenings and weekends, occasionally for very long hours. The hours can be difficult for any student, but for those who need to balance work and family obligations it can be incredibly difficult. By the time that a student can transfer into our program from a community college, they have usually managed to successfully balance their school and other obligations. This is not to say that our transfer students have fewer challenges or obligations than first year students. Unfortunately, the new challenges of a university, combined with work and family obligations, and the time required to fully benefit from the experiential learning that is central to our program may be more than some students are able to balance.

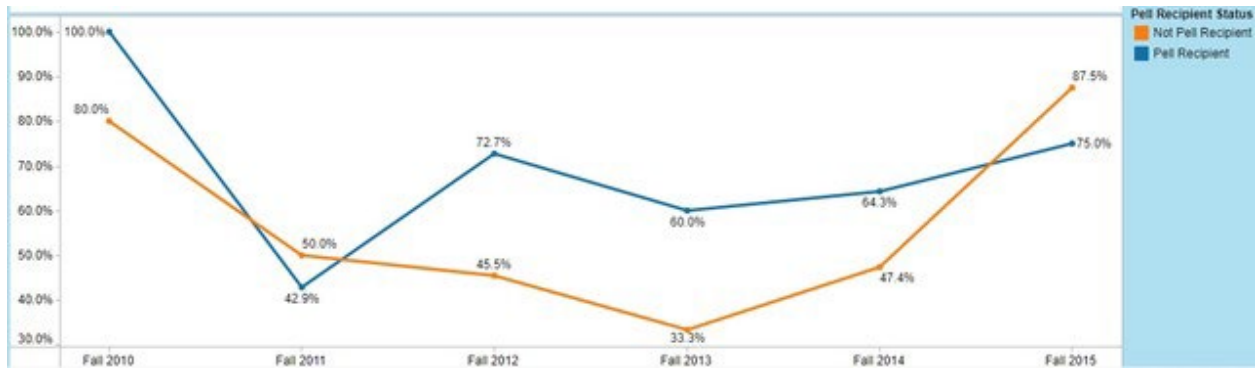
The figures below depict five-year graduation rates for underrepresented minorities (URM) and Pell-eligible First-time freshmen majoring in Theatre. The Office of Assessment and Program Review could not find this data for transfer students.

Figure 4 – First-time Freshmen URM Gap for Theatre¹¹



¹¹ Source: Tableau https://analytics.cpp.edu/#/site/production/views/GraduationRates_0/FTFURMGap?:iid=1

Figure 5 – First-time Freshmen Pell Gap for Theatre¹²



The achievement gap in six-year graduation rates between URM and Non-URM students for first time students appears to be significant at first glance (Figure 4). Careful study of existing data indicates that the majority of students in the Department are transfers or continuing students from other programs, and balanced with the small cohort sizes, the graduation gap between URM and non-URM students may indicate a difference of 1-2 students per year. When comparing the achievement gap for Pell eligible and non-Pell eligible students, our Department has greater student success for Pell eligible students, we have not identified any meaningful trends given the small cohort size and significant year to year fluctuations between eligible and non-eligible students, and we are working to improve overall graduation rates (Figure 5). It does not appear that there is a significant achievement gap for first time students in the Department based on the available data.

As stated previously in this document, the department is proud of the individual mentorship and advising relationships that we develop with our students. As a means of increasing student success, retention, and graduation rates we are in constant dialogue with our students and as a faculty about curricular and programmatic changes that can be adopted to benefit our students. We strive to maintain open lines of communications with our students and to be responsive to their needs, and to create the conditions for student success. This includes the adoption of equitable teaching practices, including changes to our production practices and schedules aligned with national trends to eliminate 10-out-of-12's, and allowing caregivers to bring children to classes as necessary when it is safe to do so. We look forward to additional suggestions on improving and increasing our efforts in these areas.

¹² Source: Tableau https://analytics.cpp.edu/#/site/production/views/GraduationRates_0/FTFPellGap?iid=2

Table 11 shows how Department SLO's align with University core competencies. See Appendix B for greater readability.

Table 11 – Alignment Matrix

Program Learning Outcome	Alignment	Student Learning Outcome	Core Competencies				Strategic Vision			
			Critical Thinking	Information Literacy	Oral Communication	Written Communication	Quantitative Reasoning	Innovation and Creativity	Civic Engagement	Problem Solving
1. Interpersonal and Communication Skills - Graduates will communicate effectively in the field of theatre and dance.	PLO 1,2	1. Develop specialized training/skills in the theatre or dance arts (i.e., acting, play writing, directing, lighting, costume, choreography, scenic stage, sound)	X		X	X		X		
2. Integrative Thinkers - Graduates will employ integrative thinking and specialized skills clearly and logically within the discipline to make interpretations for technical competencies.	PLO 2	2. Apply historical knowledge to theatre, dance, and dramatic literature, which will inform contemporary practices		X				X		
3. Global Citizenship - Graduates will possess global understanding of social and ethical roles theatre and dance play in contemporary society.	PLO 1	3. Develop skills in script or dance analysis	X			X				
	PLO 1,2	4. Implement production skills (technical theatre dance theatre) in theatre or dance	X				X	X		X
	PLO 3	5. Develop ethics, values and responsibilities of a theatre or dance artist			X	X		X	X	

Table 12 shows how each SLO will be assessed. See Appendix C for greater readability.

Table 12 – Overall Assessment Plan

PLOs	SLOs	Course where each SLO is addressed	Assessment activity (signature assignment) used to measure each SLO	Assessment tool used to measure outcomes success	How assessment data will be reported as evidence of SLO performance or criteria have been met	Department personnel to collect, analyze, and interpret student learning outcomes data for the program	Student Learning outcome data dissemination schedule	Closing the loop strategies
1. Interpersonal and Communication Skills - Graduates will communicate effectively in the field of theatre and dance. AND 2. Integrative Thinkers - Graduates will employ integrative thinking and specialized skills clearly and logically within the discipline to make interpretations for technical competencies.	1. Develop specialized training/skills in the theatre or dance arts (i.e., acting, play writing, directing, lighting, costume, choreography, scenic stage, sound) Mastery	TH 4620	Capture project and report	Rubric	Percentage of projects scoring and average of >4 out of 5	Project Advisor		Curricular changes, pedagogical changes, modification to assessment tools
		TH 5700	Performance or Production	Rubric	Percentage of students scoring 80% or higher	Director of show or Head of Acting or Design	During annual department retreats	
2. Integrative Thinkers - Graduates will employ integrative thinking and specialized skills clearly and logically within the discipline to make interpretations for technical competencies.	2. Apply historical knowledge to theatre, dance, and dramatic literature, which will inform contemporary practices Mastery	TH 3120	Exams, papers, oral presentation	Test embedded question/Rubric	Mid/Del not meet expectations	Individual faculty oversees by the assessment committee	During annual department retreats	Curricular changes, pedagogical changes, modification to assessment tools
		TH 5700	Performance or Production	Rubric	Percentage of students scoring 80% or higher	Director of show or Head of Acting or Design		
1. Interpersonal and Communication Skills - Graduates will communicate effectively in the field of theatre and dance.	3. Develop skills in script or dance analysis Develop	TH 2280	Final Project	Rubric	Percentage of students scoring 80% or higher	Individual faculty oversees by the assessment committee	During annual department retreats	Curricular changes, pedagogical changes, modification to assessment tools
		TH 5700	Performance or Production	Observational checklist	Mean score of desired benchmark	Director of show or Head of Acting or Design		
1. Interpersonal and Communication Skills - Graduates will communicate effectively in the field of theatre and dance. AND 2. Integrative Thinkers - Graduates will employ integrative thinking and specialized skills clearly and logically within the discipline to make interpretations for technical competencies.	4. Implement production skills (technical theatre dance theatre) in theatre or dance Develop	1310/1310L	Quizzes, projects	Rubrics	Mid/Del not meet expectations	Individual faculty oversees by the assessment committee	During annual department retreats	Curricular changes, pedagogical changes, modification to assessment tools
		TH 5700	Performance or Production	Observational checklist	Mean score of desired benchmark	Director of show or Head of Acting or Design		
3. Global Citizenship - Graduates will possess global understanding of social and ethical roles theatre and dance play in contemporary society.	5. Develop ethics, values and responsibilities of a theatre or dance artist Mastery	TH 4610	Manifesto	Rubric	Mid/Del not meet expectations	Individual faculty oversees by the assessment committee	During annual department retreats	Curricular changes, pedagogical changes, modification to assessment tools
		TH 4620	Capture project and report	Rubric	Percentage of students scoring 80% or higher	Project Advisor		
		TH 5700	Performance or Production	Observational checklist	Mean score of desired benchmark	Director of show or Head of Acting or Design		

Table 13 shows the timeline upon which each SLO will be assessed. See Appendix D for greater readability.

Table 13 – Assessment Data Collection Timeline

Student Learning Outcome	AY 20-21	AY 21-22	AY 22-23	AY 23-24	AY 24-25	AY 25-26	AY 26-27
1. Develop specialized training/skills in the theatre or dance arts (i.e., acting, play writing, directing, lighting, costume, choreography, scenic stage, sound) Mastery	X			X			X
2. Apply historical knowledge to theatre, dance, and dramatic literature, which will inform contemporary practices Mastery	X			X			X
3. Develop skills in script or dance analysis Develop		X			X		
4. Implement production skills (technical theatre, dance/theatre) in theatre or dance Develop			X			X	
5. Develop ethics, values and responsibilities of a theatre or dance artist Mastery		X			X		

Based on the program curriculum matrix and results of assessment activities over the last five years, what program areas need to be modified? What actions need to be undertaken, and what kinds of resources are necessary to advance this effort?

How has your program used assessment results (provide results in a summary) to close the loop and improve achievements of each program-level student learning outcome.

Program level direct assessment activities began in 2018, with the development of new program level SLO’s and a curriculum matrix updated for semesters. In AY 2019-20, plans to implement annual assessment practices began in earnest, but were interrupted by the challenges of COVID-19, and the switch to virtual learning. As such, AY 2020-21 marked the first year yielding program level direct assessment data.

Assessment Results Summary:

The results of assessing TH3120 Developments in World Theatre II demonstrated the high proficiency in applying historical knowledge to contemporary practices (SLO 2), but since the assessment artifacts were group projects, it was difficult to determine the outcome for each student. The evaluators may consider evaluating a different artifact in the future.

The results of assessing TH4620 Senior Project yielded extensive and meaningful dialogue amongst faculty with regards to the function of Senior Projects within the program. The project is currently positioned as a required course in the major core and represents an ideal opportunity to measure student ability upon leaving the program. However, evaluators questioned whether the outcome (SLO 1) was determinable from the artifacts, given the wide range of skills displayed, and the inconsistency with which student projects duly reflected the skills developed by the program. As such, the faculty determined that a more streamlined set of criteria for the projects needs to be developed (currently in progress), and that students will be allowed to substitute upper division units (in particular, production units or other activities that represent a capstone of the skills students have primarily focused on) to fulfill the project requirement.

This strategy addresses an additional concern about the projects' value to students considering the lack of full-time faculty to serve as mentors to all seniors. Previously, the WTU's associated with the course would be assigned to one faculty member, though all full-time faculty members participated in mentorship. Mentorship responsibilities have also been severely unequally distributed to faculty. Allowing students to substitute high level activities from other parts of the curriculum will better distribute the efforts of faculty and reduce work for faculty beyond assigned WTU's. Alternatively, the Department could consider offering WTU's to lecturers qualified to mentor students' projects.

Conversation amongst the evaluators also generated mission-level questions about the nature of the program. If the program's first SLO is to develop skills, they wondered, would it be better suited as a BFA or "track" program? The faculty have continued to discuss this question, as well as considering the alignment of the SLO's with Department values. It is worth noting that since the program SLO's were last updated in 2018, the Department mission has been updated, and 66% of the full-time faculty will have turned over.

The current assessment plan calls for the assessment of two SLO's per academic year. Due to the high volume of artifacts that need to be reviewed to generate meaningful data, and the low tenure density of the program, the Department requested and was granted permission from the Dean to hire lecturers to evaluate a significant portion of the artifacts. This strategy was successful and the Department will continue to rely on support for additional evaluators moving forward. However, this academic year, our operating budget was cut significantly (see section 4.5), jeopardizing our ability to continue this essential work. In the absence of funding from Department resources, we would depend on special funding from the College or University dedicated to this purpose.

In addition to assessing two SLO's each year, we are also considering developing an assessment to be administered to incoming and graduating students each year to gain insight into program effectiveness (see section 1.3 recommendation 11). This practice could indeed serve to illuminate many aspects of student learning. Adding this annual process to our practices would create even greater need for sustainable assessment resources.

2.5 Student Support, Satisfaction and Services

2.5.1 Co-Curricular

Programs/departments with student organization(s): What are the student organizations that reside within the department? How do these organizations support the department's mission and values?

Programs/departments without student organization(s): What co-curricular experiences does your program offer to support the discipline?

Describe how undergraduate research, scholarship, and creative activities within the department broaden and deepen students' classroom learning, as well as supports the development of skills necessary for life-long learning?

How are faculty engaging students in scholarship?

Student Clubs

The Department offers many co-curricular opportunities including workshops and opportunities for research and creative activities alongside faculty. Until COVID, the student club Actors Collaborating with Technicians (ACT) provided an additional opportunity—a student-produced and performed annual musical—to students from within and outside the major. The club was a major asset to the program as it brought in students who might not otherwise have contact with the program through our regular curriculum and created community connections for students across the University. ACT is currently dormant as we struggle to work our way back toward live theatre after COVID, but the Department hopes that student-generated work will return as it represents a uniquely engaging experiential learning opportunity for students to apply the skills of their coursework. Until 2020, the Department also housed the RAZA Arts club, which joined the University's music and theatre communities in interdisciplinary collaborations celebrating Latinx cultures. As with ACT, the Department should make active efforts to encourage the club to reconstitute when students return to campus en masse.

