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April 20 - 22, 2016

OPTIONAL RESPONSE
TO THE NAST VISITORS' REPORT

CALIFORNIA STATE UNIVERSITY, FULLERTON
THE DEPARTMENT OF THEATRE AND DANCE
THEATRE DIVISION

INTRODUCTION:

The Theatre Area, in The Department of Theatre and Dance, at California State University, Fullerton, benefitted inestimably from the NAST Reviewers Accreditation visit for renewal. The Self-Study, subsequent visit and this Institutional Response have allowed the Department an essential opportunity to reflect upon current practices, and note potential curriculum reform and enhancement, as per prevailing NAST Standards of training, along with Departmental needs and short and long-term goals.

The following elements of this Institutional Response, address those specific areas in need of clarification, as noted in detail by the NAST Reviewers.

B. SIZE & SCOPE

Page 2, paragraph 1 -

The Self- Study Report did not include an enrollment breakdown for 2015-16 and enrollment data in the HEADS reports were incomplete. The visitors suggest that the department include an enrollment report showing the number of majors in each degree/concentration/emphasis for 2015-16 as part of their Optional Response.

REPLY:

HEADS DATA - 2015-2016:

This has been corrected and the document was forwarded to NAST, shortly after the Reviewers visit.

C. FINANCES

Page 3, paragraph 3-4 -

While the loss of state funds is beyond the control of the unit, the university would be well served to consider an increase in the Operation and Expense budget as funds become available.

The second area of concern is the current level of graduate assistantship support (\$10,000 per assistantship) is below the national market for graduate students in peer programs, making the department not competitive in recruiting. The department nominates incoming graduate students for out-of-state tuition waivers who are not already residents of the State of California. However all students are responsible for in-state tuition and fees. The low

amount of available graduate support is further compounded by the high cost of living in the Fullerton area.

REPLY:

ARRANGEMENT/LANDSCAPE OF FINANCES:

As per the Self-Study information, the Department finances comprise a number of sources for funding: State Part-Time Budget for the many Part-Time Faculty and guest artists, Instructionally Related Activities Funding, which is essential to the proper underpinning of the production area, along with guest artists, supplies and myriad expenses, Miscellaneous Course Fees, Provost Travel Funds, O&E (Operation & Expenses) Funds provided by the University and the Season Box Office.

Taken together, these funds are sufficient and used with prudence. Successful Box Office yield allows us to operate with a yearly balance at the conclusion of the academic year, of about \$100,000.00 to \$125,000.00, which allows us to adequately begin to fund the subsequent year.

A little more than a decade ago, O&E Funding was significantly robust and added substantially to the Department's resources. With Department representation on the University Senate, as well as the Planning, Resources and Budget Committee (PRBC), we are lobbying, along with the Dean of the College of the Arts (COTA), to increase the O&E Funding in some relative fashion, in the future.

Instructionally Related Activities (IRA) funds must be applied for each year. The Department has a long tradition of funding from this source, which is about one-third of the total budget. There is a proposal on the table, by the University, to increase the yearly IRA fee for students (it was last increased about 12-years ago), which will increase funding allotment in this category.

GRADUATE FINANCES:

We do have one, sometimes two, significant COTA scholarships, funded by a generous donor, in the amount of \$15000.00 (\$5000.00 per annum), which we have offered to MFA Acting and Design candidates, over the years. This award, in concert with the additional resources listed above, provides a far more competitive range of finances for 1-2 MFA students in any given 3-year cycle.

We shall continue to maintain 2-3 graduate students in each of the three principal areas of Design & Technical Production, for a total of between 6-10, at any given time. As of this past cycle, we have doubled the incoming scholarship to \$5000.00, and have also increased the Assistantship stipend, from \$10,000.00 to \$12,000.00. The strategy, at this time, is to keep the numbers relatively low, in order to offer these increased resources to quality candidates.

Beginning in the fall of 2017, we are suspending the MFA Program in Acting, for a 3-year cycle. Over the last decade, we have found it increasingly challenging to recruit

suitable candidates and to offer them alluring incentives at competitive rates.

This suspension will allow us to effectively assess the needs and viability of reinstating the program in the future, as well as freeing up funds to increase stipends for Design and Production graduate students.

