

Devise strategies (and enact tactics) that see outcomes of increased student engagement and advising; a reduction in DFW rates; and most importantly, an increase in student persistence, retention, and graduation rates.

Measure outcomes of strategies and tactics on a term basis at a minimum.

Liaise with Academic Programs & Services to utilize Bay Advisor, College Scheduler and/or other University-provided tools to their full extent to ensure academic advising, student engagement and student progress to degree are regularly documented, measured, and assessed for efficacy and process improvement.

Liaise with campus offices such as Institutional Effectiveness & Research to ensure data needs for outcomes measurement are addressed and fulfilled.

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

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GOAL:

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 The invitation to be part of the cluster hire was withdrawn, due to different directions the CSUEB Ethnic Studies Department decided to go in.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

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

GOAL:

PROGRESS: We have been working closely with the Dept. of Teacher Education to help launch the first two cohorts in California of Single Subject Theatre and Dance Teaching Credential students. Two of our faculty members taught

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

GOAL:

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

GOAL:

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

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

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

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


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

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

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

Conduct our assessment process and then analyze the results together in faculty meetings.

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

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

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