Co-curricular Experiences

The program frequently offers supplemental workshops and lectures to enrich our curriculum. In the period under review we have offered:

- 29 workshops or lectures in the area of Design & Technical Production, including workshops in Storytelling with Virtual Reality, Media Design for Broadcast, Rigging and Props
- 11 workshops or lectures in the area of Acting, including workshops in Solo Performance, Clowning and with the Royal Shakespeare Company
- 18 workshops or lectures in General theatre and contemporary performance practices,

including Devised Theatre, Content Development, and guest speaker Roy Conli, who is a program alumnus and Disney Animation executive

Of these offerings, 16 were specifically focused on workforce preparedness, such as workshops in design portfolio presentation, auditioning, and industry union membership. Students also participate in Center Theatre Group's "Going Pro" workshop event annually. The Department participates in the University's annual Professor-for-a-Day activities, bringing in alumni who have succeeded in launching careers in the field, and supporting the Department's mission to prepare students to be "current and relevant artists."

Further examples of co-curricular experiential learning include:

- The Southern California Shakespeare Festival's annual summer production, where student actors, designers and managers work alongside professional AEA actors and directors; the program extends students' work into the Pomona community via Artwalk, high school performances and talk-backs. A second stage series has been developed and generates new work for production. The festival has successfully modeled for students how to generate and produce original work, demonstrated by alumni activity in recent years, with alumni presenting work at the Hollywood Fringe, Center Theatre Group and the Pomona community.
- The annual High School Scene Festival, where students support faculty in delivering robust programming for local high school guests
- Student production staffing of guest rentals in the University theater
- Participation in the American College Dance Association annual regional conference
- Faculty-guided trips to New York City every other year to attend shows and acting workshops

Research, Scholarship & Creative Activities

Every year, the Department participates in the Kennedy Center American College Theatre Festival (KCACTF) by registering our productions for review and potential invitation to the organizations' annual conference. Until COVID, the program sent about 25-30 student performers, designers and managers to the conference per year, some to compete in acting and design/management scholarship competitions; within the period of review, students have won scholarships for their work as lighting designers and scenic designers. In 2017, one of the Department's productions, *Intimate Apparel*, was selected to be presented at the festival, and students participated in mounting a production of the show at that year's conference in Arizona. Last year, one of our Zoom productions, *Zorro x2*, was selected to present a pre-recorded scene.

Faculty also engage students in their professional activities. Recent examples include a 2016 trip with 10 students to the American Shakespeare Center conference in Virginia; a student serving as Assistant Scenic Designer for faculty-designed productions at the Getty Villa and the Ovation Awards in 2019; and students working as co-developers on a faculty puppetry piece in 2020.

Students have also applied for and received internships and apprenticeships at Center Theatre Group (recently in production management at the Kirk Douglas Theatre, and electricians at the Mark Taper Forum), Boston Court Theatre, Element Talent Agency, Disney, Mirage Entertainment and the Segerstrom Center. It is apparent from feedback provided by students who graduated within the review period that promoting internships and professional opportunities should rank much higher on the Department's agenda in terms of helping students transfer to the workforce. The Department also supports students in pursuing creative activity by subsidizing their participation in CSU Summer Arts, which creates a global arts learning community at CSU Fresno each year. In 2021, eight CPP students participated across four Summer Arts classes in areas including Devised Theatre, Solo Writing and Performance, and Virtual Reality Storytelling. Students have also presented their work to the CPP community as part of the annual Research, Scholarship and Creative Activities poster presentations, and by leading a demonstration in make-up design for the campus club TEA (Themed Entertainment Alliance).

A major factor in faculty's ability to continue to engage students in their creative activities is funding (and specifically, the *type* of funding) the Department can provide. Providing stipends, travel expenses or even gas money to students to assist or support faculty in these professional activities would greatly enhance the student's ability to participate. Currently, we often see students turning down opportunities because tight financial circumstances don't allow them the leeway to travel or take time off of work without some kind of way to fill the financial gap created. Evidence collected from our 10-year alumni survey (section 2.6) shows just how essential that kind of support could be for students in helping them successfully transition to the workforce and fulfill the mission of the Department and the University.

2.5.2 Academic Advising

What is the primary advising role that faculty engage in (e.g., academic advice, career advice, lifelong learning advice, mentoring, coaching, etc.)?

How does your program/department partner with the Bronco Advising Center to support students' academic success?

How often, and in what capacity do your faculty participate in professional development activities associated with advising or in meetings regarding campus policy updates that may impact your students?

What resources do you need to improve advising practices in your department?

The Department's academic advising practices take place in two formats:

1. Orientation

Upon initial enrollment in the University, students attend a group advising session with the Department chair as part of their orientation. The College provides a student registration assistant to support this session, as well as some staff support. General information about the Department is shared with students during this session, and the goal is for students to leave the session enrolled in all their units for their first term at CPP. The sessions are usually successful, however certain obstacles recur:

- Student has a registration hold that has not been lifted (due to financial aid issues, incomplete online orientation sessions, etc.) and therefore cannot enroll
- Student's status ("category") for GE Math and English courses is not clear, and faculty doesn't know what courses to advise (Freshmen)
- Student's advisable GE courses are not available due to capacity (Freshmen)
- Student's transfer credits haven't been updated on their Transfer Credit Report (Transfers)
- It's not clear if student's transfer credits will cover CPP's American Institutions and/or American Cultural Perspectives requirements (Transfers)
- Student's personal or work schedule conflicts with needed classes, or student has transportation limitations
- Student is having technical issues with enrollment

2. Faculty Advising

All majors are assigned an advisor from amongst the six full-time faculty. Faculty advisors help students devise a path through the program's curriculum, including generally advising students

with regards to their progress to graduation, GE progress, and pursuing their overall academic and professional goals. Faculty also support transfer students in accurately applying their transfer credits to fulfill program requirements. Advising questions having to do with GE transfer credits outside the Department, or broader University policies and procedures, are typically referred to the staff advisors in the College's Student Success Center.

Faculty attempt to meet with all of their advisees once per term, usually during the University's "Advising" period, which aligns with semesterly course registration schedules. Students often require additional advising during the Add/Drop period to address issues with enrolling or the lack of availability of certain courses. Sessions range from 20 minutes to one hour, depending on the advisor's style and the goals of the session. Often, advising sessions will cover suggested course enrollment, discussion of overall path to graduation, production participation prospects, and future/career advising. Students are universally encouraged to come prepared for their sessions with a plan for course enrollment for the following semester, but this request is frequently ignored. The Department's faculty advisors have a broad range of philosophies regarding student self-advocacy vis a vis advising.

Advisee Distribution

The Department assigns students to the full-time faculty for advising, usually based on the student's area of interest and faculty specialties. There is not currently an equal distribution of students among faculty advisors, because the ratio of acting students to acting faculty is greater than that of the production students to production faculty by about two-fold. Some accommodation is made for this by shuffling students between advisors, but the problem will be exacerbated after next year, when one of the acting faculty retires. It will soon be necessary to distribute student advising loads irrespective of a specialty, and/or implement some of the suggestions to alleviate advising loads in the final paragraph of this section. It will be important to consider the additional advising load posed by transfer students when redistributing the students.

Partnerships

The Department's faculty advisors are supported by a range of campus partners who engage with students at different intersections of their career.

1. The CLASS Student Success Office offers support in the form of:
 - GE advising, especially transfer equivalency
 - University policy and procedures research for faculty as needed
 - Graduation checks for students

2. The Bronco Advising Center is utilized by Department students typically for associated matters such as financial aid eligibility and registration holds

3. The University Registrar's Office and Transfer & Graduation Advisors hold the essential keys to student success, and the Department's relationship with these partners is dynamic and complex. With the advent of advisor-initiated petitions in 2019-20, major problems in the workflow of the Registrar's office became apparent as students notes the lack of progress in updates to their Degree Progress Reports. The cause was not a lack of progress to graduation, but a shocking number of glitches, inaccuracies and delays in the processing of the reports. Some of the issues were remnants of problems created during semester conversion, and the further in time we move away from conversion, the fewer those particular issues are. However, major issues that remain in DPR processing include:
 - Articulation agreements that are not updated to reflect completed transfer courses (Transfer Credit Rules)
 - Course Substitution petitions taking upwards of a year to process. Anything more than a few weeks from submission can throw a DPR meaningfully out of whack if a student is trying to figure what they have to take the following term
 - Curriculum memos not being interpreted or applied correctly in the Registrar's Office

Extensive and successful efforts have been made by the Department to communicate with the Registrar's Office and TGA's regarding these issues, with the support and facilitation of the Office of Student Success. The Offices understand that the ongoing issues have a highly detrimental effect on students, causing them great confusion and apprehension, and causing them to depend even more on faculty advisors for assurance. The Offices also understand that this cycle causes a great burden on faculty advisors to have to duplicate their efforts to resolve these issues, thus disabling faculty from performing advising tasks specific to their expertise, such as mentorship and career guidance. We have been assured that major improvements are underway, with some recent minor improvements being offered in the meantime.

Although the support of these campus partners is essential, students typically depend primarily on their individual faculty advisor, and not College or University resources, because of each students' individual needs (in particular, transfer students) and the idiosyncrasies of the program. Suggestions for how campus partners could better support our students are in the final paragraph of this section.

Training

Roughly half of the Department's faculty advisors have participated in Advising training in the past few years. Available training sessions have included:

- Overall philosophical approaches to advising and best practices (6-part series)

- Hands-on workshops to familiarize faculty with CPP’s host of new advising tools, in particular CPP Connect, which software allows an integrated advising approach amongst University advising partners and the ability to suggest course patterns to individual students via the “Planner” tool.
- Annual advising forum and sessions informing faculty of new policies and procedures that must be applied, such as petition procedures, GE pattern changes, etc.

It would be helpful for faculty who have not engaged with this training to do so, as students who feel they are not receiving full support from their academic advisors will struggle to reach their graduation goals, while also burdening other faculty who are more versed in the practices.

Summary

Although many students move through the program at a pace acceptable to them, GI2025 has created a mandate for the faculty that boils down to faster is better. As advisors, we sometimes find ourselves encouraging students to take full unit loads when their personal circumstances might not support that. To view this issue through another lens, the Department curriculum and course schedule is precariously positioned to offer *almost* exactly all the classes a given student needs to graduate in the system’s prescribed “ideal” timeframe. This means that oftentimes, students who have deviated even slightly from the proposed roadmap for their sub-plan are in the position of missing one or two courses to graduate “on time”. The Department accommodates these situations, without any exception in recent memory. This is done by:

- Offering Independent Studies to students who can’t take a particular course (due to a schedule conflict, for example), but need to take the course to graduate that term
- Allowing students to substitute courses from other parts of the curriculum if possible
- Rearranging the course schedule to accommodate students if warranted

Students appreciate this flexibility. Although the measures seem extreme, the highly demanding set of requirements posed by our curriculum, and the challenge and complexity of offering courses with not enough instructional space or full-time faculty, means it’s often not the student’s “fault” that they can’t get a course they need, and to the Department’s credit, we do not want students to suffer due to factors beyond their control. On the other hand, offering independent studies is burdensome to faculty, who are not often compensated for this additional work.

Suggestions to improve advising include:

1. Sustainable support of the University to the Registrar’s Office to process Transfer Credit Rules and academic petitions in a timely manner. The RO and the TGA’s are the key. If they aren’t updating degree progress information in a timely manner, students don’t know where they stand, get frustrated, anxious, and end up cycling back to faculty advisors for reassurance.

2. Funding to pay lecturers to serve as academic advisors to reduce load on FT faculty
3. Staff in the CLASS Student Success Center, empowered with knowledge of the Department curriculum and its flexibilities, assigned to students to maintain ongoing relationships. (This is on the horizon, as three dedicated staff members have just been added to this office with these two objectives in mind.)
4. For Orientation, publish a single chart that shows the incoming students, their GE category, and the advisable Math and English courses they should take, with alternate suggestions if courses are not available
5. Align BroncoDirect faculty interface with BroncoDirect student interface so faculty can help students and show them how to use the registration system. (Student registration assistants are limited in their ability to help since their own registration rules are applied to their account, meaning they cannot model a complete sequence of steps for new students.)
6. Update roadmaps so that the CPP Planner tool has the most current information and provide feedback to the CPP Connect staff to make the tool progressively more effective (currently you can't see all the course names when selecting courses for the next term, for example). Perhaps roadmaps could be entered into a database (instead of using formatted word docs) to improve the workflow and result.
7. Publish intra-departmental advising tools, such as the 4-year schedule and the subsequent semester's schedule in a timely, consistent place where students can access it.
8. Instate practices to keep advisors current on advising procedures.

2.5.3 Student Satisfaction

How satisfied are students and alumni with your program's curriculum, faculty, degree of academic challenge, academic support, advising, mentoring, co-curricular learning opportunities, career preparation, and opportunities for leadership?

What changes will you make to strengthen student satisfaction with the program?

Department exit interviews (35 recorded) consisted of subjective questions that have not included a numerical rating system—students were given a form with open-ended questions, but also had the opportunity for one-to-one meetings with the Department chair. Therefore, the following is culled from the forms filled out and/or actual interviews during which notes were taken (until 2020-2021 when electronic surveys were instituted).

How do you find you have grown over your tenure at Cal Poly as a theatre artist and member of a larger community?

In general, students felt that they understood better the relevance of being a theatre artist, felt that their self-confidence increased, experienced self-discovery, and developed a sense of community in the department and the university.

Do you believe the liberal arts education you received at Cal Poly has prepared you for life beyond Cal Poly?

Students appreciated courses they took in other departments and disciplines, learned to listen to other perspectives, developed their interpersonal skills, and felt much better prepared for life beyond the university.

Do you believe your training in theatre has prepared you for entering the entertainment industry?

Students believed their training taught them discipline and commitment to craft, that guest artists who came to their classes and taught workshops enriched and prepared them for the future, and that the experience of constant involvement in productions were all greatly beneficial, all together making it possible for them to walk into entry level jobs upon graduation.

What do you feel were the most relevant courses and activities that you participated in the theatre program and why?

Students in each option tended to identify courses directly related to that option. Regarding “activities” the same observation applies. Students appreciate and value visits by guest artists and academics who teach workshops, present lectures, perform and/or participate on panels.

What were the least relevant courses and activities and why do you find them to be such?