E. FACULTY & STAFF

Page 5, paragraph 5 -

A variety of staffing and faculty changes will be faced by the department in the not-too-distant future. The main office staff currently has a vacancy created by the recent departure of a long time staffer and the promotion of another. An additional staff vacancy exists in the costume construction laboratory and there is concern about the potential retirement of the staff scenic artist. One senior faculty member in the History and Literature area is on transitional retirement and another will begin transition in the coming year. The department recently lost part-time faculty who were responsible for the direction of its small undergraduate Playwriting and Theatre Teaching programs. While temporary arrangements have been made to cover these programs, it is unclear if the department has sufficient faculty resources to direct these programs in the future. NAST standards state “The institution shall maintain faculties and staff whose aggregate individual qualifications enable the theatre unit and the specific educational programs offered to accomplish their purposes” (NAST Handbook 2016-17 Standards for Accreditation II.E.1.a.(1)).

REPLY:

FACULTY & STAFF RESOURCES:

In the coming years we will be experiencing a variety of new hires as well as attrition of existing faculty. The list below reflects those who are in the process of half-year retirement and the years they have left until full retirement:

Retirement/FERP (Faculty Early Retirement Program) Schedule:

Lawrence Jasper (Theatre History & Literature) – 2 Years

William Meyer (Technical Production) – 5 Years (beginning spring of 2018)

Bruce Goodrich (Costume Design) – 3 Years (beginning fall of 2017)

We are beginning a search, this semester, for a replacement for the current Full-Time Lecturer in Theatre History & Literature, to commence in the fall of 2017. The appointment is not tenure track, although still subject to yearly review.

With the eventual full retirement of the Full-Time Professor in Theatre History & Literature, we will have the opportunity to return to a complete, consistent slate of classes in this area, with less use of Part-Time instructors to ‘fill in the gaps.’

With the eventual full retirement of the Full-Time Professor in Technical Production, there is discussion of hiring a replacement in this area, but then re-assigning/reclassifying a qualified Staff Member to assume the duties of Department Technical Director, while the new Full-Time Professor's schedule will be devoted solely to teaching and mentoring both graduate and undergraduate students.

We are in the final process of a search to replace the out going Full-Time Professor in Costume and Make-Up Design, who is concluding his final semester of half-time retirement. The current Chair and Full-Time Professor in Costume Design will be beginning a half-time retirement in the fall of 2017 though will be 'on' both semesters, on a half-time schedule, for a maximum of 3-years. In the third year, the search process will begin for a full-time replacement in Costume Design and Construction.

Long-Term Faculty Hiring Plans:

Theatre Education – Tenure Track (Additional)

Lighting Design & Technology – Tenure Track (Additional)

Theatre History & Literature – Tenure Track (Replacement)

Costume Design – Tenure Track (Replacement)

With the current 21 Full-Time Tenure Track Faculty, 5 Full-Time Lecturers and 16 Part-Time Faculty, we have been consistently able to meet the needs of all courses in both Applied Studies, Specialized Studies and Graduate curriculums, offering singular training in all Concentrations/Emphases, with specialists in their respective fields. The Part-Time Faculty teaches a wide array of courses at myriad levels and in all disciplines. The surrounding metropolitan area allows for a diverse selection of qualified individuals, including experienced alums.

As previously stated, the eventual Full-Time replacements in Theatre History & Literature and Costume Design are pro-forma. A prioritized 'wish list,' discussed with the Dean of the College of the Arts, for additional Full-Time faculty, to fill important areas of the curriculum are in Lighting Design & Technology and Theatre Education. The Theatre Education hire could also be proficient in college level Theatre History & Literature. The University, the Provost and the Dean of the College of the Arts are strongly committed to the hiring of new faculty, and have targeted funds for this purpose.

Our current Staff numbers 12 specialists in all the key areas of administration and production. Throughout the year, we are able to bring in a wide array of outside artists, technicians and crafts people, on an as-needed basis, depending upon production needs.

Our current Staff member in Scenic Painting retires after this semester (spring of 2017), which gives us the opportunity to examine the needs of this area and hire a replacement.

We have hired a new Part-Time Staff member in the Costume Shop, whose duties will comprise not only costume construction and technology needs, but also significant hours allotted to the maintenance and organization of costume and fabric storage.

We have just completed the interview process, and made an offer, for the Associate Department Office Administrator, to assist the Lead Department Office Administrator.