The most identifiable theme was students feeling unsupported in different ways in the classroom and/or feeling that the value of course content was not communicated strongly enough to merit a “relevant” status.

Do you feel you were given adequate opportunity for student academic and career advisement?

Career advisement was enhanced by faculty members who actively work in the industry.

Do you feel you had adequate supervision in production areas? How could instruction in these areas improve?

Overall, students felt that supervision was adequate to very good.

Do you feel you had a strong working relationship with the faculty?

Students tended to develop strong relations with specific faculty (usually based on their option).

Do you feel you had a strong working relationship with the staff?

Yes, students overwhelmingly felt they had strong working relationships with staff.

Examples of Department responses to student suggestions for program improvement during the period of review

These suggestions are selected from years of student feedback provided in exit interviews.

“...discipline and commitment to craft was great, but there could’ve been more encouragement to seek opportunities outside of CPP.”

Action taken: Over the following years, the department has sought and developed relationships with Center Theatre Group’s Internship Program and Segerstrom Center for the Arts, with multiple students being accepted into various internships. There have also been new internships with casting agencies, voiceover companies, television production companies, and Los Angeles theatre companies such as Circle X, Boston Court Theatre, and East West Players.

“...offer more Film and TV related courses.”

Action taken: TH4590/L Filmmaking is now part of the curriculum and is offered every year. The Acting faculty have expressed interest in continuing to develop the curriculum to prepare students for careers in TV and film.

“...create/offer opportunities to student actors who don’t get into the Rep Company.”

Action taken: Every spring semester the department creates a performance opportunity for Freshmen and Transfer students who are not yet in the Rep Company, whether it be short plays, workshops, readings, etc.

2.6 Stakeholders

Based on the evidence, how well does your program prepare graduates for meaningful lives, further education and successful careers?

What changes will you make to improve student preparation?

In Fall 2021, program graduates of the last decade (2011-2020) were surveyed about their activities and career preparedness.

Figure 6 shows the distribution of survey respondent by graduation year.

Figure 6 – Breakdown of survey respondents by graduation year

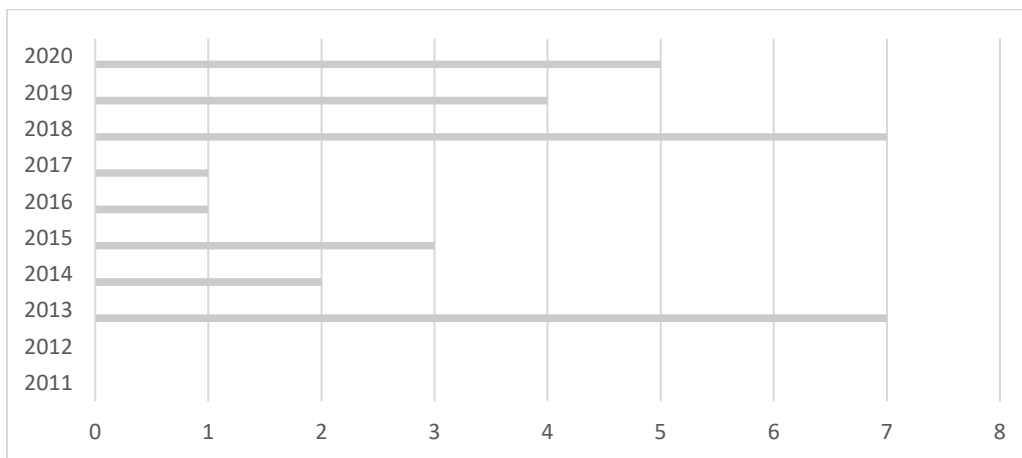
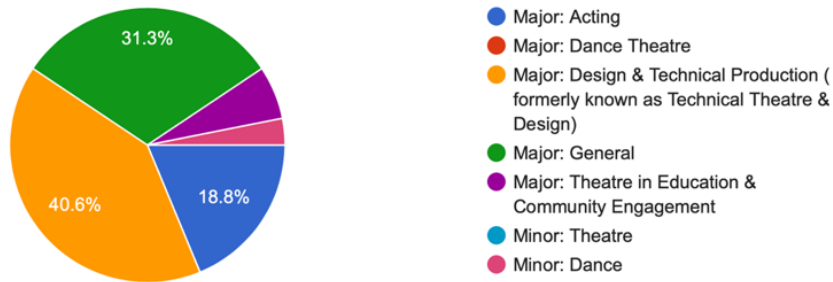


Figure 7 shows the breakdown of respondents by major sub-plan:

Figure 7 – Breakdown of survey respondents by sub-plan

What was your major sub-plan or minor in the program?

32 responses



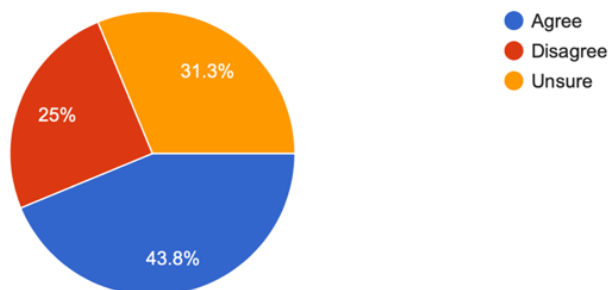
Analysis: Alumni specializing in Design & Technical Production are somewhat overrepresented in the respondents, whereas Acting students are somewhat underrepresented.

47% of respondents indicated that they had earned or were currently in the process of earning an additional degree. Not all who pursued additional degrees indicated the field or level of the degree, but of those who did, 50% were pursuing or had earned Masters' degrees in Theatre, Dance or a related field, and 50% were pursuing different fields, including business administration, computer programming and hospitality.

Figure 8 – Graduate self-perception of preparedness for graduate programs

If you attend/attended a graduate program, please respond below. "I felt as prepared or better prepared than my classmates on entering my graduate program."

16 responses



Analysis: The response shows a rough split in how graduates perceived their preparedness for graduate school, but does not distinguish in the type of graduate degree being sought (within the field, or a different field) or how that affected perceptions of preparedness.

Of 31 responding graduates of the last decade, 93.5% are currently employed full- or part-time. Of the fields graduates indicated employment in:

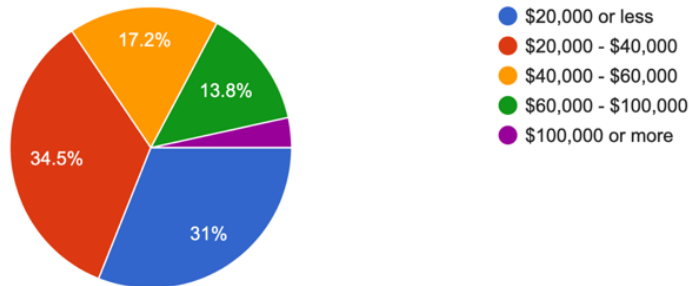
- 23.4% were described as “In the field of Theatre or Dance”
- 12.7% were described as “In arts-based education”
- 10.6% were described as “In an adjacent field such as film, TV or themed entertainment”
- 6.3% were described as “Education”

The remaining 47% indicated they were working in a field outside those described above. Of those working in the field, occupations include theatre and arts educators, technicians and crew on national productions, production company and project managers, voice-over actors, content developers and actors in film and TV, etc.

Figure 9 – GOLD alumni annual earnings

What is your current annual salary, in total?

29 responses



Although we are pleased that many of our graduates continue to work in the field, it is meaningful to note that only about 1/3 make a living wage by Southern California standards within 10 years of graduation.

For alumni who are no longer working in the field of theatre or dance, the most common reason was “I wasn’t making enough money.” The second most cited reason was “The field didn’t allow me to balance personal/family needs.” The third and fourth most popular responses, with 5 and 6 votes respectively, were that graduates had a hard time finding a job and getting hired, and that they did not feel they were adequately prepared to enter the field.

In response to the question, “How has your education at CPP prepared you for your current position?”, about 25% reported that it didn’t. Of the 75% of respondents who provided an

affirmative response, many elaborated that the learn-by-doing aspect of the program was what they found the most helpful in preparing them for work, while others said the program helped them develop collaborative skills, imagination and creative problem solving.

Regarding the program’s five SLO’s, significant majorities of graduates reported the program “very much” cultivated *SLO 1: Perform a specialized skill* (62%), *SLO 4: Implement production skills* (63%) and *SLO 5: Develop the ethics, values and responsibilities of a theatre or dance artist* (61%). 45% reported *SLO 3: Analyze scripts plays or dance* as being “very much” cultivated, with some saying it was somewhat cultivated and a few saying it wasn’t cultivated at all. For *SLO 2: Apply historical knowledge to theatre, dance or dramatic literature*, 31% said it was “very much” cultivated, most (56%) said it was “somewhat” cultivated, and a few said it wasn’t cultivated at all.

The weakest perceived outcome, *SLO 2: Apply historical knowledge to theatre, dance or dramatic literature*, aligns with the frequency of student comments that Theatre History courses were the “least relevant” courses they took in the program. The second weakest perceived SLO outcome for grads is *SLO 3: Analyze scripts plays or dance*, which is consistent with the responses representing a large swath of students who graduated before TH2280 Text Analysis was introduced into the curriculum.

Note that the wide majority of respondents graduated before Fall of 2018, when these SLO’s formally went into effect, however it was still useful to know the extent to which the students felt these skills were cultivated by the program. Additional program effectiveness in other areas of student skill development is summarized below.

Table 14 – Alumni perception of skill development in the program

Skill:	Very much	Somewhat	Not at all	Unsure
Identify and strategize problems and solutions:	58%	39%	0%	3%
Communicate verbally and in writing:	66%	28%	6%	0%
Be a life-long learner in your field of study:	54%	37%	9%	0%
Develop Personal leadership skills	63%	34%	3%	0%
Appreciate cultural and Ethnic differences in our communities:	66%	25%	9%	0%
Engage with your community/ies:	55%	24%	2%	0%
Apply technology to your professional success:	31%	38%	31%	0%
Collaborate within your discipline:	56%	35%	1%	0%
Collaborate outside of your discipline:	52%	35%	13%	0%

The majority of graduates expressed that the program “very much” cultivated their skills in these areas, except for “Apply technology to your professional success”, which was roughly split evenly between “Very much” “somewhat” and “not at all”. The data is not disaggregated by specialty, so it is not possible to determine if a student’s subplan was a factor in their response to that question.

Graduates were split in their opinion of whether the program effectively promoted co-curricular activities, such as clubs, with half saying, “very much” or “somewhat”, and half saying, “not at all.”

Personal interaction between students and professors was “very much” or “somewhat” effectively promoted according to 91% of respondents, whereas many grads (47%) said the program was only “somewhat” sensitive to social and global issues, with the remaining split evenly between “very much” and “not at all”.

When asked which areas related to workforce readiness students wished the program had covered better, the most common responses were:

1. Where and how to find jobs in your specific area
2. Mentorship by a working professional
3. Hands-on professional training such as internships
4. Financial literacy training

Comments on the most successful parts of the program varied widely between students depending on their individual area of specialty. Generally experiential learning and collaborative learning were the most touted.

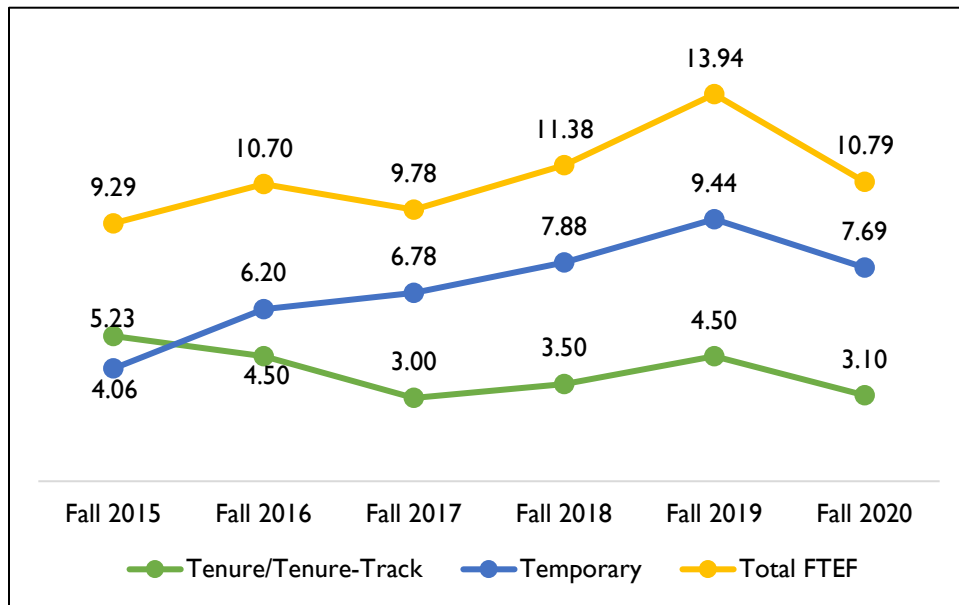
Areas of improvement that multiple respondents identified included integrating equity, diversity and inclusion more into the curriculum, and a lack of “usefulness” of the Theatre History classes. Many more comments were collected that should be reviewed and discussed by the faculty in detail. In general, it is apparent that graduates of the last decade value the hands-on learning approach, and that many would appreciate more active support in entering the workforce after graduation via internships, apprenticeships, and entry-level connections.

3 FACULTY

3.1 Overview of Faculty

Figures 10-13 provide data over 5 years on the historical Full Time Equivalent-Faculty, Full Time Equivalent-Student, Student to Faculty Ratio, and Major to Faculty Ratio.