H. RECRUITMENT, ADMISSION-RETENTION, RECORD KEEPING, ADVISEMENT AND STUDENT COMPLAINTS

Page 7, paragraph 5, Page 8, paragraph 2 -

1. The Bachelor of Arts concentrations in Applied Studies and Specialized Studies (with emphases in Directing, Playwriting, Design and Technical Production, and Theatre Teaching) are Liberal Arts programs that were retitled in 2010, in an effort to make them sound more practical and professional. The visitors found some of the terminology used to describe the department's Bachelor of Arts degree program (e.g. applied studies, specialized studies, concentrations, emphasis, tracks) confusing in the Self-Study. The department could benefit from greater precision in how it describes its programs to be consistent with national practice. NAST standards state "The term Concentration is used by some institutions to designate a major, and by others to designate a minor or area of emphasis. Institutions must define and publicize the meanings of such terms and use such terms consistently within specific subject matter areas" (NAST Handbook 2016-17, Standards for Accreditation IV.C.2.d.).

The department's undergraduate recruitment materials describe the student opportunities, although there are some discrepancies between statements on the department's website and in the University Catalog (see discussion under items B. Purposes and I. Published Materials and Websites in this report). Recruitment materials describing the Master of Fine Arts program are much clearer and more commonly understood.

REPLY:

CLARIFICATION, AS PER NAST STANDARDS, OF BA CONCENTRATION, EMPHASIS:

It was noted that while the Applied Studies and Specialized Studies labels serve distinct purposes to define and separate the unique qualities of each Concentration, a recommendation was made to include terminology within the Applied Studies Concentration description, alluding to this component being the equivalent of 'Liberal Arts' training. The following 'copy' has been created to address this caveat:

Degree: Bachelor of Arts in Theatre Arts
Applied Studies in Theatre Concentration

This concentration is a broad based, liberal arts style, course of study, covering all facets of the study of Theatre Arts.

The complete program structure, as it will appear in website and catalogue, appears in the next section.

I. PUBLISHED MATERIALS & WEBSITES

Page 8-9, paragraph 1 -

The Department of Theatre and Dance has a website that links off of the College of the Arts homepage:

<http://www.fullerton.edu/arts/theatredance/index.htm>. As mentioned earlier in this report, the clarity, accuracy and quality of information on the website varies and does not always appear to be current or in agreement with the University Catalog. For example, information on the department's homepage states, "students choosing a B.A. degree in theatre have a choice of concentrations liberal studies; production/performance (which includes emphases in the areas of acting, directing, playwriting, design/technical production;) entertainment studies; and teacher education. We also offer a B.F.A. in Musical Theatre." This information appears to describe an earlier iteration of the BA program and is not in agreement with information presented in the Self-Study or published in the University Catalog. It is recommended that the institution update its website and published materials. It is the responsibility of NAST accredited institutions "to provide accurate public information" (NAST Handbook 2016-17, Code of Ethics, Article II, Section 3, and Standards for Accreditation II.H.1.a.; II.I.1.a.).

REPLY:

ALIGNMENT OF INFORMATION WITH WEBSITE, CATALOGUE, PRINT MATERIAL:

Over the past four years, the University has been gradually transitioning to a solely online catalogue. For many years, with periodic addendum, the printed catalogue contained the empirical Department of Theatre & Dance data. With the nearly full transition to an online catalogue a new 'cover page' for The Department of Theatre & Dance, was created by the University, introducing The Department of Theatre & Dance at large, prior to detailed explanations of each program offered. This particular page, generated by the University, was brief and general in scope. Elements of it are now outdated and inaccurate. At the time of the NAST Reviewers visit, the Self-Study included both Online and Print editions of the Catalogue, which were not, as it happened, entirely aligned.

The following is the proposed 'copy' for a new, updated, online 'cover page' created by the Department, which now accurately reflects the Department approach, ethos and ideology, as well as paralleling the language and concise programmatic information used in any other 'printed' materials:

The Department of Theatre and Dance

The Theatre Program of The Department of Theatre and Dance at California State University, Fullerton is committed to the rigorous training of students interested in professional performance, design, production and/or teaching. To that end, a prescribed course of study strives to create a well-rounded individual who possesses not only specialized information and training in their primary field of endeavor, but also a broad-based knowledge of history, aesthetics and pedagogy, which impact the performing arts disciplines.

At the heart of the Department's academic program is a comprehensive and wide-ranging series of public performances designed to develop knowledge, improve skills, bolster the students' appreciation for theatre arts and help them experience the shaping force of the arts in society.

The Department of Theatre and Dance is a highly regarded program, both Regionally and Nationally and has received numerous awards and citations. It's highly skilled professional faculty and staff prepares students for all facets of the Industry and Academia. Performance graduates have appeared on Broadway, National Tours, Regionally and a variety of Themed Entertainment, while Designers and Technicians have gained recognition at a multitude of venues in the area and across the Nation.