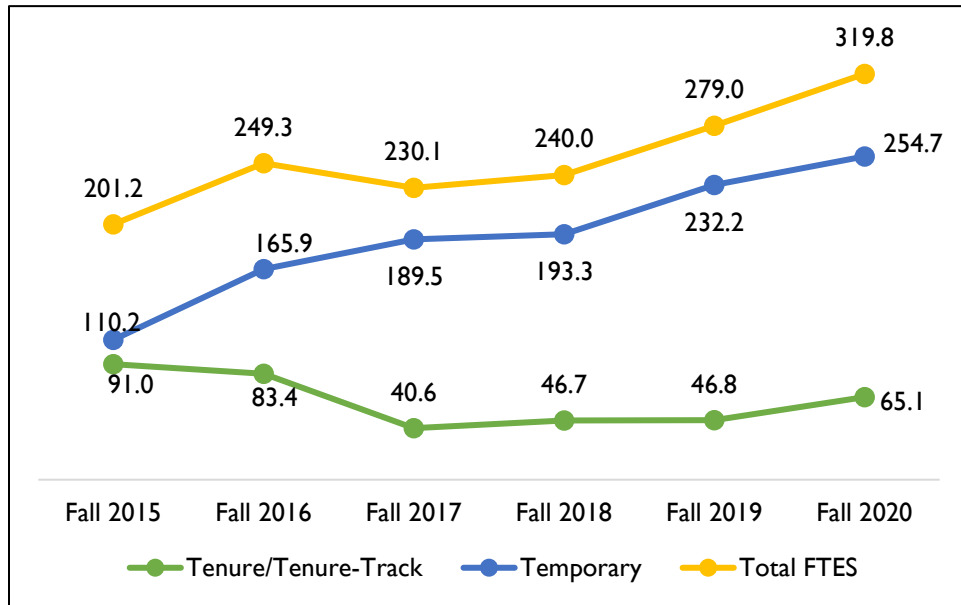
Figure 10 – Full Time Equivalent-Faculty (FTE-F)¹³



Analysis: The disparity between T/TT (3.10) and Temporary (7.69) and the inverse trajectory between 2015 to 2020 signals a steady increase in reliance on Temporary Faculty.

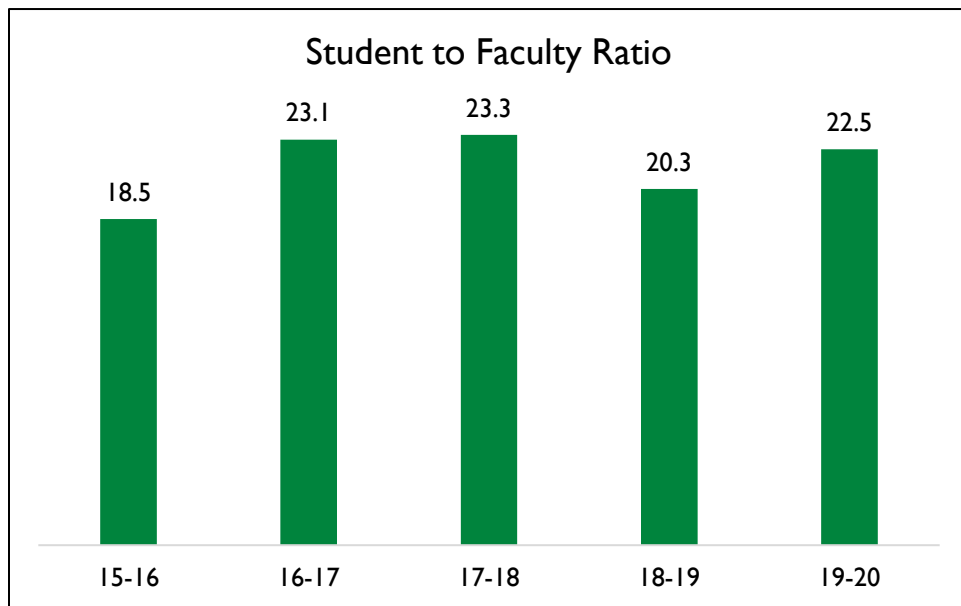
¹³ ARAR “FTE-Faculty with Status Detail Tenure-Track and Temporary Faculty”, Falls 2011-2020 Report https://www.cpp.edu/arar/campus-data/fte_faculty_with_status_detail-tenured_tenure-line_and_temporary_faculty_falls_2011_to_2020.pdf

Figure 11 – Full Time Equivalent-Student (FTE-S)¹⁴



Analysis: The disparity between T/TT (65.1) and Temporary (254.7) is largely due to T/TT faculty teaching many small enrollment, highly specialized upper-division courses for majors. The higher number for Temporary Faculty is due to their carrying multiple high-enrollment General Education courses that cater to the entire university.

Figure 12 – Student Faculty Ratio (SFR)¹⁵

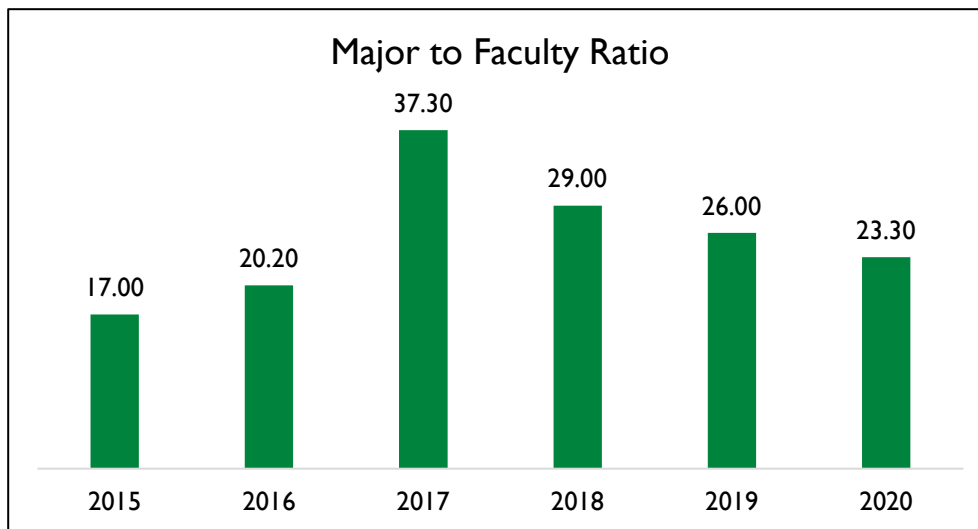


¹⁴ ARAR “FTE-Faculty with Status Detail Tenure-Track and Temporary Faculty”, Falls 2011-2020 Report https://www.cpp.edu/arar/campus-data/fte_taught_with_percentages_by_tenure-line_and_temporary_faculty_falls_2011_to_2020.pdf

¹⁵ ARAR “Student Faculty Ratio (SFR)” Report <https://www.cpp.edu/~arar/campus-data/student-faculty-ratio.shtml>

Analysis: The mean average of Student to Faculty Ratio (SFR) between AY 2015/16 and AY 2019/20 is 23.5. While the SFR has maintained a similar ratio between AY 2016-17 to AY 2019-20, 19-20 demonstrates a four-point increase since 15-16.

Figure 13 - Major to Faculty Ratio (MFR)¹⁶



Analysis: The increase from 17.0 in 2015 to 23.30 in 2020 reflects the growth of majors in the department (a 37.06% increase.) The spike relative to SFR in figure 12 during same year may be due to increased GE course enrollment capacities.

What are the primary disciplinary areas of faculty within your program? If there are areas that are missing or need further attention, how is your department managing the curriculum to ensure that students are receiving the appropriate knowledge?

What portion of your course work is taught by adjunct lecturers?

What role do student graders, teaching assistants, adjunct and part-time faculty play within your department?

Is demand for your major increasing, decreasing, or stable?

What is your capacity for growth to accommodate more students? Consider strategies you could undertake with and without additional resources.

Primary disciplinary areas of T/TT faculty:

- Acting: Linda Bisesti and Julian White
- Voice: Linda Bisesti

¹⁶ ARAR “Major to Faculty Ratio”, Falls 2011-2020 Report
https://www.cpp.edu/arar/campus-data/major_to_faculty_ratio_falls_2011_to_2020.pdf

- Stage Combat/Movement: Julian White
- Scenic Design: Sarah Krainin
- Puppetry: Sarah Krainin
- Lighting Design: Jesse Portillo
- Projection Design: Jesse Portillo
- Production and Stage Management: Brian Newman
- Theatre in Education and Community Engagement: Bernardo Solano
- Playwriting: Bernardo Solano
- An AY 2021-22 search is underway for a Full-Time TT faculty member to teach Latinx Theatre, Theatre History, Literary Criticism and Dramaturgy.

Course Work: Of the 105 sections (including lecture, lab, activity, etc.) taught overall by the department, 46 (43.8%) are taught by T/TT faculty and 59 (56.2%) by Adjunct Lecturers. Note: Total section numbers culled from the 2020-2024 Department Schedule of Classes.

Student Graders & Teaching Assistants: Graders are currently being used in 8 sections of department courses due to special university funding for large-enrollment classes. The Department has had no funding for teaching assistants through AY 2020-21. We have been able to hire student assistants via Handshake—participating students needed to have been granted work-study privileges through Office of Financial Aid. Currently there are four positions being filled by students in this category. We have no expectations of this continuing beyond the special Covid-19 related special funding.

Adjunct Faculty: Lecturers are heavily leaned upon; they are essential and fundamental to the overall success of the department in that they provide instruction and mentorship. Lecturers are not contracted to do service such as academic advising, or to participate in program level activities such as assessment, unless additionally compensated.

Demand for the major: The number of freshmen and transfers applying for the major grows every year; therefore, the demand is increasing. Furthermore, during the period of review, the major has been attracting 5-10 students annually from other majors across the university.

Capacity for growth: The department has accepted nearly a doubling of students during the period of review. It is hard-pressed to accommodate more students at this time, due to physical resources being used at maximum to overcapacity, as well as a need for more T/TT faculty to ensure quality instruction and not over-burden existing T/TT faculty workloads.

Strategies:

1. If more classrooms, specialized lab/activity and performance spaces were available—as well as additional T/TT faculty—the department could continue to accommodate more students.
2. With financial support from the university, the department could convert existing spaces

on campus into suitable specialized lab/activity and performance spaces.

3. If T/TT faculty lines are not available, with extra support from university, additional and more targeted Adjunct Faculty could be hired to meet student demand.

Without additional (permanent) space allocation or additional financial compensation from the university to hire additional faculty, the department will struggle to admit more students and/ or remain flexible enough to meet future program needs.

3.2 Faculty Support

How does the department encourage faculty to continue their professional development?

Faculty survey demographics

The Department currently has three tenured and three pre-tenure tenure track faculty, all of whom responded to the survey. The number of lecturer faculty fluctuates each semester based on course offerings. In Fall 2021, there are 19 lecturers, 10 of whom responded to the survey. Of those who responded, just over half identified as male, and just under half identified as female. Faculty respondents identified as white (6), Latinx (3), and one each of Mixed race / Chicano, Caucasian Jewish, and Asian/Caucasian (Jewish) mix. Two respondents preferred not to answer.

Employment conditions and resources

Faculty were surveyed on their feelings about Cal Poly Pomona's employment conditions.

Topics for this consideration included:

- Workload
- Job security
- Financial support for promotion and tenure activities
- Social support for promotion and tenure activities
- Mentoring by Senior Faculty
- Opportunity and support for professional development
- Collegiality amongst colleagues
- Quality of students you teach
- Relationship with administrators
- Support for teaching through orientation and ongoing training
- Support for engagement in assessment activities
- Campus climate
- Campus resources for faculty

On average, responses about the employment conditions were “satisfactory”. It is worth noting that responses from Tenure-Track and Tenured faculty tended to be lower in satisfaction than non-tenure track faculty. Key examples of this:

Workload:

- Overall, 37.5% of respondents indicated a dissatisfied or very dissatisfied response to this question while 62.5% had a satisfied or very satisfied response.
- When looking at the tenure-track and tenured faculty, the response profile flipped, with one third being satisfied and 66.6% being dissatisfied or very dissatisfied.

Similar dissatisfaction response rates applied to mentoring by senior faculty. The most dissatisfaction centered around support for promotion and tenure activities. The most positive responses were around collegiality amongst colleagues and quality of students.

In response to “What could the program/department do to improve faculty satisfaction?”, responses varied. Tenure-track faculty mentioned space limitations and reduction in workload, whereas lecturers mentioned lack of offices, compensation, and more consistent communication.

With regard to the availability of resources at Cal Poly Pomona, faculty were polled regarding:

- Physical instructional facilities (e.g., classrooms, labs, etc.)
- General instructional equipment (e.g., audio-visual, instructor classroom computer and projector, etc.)
- Specialized tools and software
- Technical support for remote/virtual instruction
- Faculty pedagogical resources from the Center for the Advancement for Faculty Excellence (CAFE)
- Library
- Research and grants support from the Office of Research, Innovation, and Economic Development (IRB, Sponsor Programs, Internal Funding Opportunities, etc.)
- Office of Assessment and Program Review
- Bronco Advising Center academic advisors
- College professional staff advisors
- Disability Resource Center
- Learning Resource Center
- Academic Research and Resources
- Institutional Research, Planning and Analytics
- Counseling and Psychological Services (CAPS)
- Career Center (within Student Affairs)
- Support for the program and classes from the Dean and other administrators

Responses to this area indicate satisfaction with most of the campus resources. The greatest area for improvement was related to physical facilities (this was likely related to our lack of studio space for acting and dance classes) – this was even more pronounced amongst TT/T faculty with 83% of respondents indicating dissatisfaction of some kind. Other points of concern were centered around the library and professional advising centers.

In response to, “What additional resources do you wish were available to you through Cal Poly Pomona?”, major areas of note on this were related to additional spaces (studio spaces, larger classrooms, etc.) and discipline-specific equipment for those courses classes that need it (AV, etc.).

Professional Development and Activities

Faculty were asked, “To what extent in the last 5 years did you participate in professional development opportunities on- or off-campus?” Responses indicated that faculty regularly participate in professional development courses, some are active in professional organizations (but our non-TT faculty are more likely to not be high ranking in professional societies), and few of our faculty have published in peer-reviewed journals or books, though publishing is not typically expected of our faculty given their specialties. Although this question wasn’t specified in the survey, anecdotally almost all faculty are active creatively in their respective fields.

Inclusive Polytechnic

When asked, “To what extent do you contribute (teaching, research, service) to helping students develop CPP’s inclusive polytechnic university identity?”, the overwhelming response was “Frequently”. Examples provided included an integration of Diversity, Equity, and Inclusion into their curriculums whether it be core to the subject (e.g., Race and Ethnicity on Stage and Screen, Community Based Theatre, etc.) or by integrating points along the path of the course. Another major point is that our classes are extremely interactive and hands-on, thereby exemplifying the university’s philosophy of learning by doing.

What could the program/department do to improve the success of the program?

Table 15 – Faculty sentiment on how to improve the program

	Overall	TT/T Faculty	Non-TT Faculty
Drive Communication and transparency	18.37%	7.69%	22.22%
Embed a strong, sociable culture	14.29%	23.08%	11.11%
Establish workgroups to determine strategies and tactics for improving satisfaction	20.41%	23.08%	19.44%
Establish simple measure to check that the program delivers improvements	22.45%	30.77%	19.44%
Meaningful conversations concerning diversity, equity, and inclusivity	16.33%	7.69%	19.44%

Other responses indicated that establishing more procedures, being more rigorous in training standards, and others echoed statements regarding the workload and culture of the department. “Drive Communication and transparency” gap between TT/T (7.69%) and Non-TT (22.22%) is significant. Clearly an area for improvement.

“Meaningful conversations concerning diversity, equity and inclusivity” gap between TT/T (7.69%) and Non-TT (19.44%) is also large. This is also an area for improvement.

What could the program do to improve student success? Please consider actionable items and provide examples of what could/should be implemented.

Responses to this area ranged from hiring more TT faculty, increasing faculty trainings around Disability Resource Center, Counseling and Psychological Services and Learning Resource Center resources available, and several indicated a restructuring of our course offerings (including number of sections offered, enrollment caps and course frequency) to meet our growing department’s needs, and to keep students on track for graduation.

Please indicate the amount of time spent on the following activities (must sum to 100%).

- Teaching (including prep)
- Research
- Service
- Administrative (Department Chair, Faculty Director, Faculty Fellow)
- Other (please specify)

Table 16 – Faculty report of time spent on work activity

	Overall	TT/T	Non-TT
Teaching	60.31%	35.5%	75.2%
Research	10.75%	8.83%	11.9%
Service	18.63%	35.67%	8.4%
Administrative	5.38%	13.5%	0.5%
Other	4.94%	6.5%	4%

It is understandable that there is a major gap in the amount of time spent solely on teaching between TT and Non-TT faculty (35.5% versus 75.2% respectively), seeing as how TT faculty are contracted and engage in areas outside of teaching, such as research and service. However, that TT faculty report that their time is roughly split, on average, between teaching (35.5%) and service (35.67%) reveals a profound misalignment between the intended use of faculty time, and actual use of faculty time. Per the faculty's 4/4 contract, roughly 12 WTU's (or 80%) of time is intended for teaching, and the remaining 3 WTU's (or 20%) is intended for both service AND research together. According to the average numbers, research is holding strong at just under its intended 10%, whereas Service cuts deeply into time faculty could or should be dedicating to teaching and related instructional activities.

Table 17 – Faculty time spent on work activity, disaggregated by gender

Gender	Field	Min.	Max.	Mean	Std Dev.	Var.	Co unt
Male	Teaching (including prep)	28.00	100.00	61.00	27.87	777.00	8
Female	Teaching (including prep)	20.00	100.00	70.00	28.28	800.00	5
Male	Research	0.00	40.00	12.88	11.79	139.11	8
Female	Research	0.00	10.00	4.00	4.90	24.00	5
Male	Service	0.00	20.00	11.13	7.67	58.86	8
Female	Service	0.00	75.00	17.00	29.26	856.00	5
Male	Administrative (Department Chair, Faculty Director, Faculty Fellow)	0.00	50.00	10.13	16.36	267.61	8
Female	Administrative (Department Chair, Faculty Director, Faculty Fellow)	0.00	5.00	1.00	2.00	4.00	5
Male	Other (please specify)	0.00	39.00	4.88	12.90	166.36	8
Female	Other (please specify)*	0.00	40.00	8.00	16.00	256.00	5

*Other (please specify) - Text

Coordinating/producing for Service-Learning Community interactions. Also, at least 30% of time spent in communications, Zoom meetings and other methods of supporting students in both academic/course work development, completion and social/emotional health-wellbeing issues.

Disaggregating for gender (noting that information is available only for those faculty who elected to identify, and who identified as either male or female), there is an obvious difference in how the balance of time varies. Although the mean percentage of time spent on teaching was similar between men and women (61% and 70%, respectively), the mean percentage of time spent on research was much higher for men (12.88%), whereas the range for women was just 4%. Conversely, the mean of what women reported as time spent on service (17%), compared to time spent on service reported by men was considerably lower (11.13%). These differences reflect typical gender-based trends in academia, where male faculty spends more time collectively on research, and female faculty spend more time collectively on service. The Department should develop a system of ensuring a more equitable distribution of service.

4 UNIVERSITY SUPPORT AND RESOURCES

4.1 Personnel

What role do non-teaching personnel within your department play in student success?

To what extent are non-teaching personnel adequate to meet the needs of your program/department?

The department has five non-teaching staff members: a Department Coordinator, a Facilities Director, a Costume Shop Manager (part-time), a Technical Director, and a Publicist (part-time). Each of these staff members has varying levels of interaction and support for student success.

Production staff (Facilities Director, Costume Shop Manager, and Technical Director) have a tremendous role with our students' learning outcomes through both our theatre production courses and practicum courses. The classroom learning gets translated into a stark reality when students work on a production as a whole and not just on projects in class. The interconnectedness of ideas, processes, and results cannot be achieved in as meaningful a way without the production process. However, we are truly limited in what we can deliver for our productions due to the part-time status of our Costume Shop Manager position. We must make compromises to design and execution because of this and students are unable to work as much time in the shop as would be possible if she were full-time.

Last year, the Department, with support from our Associate Dean David Horner, applied to the University to raise the position from .5-time to full-time. Compelling arguments were offered in regards to gender-based pay equity amongst our staff positions and the position's support of student success, but the request was denied. Another proposal has since been submitted highlighting the same issues, as well as relevance to the CSU's Graduation Initiative 2025, and is pending a decision. Our Department Coordinator is stretched thin due to the increasing demands of the growing department. While it is unlikely that we need additional staffing in this role, we do need to adopt more specific and transparent administrative processes to ensure a more smoothly operated department. Our Publicist is integral to communication to our community. As a department, we do not utilize this role sufficiently for communication intra-departmentally and could do better about standardizing communication both internally and externally. We could

also highly benefit from a communication calendar with dates for when pieces of information need to go out to the university community.

4.2 Facilities and Space

What measures are the department implementing to improve the utilization of teaching and laboratory facilities?

The Department has two theatres (a 500+ seat proscenium and a 60-70 seat black box theatre), three classroom spaces (one computer/design lab, one small classroom with a 30 seat capacity, and one larger classroom in an external space with a 25 seat capacity), costume shop, fitting room, make-up room, two dressing rooms, a 3000+ square foot scene shop, and other ancillary storage and production shop spaces. The major issue facing our department is balancing production needs with the need for us to hold classes in our production spaces (specifically our black box or “Studio Theatre”). Without a dedicated acting space aside from this room, we are limited in where we can hold acting classes and limited in the ability to hold laboratory portions of classes such as TH3320/L Lighting Design, TH3450 Sound Design, etc. that greatly benefit from the ability to interact with a full-scale system present in a theatrical space. We will often have classes move into the lobby of the Mainstage Theatre to accommodate the class size and/or need for the studio theatre to be dedicated to production work (like lighting hang or scenic load in). The lighting equipment in our Mainstage currently needs to be upgraded to include industry standard LED equipment to replace antiquated equipment that can no longer be maintained due to lack of available parts on the market. Our Mainstage lobby area is also in need of a face lift as the space is showing signs of wear and age.

Our space limitations are most easily seen by looking back to our previous program review in 2010 when we averaged 76 majors. During that review, the department’s internal self-evaluation and the external reviewers all stated that we needed more space to adequately train students. As of this academic year, we have 134 majors and 31 minors in our department but are still limited by the same spatial constraints that we were in 2010 despite the 76% increase in students. We recognize that our students spend an enormous amount of time in our building, and we recognize that a safe and comfortable physical environment is a pre-requisite to student success. In support of stated needs from students and faculty, we have informally converted two of our restrooms to all gender facilities in alignment with the widespread practice of welcoming and recognizing all gender identities and using correct pronouns for all students and faculty. Resources are needed to make these updates permanent and complete, and to align our bathrooms with current ADA guidelines for accessibility.

4.3 Library

Period of review: 2016/17 – 2020/2021

Library Services

The University Library supports student learning through a wide variety of services. The Reference and Instruction Department provides assistance to students in accessing the Library's rich information resources and helps students develop information skills that not only serve their immediate research needs but also prepare them for graduate studies, careers, and lifelong learning. Librarians use a variety of methods, including course-integrated library instruction, special workshops, personal assistance in-person or via email, chat, phone, or by appointment, instructional guides, tutorials, and a FAQ. Other services include checking out Course Reserve materials, Document Delivery, and access to items from other CSU campuses.

The Theatre Subject Librarian, who is a tenure-track Senior Assistant Librarian, works with the faculty and students in the Theatre Program. Below are some of the resources used by the librarian to support this program.

Select Journal Titles

The Library provides program-supporting subscription access to the following key journals (this is a sampling of available journals):

- American theatre
- Entertainment design
- Live design
- Variety
- Theatre record
- Theatre Arts
- Educational Theatre Journal
- Theatre Research International
- Theatre History Studies
- American Theatre Annual

Databases

The library provides access to the following key databases used for Theatre:

- Digital Theatre+
- Ambrose Video: The BBC Shakespeare Plays
- ArtStor
- Academic Search Premiere
- Art Full Text

Other useful databases can be viewed here: <https://libguides.library.cpp.edu/az.php?s=134318>

Reference and Instruction Statistics

Librarians and library staff assisted students and faculty with research questions related to Theatre during the period under review.

- 2016/17 – 10 questions
- 2017/18 – 4 questions
- 2018/19 – 9 questions
- 2019/20 – 3 questions
- 2020/21 – 5 questions

Instruction sessions serve to support students in information literacy practices tailored to specific courses and research projects. Library instruction was provided to the Theatre program in the following ways:

- 2017/18 – 20 students in the program received an instruction session
- 2018/19 – 24 students in the program received an instruction session
- 2019/20 – 17 students in the program received an instruction session
- 2020/21 – 12 students in the program received an instruction session

Table 18– Library Research Tutorials Usage by Theatre faculty and students

Tutorial	2016-17	2017-18	2018-19	2019-20	2020-21
Document Delivery	-	-	-	2	2
EZ Research	5	2	2	5	2
Masters Theses	-	-	-	1	-
OneSearch Books	-	-	-	4	-
Research 101 Part 2	-	-	-	-	3
Research 101 Part 3	-	-	-	-	2
Research 101 Part 4	-	-	-	-	2
Research 101 Part 5	-	-	-	-	1
Total	5	2	2	12	12

Library Research Guides Usage by Theatre:

Theatre Guide was first created in 08/2019 (for the 2019/20 academic year). The online guide aligns library resources (by topic and call number) with areas of study with the Theatre curriculum.

- 2019/20 – 274 users
- 2020/21 – 727 users

From the apparent growing popularity of the guides, the Department should create a system to frequently connect with our subject librarian to update resources and solidify connections to the curriculum.

To what extent are current library resources sufficient for the program?

To what extent are current resources unnecessary and could be replaced?

How are the program(s) engaging with the library to strengthen student success?

Faculty in the Department of Theatre and New Dance report positive and productive relationships with the assigned subject area Librarian. The Library has solicited faculty input on the acquisition of new databases and materials and has been proactive in building relationships with new faculty. The Library provides access to an appropriate array of databases and journals, and an extensive collection of recent publications available as eBooks. Based on the data provided by the Library, it appears that students and faculty may be under-utilizing the resources and services that the Library provides, and that the data do not include the full range of databases that may be used by students and faculty who teach courses in Dance or Film.

Engagement, Resources, and Student Success

The faculty in the Department of Theatre and New Dance embrace the University's learn-by-doing philosophy. Because the program offers multiple concentrations that allow students to direct their learning towards specific specialties, and most of our classes rely on hands-on experiential learning, our courses may not include traditional research projects that require students to heavily utilize library resources. Students and faculty have observed the Library has a limited number of plays (specifically recent publications) in the collection and have noted how this makes it difficult to expect students to identify and research playwrights and dramatic works that are of interest. It should be noted that not all publishers specializing in dramatic literature offer electronic publications or offer electronic publications that are compatible with the Library's electronic delivery systems.

The faculty in the Department are committed to student success and understand that often students are rushing to complete their work as they juggle school, work, and family obligations. While interlibrary loan and document delivery services may make access to specific texts that are not in the Library's collection possible, it is often not a practical solution for students in our department. In these circumstances students either seek a copy of the text from another resource or try to identify another text that the Library may have in its collection, which may not be possible.

We believe that we can increase student success by encouraging students to utilize Library resources more frequently, and by encouraging faculty to incorporate assignments that may include specialized instruction from librarians and require the use of Library resources. The Department has recently developed a new course to fulfill the University's Area F requirement and is in the process of hiring an additional faculty with expertise in Latinx Theatre that will also teach Area F courses. We hope to discuss issues regarding Library resources and utilization as a faculty, and then confer with the Library to identify student centered solutions to challenges we identify.

4.4 Other Campus Resources

What other campus resources does the program utilize to strengthen student academic success?

If additional resources are needed to support your students, please explain.

Previous sections have referred to campus resources that could be better tapped, such as the CLASS Student Success Center (section 2.5.2, progress is being made there) and the Office of Undergraduate Research (section 2.5.1) and the Library (section 4.3). Other campus resources that are historically underutilized include Counselling and Psychological Services (CAPS), and the Career Center.

1. CAPS

Faculty spend significant time in and out of office hours counselling students in emotional distress. Although we all know that “sending” students to CAPS is advisable and encouraged, students openly tell faculty they are more comfortable speaking with faculty than “a stranger” in CAPS. We would like to encourage CAPS to engage in outreach efforts, perhaps on a department-by-department basis, to introduce themselves and their services to students so that the first time that students are introduced to CAPS staff is not when they are already in distress.

2. Career Center

Services offered by the Career Center often do not seem geared towards our students, understandable due to the comparative size and specialty of our department, but it may be worth exploring if a more robust relationship with the Career Center could yield a benefit to the program. One way to approach this would be for faculty to provide information about opportunities to the Career Center, and the Career Center to keep a catalog of these and provide students with support in applying.

3. Information Technology

The current turn-around time for IT to approve and install current software necessary for student learning is so long that recently software iterations have “lapped” the update pace, and new versions have been rolled out while we are still waiting for old ones to be installed. IT needs to be fully supported by the University so that they may fully support our students.

4.5 Budget

How is the department using the current budget to meet its needs?

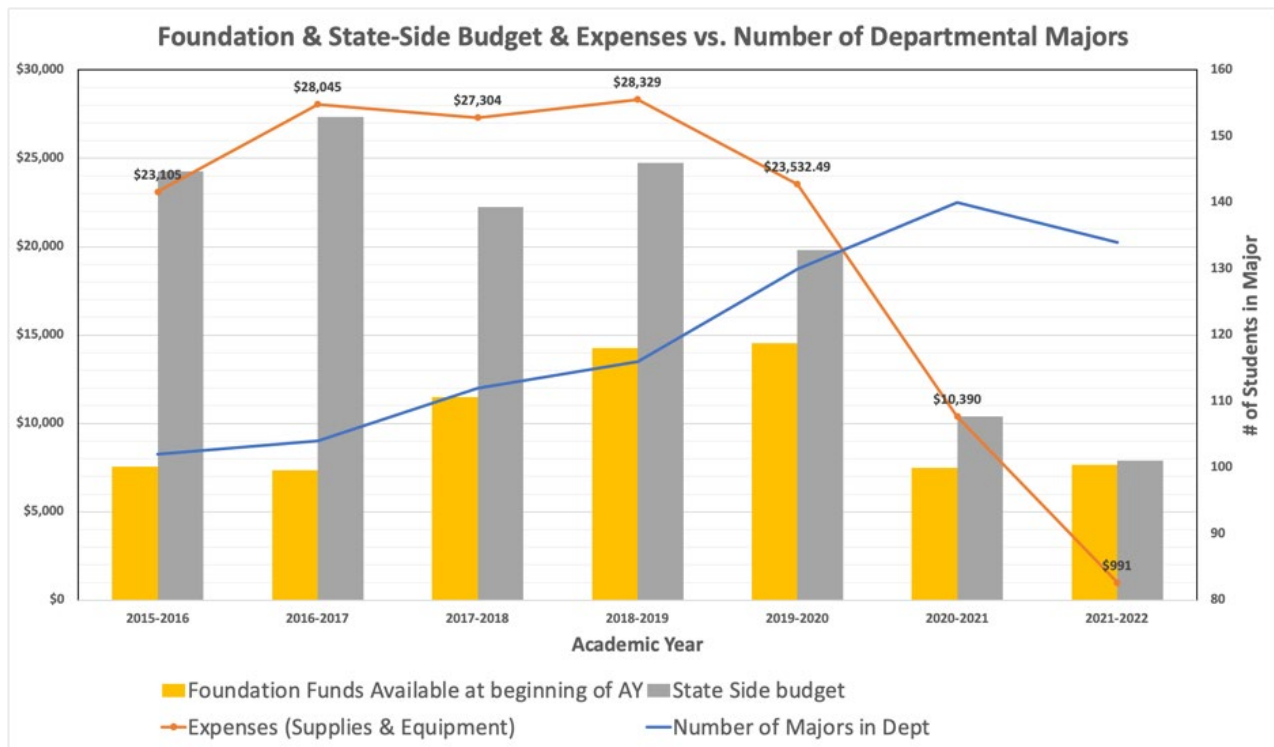
How are expenditures aligned with program, department, college, and university priorities?

How could funds be more effectively utilized?

What support and resources will your program need from the university to 1) improve student success; 2) adapt to anticipated changes?

What support and resources outside of the university could be pursued to help fund these changes?

Figure 14 – Department Budget & Expenses compared to majors



In 2015-2016, our annual budget when all areas of allocation were combined was \$24,246 (grey bar in figure above). Adjusting for inflation at 2.25% per annum, that would equate to approximately \$27,700 today; however, our budget is currently \$7,900 which is a 67.5% decrease related to inflation, despite an increase of 37% in students in our department. When this is combined with the ongoing maintenance needs of a building and the theatrical infrastructure (machinery, lighting fixtures, audio equipment, projectors, etc.), we are reliant

upon granting sources like SPICE grants to fund essential modernization to maintain our educational relevance in relation to the greater theatrical community, i.e., training students with the equipment they will be interacting with outside of the University. If we had greater tenure density, it is likely that some of our faculty would have time available to pursue external funding sources such as sponsorships or gifts into our Foundation accounts that could alleviate, but not eliminate, the financial constraints of a growing department. (These numbers do not include professional development, allocations for searches, etc.)

Currently, we are pursuing options with other institutions on campus (Facilities, the Auto Shop, etc.) and working to establish an equipment-sharing relationship (forklifts, etc.). Another potential cost-saving measure would be to coordinate facilities and equipment inspections with other inspections are happening on campus, such as aerial work platforms and chain motors. These are a couple of examples where support from the greater university infrastructure could greatly impact our ability to maintain a safe and effective training and work environment for our students, staff, and faculty.

The expenses of our department have been increasing along with the influx of talented and eager students. To offset some of these demands, we have been spending funds out of our Foundation Accounts. In total, these funds went from almost \$17,000 at the beginning of the 2014-2015 academic year to \$6,800 as of the writing of this report. This amount reflects the balance of four accounts (Theatre Excellence, Dance Excellence, Theatre Discretionary, and Dance Discretionary). Following a substantive spending in 2014-2015, the fund was slowly gaining fiscal strength until the 2019-2020 academic year and the COVID-19 pandemic.

In addition to our O&E budget and Foundation Accounts, our productions (Theatrical and Dance) are funded by ASI as they are classified as Instructionally Related Activities. This funding source has been under-explored over the past few years and we are looking to utilize it more effectively moving forward by paying guest director and designer fees from these budget lines instead of utilizing resources such as our lecturer budgets (our productions are also classified as courses and are required parts of the student curriculum). However, a complicating factor is that our ASI funding cannot pay for staff overtime or student jobs per the ASI and CPP Memorandum of Understanding. As such, we are limited in where we can tap these resources to create larger and more elaborate productions.

5 CONCLUSION

What are the strengths of the program(s) and department?

What are the opportunities for improvement for the program(s) and department?

What actions will you take to improve? What evidence will you utilize to determine if your actions were successful?

During the period of review, the Department has undergone the profound change of semester conversion, faced the daunting challenge of the COVID-19 Pandemic, coped with the attrition of faculty and welcome influx of new energy and ideas of T/TT faculty hired in the last three years, and is responding to the myriad mandates of the CSU 2025 Graduation Initiative.

There are multiple themes that have surfaced throughout this self-study.

The following are issues and actions that the University could undertake to help advance towards our shared goals for the health of the Department and the success of our students:

- Due to the near doubling of majors during the review period, and the paucity of performance, lab and activity spaces, the Department is at a critical juncture in its ability to continue providing a quality education with our given resources. The Department needs the University's help in identifying specialized spaces and venues to continue our work.
- The Dance Theatre option currently has no T/TT faculty leadership, nor does the Department have T/TT dance faculty representation in its General Education offerings. With the retirement of the only T/TT faculty member in Dance (2021) and a soon-to-retire performance faculty member (2022), the Department soon will be in need of at least two T/TT searches to meet basic programmatic needs. Further analysis is needed to determine the exact number of additional FT faculty that will be needed to serve the evidently growing student body, and to increase tenure density with the Department.
- Until sufficient tenure density is achieved, support the Department in establishing sustainable systems for ongoing administrative work such as direct and indirect assessment, advising, etc., by engaging interested lecturers in that work.
- Costume Shop Supervisor needs to be moved from part-time to full-time status.
- The dropout rate from the University is decreasing and the Department's overall graduation rate is increasing, and yet some Department students are leaving the program to graduate from other programs. This trend may be related to an increasing budget gap; it merits further investigation and subsequent action.

The following are actions that the Department would like to undertake in moving forward:

- Determine next steps regarding Dance-Theatre option and dance in general, then act accordingly.
- Make non-committee departmental service (such as recruiting, website upkeep, alumni outreach, etc.) formally recognized as service, so the workload can be fairly distributed to the faculty, and/or compensated with assigned time from the College, and/or offered as additional work to lecturers.
- The Department would benefit from a re-evaluation of services offered by the University including the Library, Faculty Center, Academic Affairs, Office of Assessment & Program Review and Career Center, and developing sustainable approaches to maintaining fruitful relationships with these resources.
- Develop student self-assessment tools, accessible for courses across Department curriculum.
- Continue to develop and refine TH 2030: Introduction to Theatre section for Majors and Minors, including tools to better assess students' beginning placement with department learning goals and outcomes, thereby improving chances of more accurate measurements of what has been learned over their college careers.
- Develop an assessment to be administered to incoming and graduating students each year to gain insight into program effectiveness (see section 1.3 recommendation 11). This practice could indeed serve to illuminate many aspects of student learning.
- Continue developing department website so that it remains current and promotes the department in a codified and consistent manner.
- Research and offer streaming options for our productions and activities to increase accessibility, if possible.
- To reduce Department bottleneck courses, add additional sections of courses such as TH2280, TH3110 and TH3120—assuming additional university resources are made available.
- As a means of increasing student success, retention, and graduation rates, continue and strengthen dialogue with students and as a faculty about curricular and programmatic changes.
- Further training of faculty in University advising tools to improve students' ability to reach their graduation goals, and fairly distribute the advising activities amongst the FT faculty.
- Reassess the mentorship structure of the Department so it will be distributed equitably among faculty and thus reduce work for faculty beyond assigned WTU's. Investigate the possibility of offering WTU's to lecturers qualified to mentor student projects.
- "Drive Communication and transparency" and "Meaningful conversations concerning diversity, equity and inclusivity" are two areas cited by faculty as areas for improvement. Therefore, implement strategies to address the above.
- Develop a comprehensive Departmental communication calendar to create sustainable administrative systems.

In closing, we are proud of our student-centered approach which highly values and successfully delivers on the University's Learn-by-Doing philosophy. The Department would happily continue its growth and offering of high-impact interdisciplinary and cross-cultural practices to more students, but to do so, two critical questions must be answered: "Where would those students be taught, and who would teach them?"

We, the full-time faculty of the Department of Theatre and New Dance, would like to express our collective appreciation for our colleagues from both within and outside the University, for their support of our meaningful reflection on where we have been, where we are, and where we are going.

Appendix B: Alignment Matrix

Last updated 12-8-19

Program Learning Outcome	Alignment	Student Learning Outcome	Core Competencies					Strategic Vision		
			Critical Thinking	Information Literacy	Oral Communication	Written Communication	Quantitative Reasoning	Innovation and Creativity	Civic Engagement	Problem Solving
1. Interpersonal and Communication Skills - Graduates will communicate effectively in the field of theatre and dance.	PLO 1,2	1. Develop specialized training/skills in the theatre or dance arts (i.e., acting, play writing, directing, lighting, costume, choreography, scenic stage, sound)	X		X	X		X		
2. Integrative Thinkers - Graduates will employ integrative thinking and specialized skills clearly and logically within the discipline to make interpretations for technical competencies.	PLO 2	2. Apply historical knowledge to theatre, dance, and dramatic literature, which will inform contemporary practices		X				X		
3. Global Citizenship - Graduates will possess global understanding of social and ethical roles theatre and dance play in contemporary society.	PLO 1	3. Develop skills in script or dance analysis	X			X				
	PLO 1,2	4. Implement production skills (technical theatre dance theatre) in theatre or dance	X				X	X		X
	PLO 3	5. Develop ethics, values and responsibilities of a theatre or dance artist			X	X		X	X	

1. Identify Program Learning Outcomes (PLOs) associated with the program being assessed for the department.
2. Identify Student Learning Outcomes (SLO) associated with the program being assessed for the department.
3. Align PLOs with SLOs. Each SLO should align to one or more PLO.
4. Mark an "X" for SLOs which align with the Core Competencies and Strategic Vision

Appendix C: Assessment Plan

Last updated 9-29-21

PLOs	SLOs	Courses where each SLO is addressed.	Assessment activity (signature assignment) used to measure each SLO.	Assessment tool used to measure outcome success	How assessment data will be reported as evidence SLO performance criteria have been met	Designated personnel to collect, analyze, and interpret student learning outcome data for the program	Student learning outcome data dissemination schedule	Closing the loop strategies
1. Interpersonal and Communication Skills - Graduates will communicate effectively in the field of theatre and dance. AND 2. Integrative Thinkers - Graduates will employ integrative thinking and specialized skills clearly and logically within the discipline to make interpretations for technical competencies.	1. Develop specialized training/skills in the theatre or dance arts (i.e., acting, play writing, directing, lighting, costume, choreography, scenic stage, sound) Mastery	TH 4620	Capstone project and report	Rubric	Percentage of projects scoring and average of >4 out of 5	Project Advisor	During annual department retreats	Curricular changes, pedagogical changes, modification to assessment tools
		TH 3700	Performance or Production	Rubric	Percentage of students scoring 80% or higher	Director of show or Head of Acting or Design		
2. Integrative Thinkers - Graduates will employ integrative thinking and specialized skills clearly and logically within the discipline to make interpretations for technical competencies.	2. Apply historical knowledge to theatre, dance, and dramatic literature, which will inform contemporary practices Mastery	TH 3120	Exams, papers, oral presentation	Test imbedded questions/Rubric	Met/Did not meet expectations	Individual faculty overseen by the assessment committee	During annual department retreats	Curricular changes, pedagogical changes, modification to assessment tools
		TH 3700	Performance or Production	Rubric	Percentage of students scoring 80% or higher	Director of show or Head of Acting or Design		
1. Interpersonal and Communication Skills - Graduates will communicate effectively in the field of theatre and dance.	3. Develop skills in script or dance analysis Develop	TH 2280	Final Project	Rubric	Percentage of students scoring 80% or higher	Individual faculty overseen by the assessment committee	During annual department retreats	Curricular changes, pedagogical changes, modification to assessment tools
		TH 3700	Performance or Production	Observational checklist	Mean score of desired behaviors	Director of show or Head of Acting or Design		
1. Interpersonal and Communication Skills - Graduates will communicate effectively in the field of theatre and dance. AND 2. Integrative Thinkers - Graduates will employ integrative thinking and specialized skills clearly and logically within the discipline to make interpretations for technical competencies.	4. Implement production skills (technical theatre dance theatre) in theatre or dance Develop	1310/1310L	Quizzes, projects	Rubrics	Met/Did not meet expectations	Individual faculty overseen by the assessment committee	During annual department retreats	Curricular changes, pedagogical changes, modification to assessment tools
		TH 3700	Performance or Production	Observational checklist	Mean score of desired behaviors	Director of show or Head of Acting or Design		
3. Global Citizenship - Graduates will possess global understanding of social and ethical roles theatre and dance play in contemporary society.	5. Develop ethics, values and responsibilities of a theatre or dance artist Mastery	TH 4610	Manifesto	Rubric	Met/Did not meet expectations	Individual faculty overseen by the assessment committee	During annual department retreats	Curricular changes, pedagogical changes, modification to assessment tools
		TH 4620	Capstone project and report	Rubric	Percentage of students scoring 80% or higher	Project Advisor		
		TH 3700	Performance or Production	Observational checklist	Mean score of desired behaviors	Director of show or Head of Acting or Design		

Appendix D: Assessment Timeline

Last updated 10-7-20

Student Learning Outcome	AY 20-21	AY 21-22	AY 22-23	AY 23-24	AY 24-25	AY 25-26	AY 26-27
1. Develop specialized training/skills in the theatre or dance arts (i.e., acting, play writing, directing, lighting, costume, choreography, scenic stage, sound) Mastery	X			X			X
2. Apply historical knowledge to theatre, dance, and dramatic literature, which will inform contemporary practices Mastery	X			X			X
3. Develop skills in script or dance analysis Develop		X			X		
4. Implement production skills (technical theatre dance theatre) in theatre or dance Develop			X			X	
5. Develop ethics, values and responsibilities of a theatre or dance artist Mastery		X			X		

1. Identify Student Learning Outcomes (SLO) associated with the program being assessed for the department.
2. How does the program plan to collect the data to evaluate the outcome (direct and or indirect)?
3. Identify method of data collection (i.e. Program/Department Test, Nationalized Test, Course Level Assessment - Provide Course number, etc)

Note: The following is an example of how the data can be reported to a given program. During the annual review, each program will provide data on if students have exceeded, met, or not met expectations of SLO. This will be done on a percentage basis and also provide the number of student assessed overall for this SLO. The following year the program will show what changes they have made to improve student learning, in addition to assesment of

Appendix E: Curriculum Sheets for all options

Curriculum sheets and Roadmaps for each option may be found in the subsequent page, and also here:

<https://www.cpp.edu/academic-programs/academic-advising/tools/sheets-roadmaps/2021-2022/class.shtml>



Name: _____
 Plan: Theatre, B.A.
 SubPlan/Option: Acting
 Min. Units Required: 120 units

2021-2022 University Catalog
 Degree Curriculum Sheet

Major Required 37 units

DAN3400 - Dance Theatre (3)
 TH1310 - Stagecraft (2)
 TH1310L - Stagecraft Laboratory (1)
 TH1510 - Acting I (2)
 TH1510L - Acting I Laboratory (1)
 TH2030 - Introduction to Theatre (3) (C1)
 TH2280 - Text Analysis (3)
 TH2310 - Principles and Practices of Theatrical Design (3)
 TH2440A - Theatre Practicum Activity (1) (2 units required) or
 DAN2940A - Dance Production Activity (1) (2 units required)
 TH3110 - Developments in World Theatre I (3)
 TH3120 - Developments in World Theatre II (3)
 TH4250A - Community Based Theatre Activity (1) (D4)
 TH4250S - Community Based Theatre - Service Learning (2) (D4)
 TH4440A - Advanced Theatre Practicum Activity (1) (2 units required)
 TH4810 - Senior Experience and Senior Project Seminar (3)
 TH4820 - Senior Project (3)

Subplan/Option Required 36 units

TH1700A - Applied Theatre Series Activity (3)
 TH2320 - Vocal Techniques for Theatre I (2)
 TH2320A - Vocal Techniques for Theatre I Activity (1)
 TH2530 - Acting II (2)
 TH2530L - Acting II Laboratory (1)
 TH2540 - Movement for Theatre (2)
 TH2540A - Movement for Theatre Activity (1)
 TH2580 - Business of Acting (3)
 TH3010 - Through Artists' Eyes (3) (C3) or
 TH4100 - Theatrical Pursuit of an American Ideology (3) (C3)
 TH3520 - Vocal Techniques for Theatre II (2)
 TH3520A - Vocal Techniques for Theatre II Activity (1)
 TH3530 - Acting III (2)
 TH3530L - Acting III Laboratory (1)
 TH3540 - Shakespeare in Performance (3)
 TH3550 - Theatre Improvisation (3)
 OR
 TH3560 - Directing (2) *and*
 TH3560L - Directing Laboratory (1)
 OR
 TH4010 - Playwriting and Dramatic Structure (3)
 TH3700A - Advanced Applied Theatre Activity (3)
 TH4540 - Styles of Acting (2)
 TH4540L - Styles of Acting Laboratory (1)

Unrestricted Electives 0-8 units

Select a sufficient number of courses so that the total from "Major Required", "Subplan/Option Required", "GE", and "Unrestricted Electives" is at least 120 units.

General Education Requirements 48 Units

Students should view their Degree Progress Report (DPR) for information regarding their General Education requirements. Unless specific GE courses are required for their major, please refer to the list of approved courses in the General Education Program in the University Catalog, catalog.cpp.edu. When viewing the catalog, students should select the catalog year associated with the GE requirements listed in their Degree Progress Report.

Area A. English Language Communication and Critical Thinking (9 units)

At least 3 units from each sub-area

1. Oral Communication
2. Written Communication
3. Critical Thinking

Area B. Scientific Inquiry and Quantitative Reasoning (12 units)

At least 3 units from B1, B2, B4, and B5 including 1 unit of lab from B1 or B2 to fulfill B3

1. Physical Sciences
2. Life Sciences
3. Laboratory Activity
4. Mathematics/Quantitative Reasoning
5. Science and Technology Synthesis

Area C. Arts and Humanities (12 units)

At least 3 units from each sub-area and 3 additional units from sub-areas 1 and/or 2

1. Visual and Performing Arts
2. Literature, Modern Languages, Philosophy and Civilization
3. Arts and Humanities Synthesis

Area D. Social Sciences (9 units)

At least 3 units from each sub-area

1. U.S. History and American Ideals
2. U.S. Constitution and California Government
4. Social Science Synthesis

Area E. Lifelong Learning and Self-Development (3 units)

Area F. Ethnic Studies (3 units)

Interdisciplinary General Education 18 Units

An alternate pattern for partial fulfillment of GE Areas A, C, and D available for students is the Interdisciplinary General Education (IGE) program. Students should see an advisor for specific GE coursework required by their major. Please refer to the University Catalog General Education Program section for additional information.

How IGE fulfills General Education Requirements:

Year	Completion of IGE Courses	Satisfies GE Requirements
First	IGE 1100, IGE 1200	A2 and C2
Second/Third	IGE 2150, IGE 2250	D1 and C2
	IGE 2350	C1
	IGE 3100	C3 or D4

American Institutions 6 Units

Courses that satisfy this requirement may also satisfy GE Area D1 and D2.

Graduation Writing Test

All persons who receive undergraduate degrees from Cal Poly Pomona must pass the Graduation Writing Test (GWT). The test must be taken by the semester following completion of 60 units for undergraduates.



Name: _____
 Plan: Theatre, B.A.
 SubPlan/Option: Dance Theatre
 Min. Units Required: 120 units

2021-2022 University Catalog
 Degree Curriculum Sheet

Major Required 37 units

DAN3400 - Dance Theatre (3)
 TH1310 - Stagecraft (2)
 TH1310L - Stagecraft Laboratory (1)
 TH1510 - Acting I (2)
 TH1510L - Acting I Laboratory (1)
 TH2030 - Introduction to Theatre (3) (C1)
 TH2280 - Text Analysis (3)
 TH2310 - Principles and Practices of Theatrical Design (3)
 TH2440A - Theatre Practicum Activity (1) (2 units required) or
 DAN2940A - Dance Production Activity (1) (2 units required)
 TH3110 - Developments in World Theatre I (3)
 TH3120 - Developments in World Theatre II (3)
 TH4250A - Community Based Theatre Activity (1) (D4)
 TH4250S - Community Based Theatre - Service Learning (2) (D4)
 TH4440A - Advanced Theatre Practicum Activity (1) (2 units required)
 TH4610 - Senior Experience and Senior Project Seminar (3)
 TH4620 - Senior Project (3)

Subplan/Option Required 34 units

DAN2020 - World Dance and Cultures (3) (C1)
 DAN2700A - Hip-Hop Dance Activity (2) or
 DAN2710A - Lyrical Jazz Dance Activity (2) or
 DAN2760A - Contemporary Ballet A Activity (2)
 DAN2730A - Modern Contemporary Dance A Activity (2) (6 units required) or
 DAN2740A - Modern Contemporary Dance B Activity (2) (6 units required) or
 DAN2790A - Intermediate Contemporary Dance Techniques Activity (2) (6 units required)
 DAN2940A - Dance Production Activity (1) (2 units required)
 DAN3200 - Dance Improviation (3)
 DAN3600 - Performance Ensemble (2)
 DAN3600L - Performance Ensemble Laboratory (1)
 DAN4300 - Choreography (2)
 DAN4300A - Choreography Activity (1)
 DAN4480 - History of Dance and Its Artistic and Cultural Influences (3) (C3) or
 DAN4490 - Dance in Contemporary Culture (3) (D4)
 TH2520 - Vocal Techniques for Theatre I (2)
 TH2520A - Vocal Techniques for Theatre I Activity (1)
 TH2540 - Movement for Theatre (2)
 TH2540A - Movement for Theatre Activity (1)
 TH4010 - Playwriting and Dramatic Structure (3)

Unrestricted Electives 1-13 units

Select a sufficient number of courses so that the total from "Major Required", "Subplan/Option Required", "GE", and "Unrestricted Electives" is at least 120 units.

General Education Requirements 48 Units

Students should view their Degree Progress Report (DPR) for information regarding their General Education requirements. Unless specific GE courses are required for their major, please refer to the list of approved courses in the General Education Program in the University Catalog, catalog.cpp.edu. When viewing the catalog, students should select the catalog year associated with the GE requirements listed in their Degree Progress Report.

Area A. English Language Communication and Critical Thinking (9 units)

At least 3 units from each sub-area

1. Oral Communication
2. Written Communication
3. Critical Thinking

Area B. Scientific Inquiry and Quantitative Reasoning (12 units)

At least 3 units from B1, B2, B4, and B5 including 1 unit of lab from B1 or B2 to fulfill B3

1. Physical Sciences
2. Life Sciences
3. Laboratory Activity
4. Mathematics/Quantitative Reasoning
5. Science and Technology Synthesis

Area C. Arts and Humanities (12 units)

At least 3 units from each sub-area and 3 additional units from sub-areas 1 and/or 2

1. Visual and Performing Arts
2. Literature, Modern Languages, Philosophy and Civilization
3. Arts and Humanities Synthesis

Area D. Social Sciences (9 units)

At least 3 units from each sub-area

1. U.S. History and American Ideals
2. U.S. Constitution and California Government
4. Social Science Synthesis

Area E. Lifelong Learning and Self-Development (3 units)

Area F. Ethnic Studies (3 units)

Interdisciplinary General Education 18 Units

An alternate pattern for partial fulfillment of GE Areas A, C, and D available for students is the Interdisciplinary General Education (IGE) program. Students should see an advisor for specific GE coursework required by their major. Please refer to the University Catalog General Education Program section for additional information.

How IGE fulfills General Education Requirements:

Year	Completion of IGE Courses	Satisfies GE Requirements
First	IGE 1100, IGE 1200	A2 and C2
Second/Third	IGE 2150, IGE 2250	D1 and C2
	IGE 2350	C1
	IGE 3100	C3 or D4

American Institutions 6 Units

Courses that satisfy this requirement may also satisfy GE Area D1 and D2.

Graduation Writing Test

All persons who receive undergraduate degrees from Cal Poly Pomona must pass the Graduation Writing Test (GWT). The test must be taken by the semester following completion of 60 units for undergraduates.



Name: _____
 Plan: Theatre, B.A.
 SubPlan/Option: Design and Technical Production
 Min. Units Required: 120 units

2021-2022 University Catalog
 Degree Curriculum Sheet

Major Required 37 units

DAN3400 - Dance Theatre (3)
 TH1310 - Stagecraft (2)
 TH1310L - Stagecraft Laboratory (1)
 TH1510 - Acting I (2)
 TH1510L - Acting I Laboratory (1)
 TH2030 - Introduction to Theatre (3) (C1)
 TH2280 - Text Analysis (3)
 TH2310 - Principles and Practices of Theatrical Design (3)
 TH2440A - Theatre Practicum Activity (1) (2 units required) or
 DAN2940A - Dance Production Activity (1) (2 units required)
 TH3110 - Developments in World Theatre I (3)
 TH3120 - Developments in World Theatre II (3)
 TH4250A - Community Based Theatre Activity (1) (D4)
 TH4250G - Community Based Theatre - Service Learning (2) (D4)
 TH4440A - Advanced Theatre Practicum Activity (1) (2 units required)
 TH4610 - Senior Experience and Senior Project Seminar (3)
 TH4620 - Senior Project (3)

Subplan/Option Required 36 units

DAN2020 - World Dance and Cultures (3) (C1) or
 TH2080 - Introduction to Film and American Culture (3) (C1)
 TH1320 - Costume Craft (2)
 TH1320L - Costume Craft Laboratory (1)
 TH1700A - Applied Theatre Series Activity (3)
 TH2330 - Drafting and Rendering (3)
 TH2610 - Stage Management (3)
 TH2820 - History of Dress (3) or
 TH3330 - Computer Aided Theatre Design (3)
 TH3010 - Through Artists' Eyes (3) (C3) or
 TH4100 - Theatrical Pursuit of an American Ideology (3) (C3)
 TH3320 - Lighting Design (2) and
 TH3320L - Lighting Design Laboratory (1)
 OR
 TH3810 - Costume Design (2) and
 TH3810L - Costume Design Laboratory (1)
 TH3370 - Scenic Design (2)
 TH3370L - Scenic Design Laboratory (1)
 TH3560 - Directing (2) and
 TH3560L - Directing Laboratory (1)
 OR
 TH4010 - Playwriting and Dramatic Structure (3)
 TH3700A - Advanced Applied Theatre Activity (3)
 TH4310 - Portfolio and Professional Development (1)

Unrestricted Electives 0-11 units

Select a sufficient number of courses so that the total from *Major Required, *Subplan/Option Required*, *GE*, and *Unrestricted Electives* is at least 120 units.

General Education Requirements 48 Units

Students should view their Degree Progress Report (DPR) for information regarding their General Education requirements. Unless specific GE courses are required for their major, please refer to the list of approved courses in the General Education Program in the University Catalog, catalog.cpp.edu. When viewing the catalog, students should select the catalog year associated with the GE requirements listed in their Degree Progress Report.

Area A. English Language Communication and Critical Thinking (9 units)

At least 3 units from each sub-area

1. Oral Communication
2. Written Communication
3. Critical Thinking

Area B. Scientific Inquiry and Quantitative Reasoning (12 units)

At least 3 units from B1, B2, B4, and B5 including 1 unit of lab from B1 or B2 to fulfill B3

1. Physical Sciences
2. Life Sciences
3. Laboratory Activity
4. Mathematics/Quantitative Reasoning
5. Science and Technology Synthesis

Area C. Arts and Humanities (12 units)

At least 3 units from each sub-area and 3 additional units from sub-areas 1 and/or 2

1. Visual and Performing Arts
2. Literature, Modern Languages, Philosophy and Civilization
3. Arts and Humanities Synthesis

Area D. Social Sciences (9 units)

At least 3 units from each sub-area

1. U.S. History and American Ideals
2. U.S. Constitution and California Government
4. Social Science Synthesis

Area E. Lifelong Learning and Self-Development (3 units)

Area F. Ethnic Studies (3 units)

Interdisciplinary General Education 18 Units

An alternate pattern for partial fulfillment of GE Areas A, C, and D available for students is the Interdisciplinary General Education (IGE) program. Students should see an advisor for specific GE coursework required by their major. Please refer to the University Catalog General Education Program section for additional information.

How IGE fulfills General Education Requirements:

Year	Completion of IGE Courses	Satisfies GE Requirements
First	IGE 1100, IGE 1200	A2 and C2
Second/Third	IGE 2150, IGE 2250	D1 and C2
	IGE 2350	C1
	IGE 3100	C3 or D4

American Institutions 6 Units

Courses that satisfy this requirement may also satisfy GE Area D1 and D2.

Graduation Writing Test

All persons who receive undergraduate degrees from Cal Poly Pomona must pass the Graduation Writing Test (GWT). The test must be taken by the semester following completion of 60 units for undergraduates.



Name: _____
 Plan: Theatre, B.A.
 SubPlan/Option: General Theatre
 Min. Units Required: 120 units

2021-2022 University Catalog
 Degree Curriculum Sheet

Major Required 37 units

DAN3400 - Dance Theatre (3)
 TH1310 - Stagecraft (2)
 TH1310L - Stagecraft Laboratory (1)
 TH1510 - Acting I (2)
 TH1510L - Acting I Laboratory (1)
 TH2030 - Introduction to Theatre (3) (C1)
 TH2280 - Text Analysis (3)
 TH2310 - Principles and Practices of Theatrical Design (3)
 TH2440A - Theatre Practicum Activity (1) (2 units required) or
 DAN2940A - Dance Production Activity (1) (2 units required)
 TH3110 - Developments in World Theatre I (3)
 TH3120 - Developments in World Theatre II (3)
 TH4250A - Community Based Theatre Activity (1) (D4)
 TH4250G - Community Based Theatre - Service Learning (2) (D4)
 TH4440A - Advanced Theatre Practicum Activity (1) (2 units required)
 TH4610 - Senior Experience and Senior Project Seminar (3)
 TH4620 - Senior Project (3)

Subplan/Option Required 30 units

DAN2020 - World Dance and Cultures (3) (C1) or
 TH2080 - Introduction to Film and American Culture (3) (C1)
 DAN4480 - History of Dance and Its Artistic and Cultural Influences (3) (C3) or
 TH3010 - Through Artists' Eyes (3) (C3) or
 TH4100 - Theatrical Pursuit of an American Ideology (3) (C3)
 TH1320 - Costume Craft (2)
 TH1320L - Costume Craft Laboratory (1)
 TH1700A - Applied Theatre Series Activity (3)
 TH2520 - Vocal Techniques for Theatre I (2)
 TH2520A - Vocal Techniques for Theatre I Activity (1)
 TH2530 - Acting II (2)
 TH2530L - Acting II Laboratory (1)
 TH3320 - Lighting Design (2) and
 TH3320L - Lighting Design Laboratory (1)
 OR
 TH3810 - Costume Design (2) and
 TH3810L - Costume Design Laboratory (1)
 OR
 TH4590 - Filmmaking (2) and
 TH4590L - Filmmaking Laboratory (1)
 TH3550 - Theatre Improvisation (3) or
 DAN3200 - Dance Improvisation (3)
 TH3560 - Directing (2)
 TH3560L - Directing Laboratory (1)
 TH3700A - Advanced Applied Theatre Activity (3)
 TH4010 - Playwriting and Dramatic Structure (3)

Unrestricted Electives 5-17 units

Select a sufficient number of courses so that the total from "Major Required", "Subplan/Option Required", "GE", and "Unrestricted Electives" is at least 120 units.

General Education Requirements 48 Units

Students should view their Degree Progress Report (DPR) for information regarding their General Education requirements. Unless specific GE courses are required for their major, please refer to the list of approved courses in the General Education Program in the University Catalog, catalog.cpp.edu. When viewing the catalog, students should select the catalog year associated with the GE requirements listed in their Degree Progress Report.

- Area A. English Language Communication and Critical Thinking (9 units)**
 At least 3 units from each sub-area
1. Oral Communication
 2. Written Communication
 3. Critical Thinking
- Area B. Scientific Inquiry and Quantitative Reasoning (12 units)**
 At least 3 units from B1, B2, B4, and B5 including 1 unit of lab from B1 or B2 to fulfill B3
1. Physical Sciences
 2. Life Sciences
 3. Laboratory Activity
 4. Mathematics/Quantitative Reasoning
 5. Science and Technology Synthesis
- Area C. Arts and Humanities (12 units)**
 At least 3 units from each sub-area and 3 additional units from sub-areas 1 and/or 2
1. Visual and Performing Arts
 2. Literature, Modern Languages, Philosophy and Civilization
 3. Arts and Humanities Synthesis
- Area D. Social Sciences (9 units)**
 At least 3 units from each sub-area
1. U.S. History and American Ideals
 2. U.S. Constitution and California Government
 3. Social Science Synthesis
- Area E. Lifelong Learning and Self-Development (3 units)**
- Area F. Ethnic Studies (3 units)**

Interdisciplinary General Education 18 Units

An alternate pattern for partial fulfillment of GE Areas A, C, and D available for students is the Interdisciplinary General Education (IGE) program. Students should see an advisor for specific GE coursework required by their major. Please refer to the University Catalog General Education Program section for additional information.

How IGE fulfills General Education Requirements:

Year	Completion of IGE Courses	Satisfies GE Requirements
First	IGE 1100, IGE 1200	A2 and C2
Second/Third	IGE 2150, IGE 2250	D1 and C2
	IGE 2350	C1
	IGE 3100	C3 or D4

American Institutions 6 Units

Courses that satisfy this requirement may also satisfy GE Area D1 and D2.

Graduation Writing Test

All persons who receive undergraduate degrees from Cal Poly Pomona must pass the Graduation Writing Test (GWT). The test must be taken by the semester following completion of 60 units for undergraduates.



Name: _____
 Plan: Theatre, B.A.
 SubPlan/Option: Theatre in Education and Community Engagement
 Min. Units Required: 120 units

2021-2022 University Catalog
 Degree Curriculum Sheet

Major Required 37 units	General Education Requirements 48 Units															
DAN3400 - Dance Theatre (3) TH1310 - Stagecraft (2) TH1310L - Stagecraft Laboratory (1) TH1510 - Acting I (2) TH1510L - Acting I Laboratory (1) TH2030 - Introduction to Theatre (3) (C1) TH2280 - Text Analysis (3) TH2310 - Principles and Practices of Theatrical Design (3) TH2440A - Theatre Practicum Activity (1) (2 units required) or DAN2940A - Dance Production Activity (1) (2 units required) TH3110 - Developments in World Theatre I (3) TH3120 - Developments in World Theatre II (3) TH4250A - Community Based Theatre Activity (1) (D4) TH4250S - Community Based Theatre - Service Learning (2) (D4) TH4440A - Advanced Theatre Practicum Activity (1) (2 units required) TH4610 - Senior Experience and Senior Project Seminar (3) TH4620 - Senior Project (3)	Students should view their Degree Progress Report (DPR) for information regarding their General Education requirements. Unless specific GE courses are required for their major, please refer to the list of approved courses in the General Education Program in the University Catalog, catalog.cpp.edu. When viewing the catalog, students should select the catalog year associated with the GE requirements listed in their Degree Progress Report. Area A. English Language Communication and Critical Thinking (9 units) <i>At least 3 units from each sub-area</i> 1. Oral Communication 2. Written Communication 3. Critical Thinking Area B. Scientific Inquiry and Quantitative Reasoning (12 units) <i>At least 3 units from B1, B2, B4, and B5 including 1 unit of lab from B1 or B2 to fulfill B3</i> 1. Physical Sciences 2. Life Sciences 3. Laboratory Activity 4. Mathematics/Quantitative Reasoning 5. Science and Technology Synthesis Area C. Arts and Humanities (12 units) <i>At least 3 units from each sub-area and 3 additional units from sub-areas 1 and/or 2</i> 1. Visual and Performing Arts 2. Literature, Modern Languages, Philosophy and Civilization 3. Arts and Humanities Synthesis Area D. Social Sciences (9 units) <i>At least 3 units from each sub-area</i> 1. U.S. History and American Ideals 2. U.S. Constitution and California Government 4. Social Science Synthesis Area E. Lifelong Learning and Self-Development (3 units) Area F. Ethnic Studies (3 units)															
Subplan/Option Required 31 units	Interdisciplinary General Education 18 Units															
DAN2020 - World Dance and Cultures (3) (C1) or TH2080 - Introduction to Film and American Culture (3) (C1) TH1770A - Applied Theatre in Education and Community Activity (2) TH2520 - Vocal Techniques for Theatre I (2) TH2520A - Vocal Techniques for Theatre I Activity (1) TH3010 - Through Artists' Eyes (3) (C3) or TH4100 - Theatrical Pursuit of an American Ideology (3) (C3) TH3210 - Peer Theatre I (3) TH3320 - Lighting Design (2) and TH3320L - Lighting Design Laboratory (1) OR TH3810 - Costume Design (2) and TH3810L - Costume Design Laboratory (1) OR TH4590 - Filmmaking (2) and TH4590L - Filmmaking Laboratory (1) TH3550 - Theatre Improvisation (3) or DAN3200 - Dance Improvisation (3) TH3560 - Directing (2) TH3560L - Directing Laboratory (1) TH3770A - Advanced Applied Theatre in Education and Community Activity (2) TH4010 - Playwriting and Dramatic Structure (3) TH4230 - Integrated Arts (3)	An alternate pattern for partial fulfillment of GE Areas A, C, and D available for students is the Interdisciplinary General Education (IGE) program. Students should see an advisor for specific GE coursework required by their major. Please refer to the University Catalog General Education Program section for additional information. <p style="text-align: center;"><i>How IGE fulfills General Education Requirements:</i></p> <table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th style="text-align: left;">Year</th> <th style="text-align: left;">Completion of IGE Courses</th> <th style="text-align: left;">Satisfies GE Requirements</th> </tr> </thead> <tbody> <tr> <td>First</td> <td>IGE 1100, IGE 1200</td> <td>A2 and C2</td> </tr> <tr> <td>Second/Third</td> <td>IGE 2150, IGE 2250</td> <td>D1 and C2</td> </tr> <tr> <td></td> <td>IGE 2350</td> <td>C1</td> </tr> <tr> <td></td> <td>IGE 3100</td> <td>C3 or D4</td> </tr> </tbody> </table>	Year	Completion of IGE Courses	Satisfies GE Requirements	First	IGE 1100, IGE 1200	A2 and C2	Second/Third	IGE 2150, IGE 2250	D1 and C2		IGE 2350	C1		IGE 3100	C3 or D4
Year	Completion of IGE Courses	Satisfies GE Requirements														
First	IGE 1100, IGE 1200	A2 and C2														
Second/Third	IGE 2150, IGE 2250	D1 and C2														
	IGE 2350	C1														
	IGE 3100	C3 or D4														
Unrestricted Electives 4-16 units	American Institutions 6 Units															
Select a sufficient number of courses so that the total from "Major Required", "Subplan/Option Required", "GE", and "Unrestricted Electives" is at least 120 units.	Courses that satisfy this requirement may also satisfy GE Area D1 and D2.															
Graduation Writing Test	All persons who receive undergraduate degrees from Cal Poly Pomona must pass the Graduation Writing Test (GWT). The test must be taken by the semester following completion of 60 units for undergraduates.															