The following three Degrees in Theatre Arts are offered:

Degree: Bachelor of Arts in Theatre Arts

Applied Studies in Theatre Concentration

This concentration is a broad based, liberal arts style, course of study, covering all facets of the study of Theatre Arts.

Specialized Studies in Theatre Concentration

This concentration allows the student to pursue an in-depth course of study in one of three emphases.

Directing Emphasis

Playwriting Emphasis

Design & Technical Production Emphasis

Theatre Teaching Concentration

Degree: Bachelor of Fine Arts in Theatre Arts

These concentrations allow the student to pursue highly selective in-depth pre-professional training in either Acting or Musical Theatre.

Acting Concentration

Musical Theatre Concentration

Degree: Master of Fine Arts in Theatre Arts

Design & Technical Production (Scenic Design, Costume Design, Lighting Design, Technical Production)

Acting
Directing

N. PROGRAMS, DEGREES & CURRICULA

BA – APPLIED STUDIES

Page 12, paragraph 3-4 -

It must be noted that the 8-12 credits in THTR 478 B is a “department requirement” that students must complete in addition to the 59 credits that are listed in the University Catalog (see http://catalog.fullerton.edu/preview_program.php?catoid=2&pooid=487&returnto=143). It was reported to the visitors that the 8-12 credits of THTR 478B while required, “are not counted in the overall unit total for degree.” The visitors found this distinction confusing and difficult to discern in the Self-Study, the website and University Catalog. In the Design and Technical Production emphasis the 12 hours of practicum credit fulfill a crucial role in student learning and the development of competencies. It seems ironic to the visitors that this important learning requirement is not counted in the official overall unit total for degree. The visitors found this distinction confusing and difficult to discern in the Self-Study, the website and University Catalog.

The requirement of 68-72 hours in Theatre in the Applied Studies concentration and 51 hours in General Education, for a total of 123 hours for graduation, appears to preclude students from taking any free electives or being able to complete a minor or second major without taking additional credits. If the 12 hours of THTR 478B do not count in the overall unit for degree then students have 9 hours of additional credit to complete in order to meet the institution’s minimum requirement of 120 hours for a BA. The visitors suggest that department clarify this issue in their Optional Response.

REPLY:

478B UNITS AS A LEGITIMATE PART OF THE DEGREE:

Valid concern was raised about the total unit count of the BA in Theatre Arts Degree, as per the inclusion/exclusion of ‘required’ 478B Production Experience credits, being counted as ‘extra’ rather than embedded units by the Department.

The California State University Graduation Mandate has charged all campuses to vet their programs in terms of unit count, to encourage a primary 4-year graduation timeline, acknowledging that a 4 to 5-year timeline can be the norm. With that, we are vetting all of our programs, commencing with the BA in Theatre Arts: Applied Studies Degree. We are also in the midst of vetting the BFA Degrees, bringing them to parity with the BA Degrees. Concurrently, we have asked the University to acknowledge the potential for ‘double-counting’ on selected units, against the significant GE requirements, which are a hallmark of the CSU system.

Current:

The Applied Studies Degree is 111 units without 478b.

GENERAL EDUCATION:

51 Units

LOWER DIVISION CORE:

11 Units

UPPER DIVISION CORE:

27 Units

Electives:

22 Units

478b:

12 Units (6 experiences)

Total

123 units

Proposal: Reduce 478b to 10 units (5 experiences) and reduce electives by 1 unit.

GENERAL EDUCATION:

51

LOWER DIVISION CORE:

11

UPPER DIVISION CORE:

27

Electives

21 (minus 1)

478b

10 (minus 2)

Total

120

BA - DESIGN & TECHNICAL PRODUCTION

Page 14, paragraph 2-3 -

The distribution of course work and practical learning experiences in the Design and Technical Production emphasis in the Specialized Studies concentration appears to most closely align with NAST standards for the Bachelor of Fine Arts in Design/Technology (NAST Handbook 2016-17, Standards for Accreditation IX.B.), rather than a more typical liberal arts program where “the degree focus is breadth of general studies combined with theatre studies and an area of emphasis” (NAST Handbook 2016-17, Standards for Accreditation VII.B.1.b.).

The visitors note that the number of required credit hours in this program exceeds NAST’s standards for liberal arts degrees. The area of emphasis

consists approximately of 20% (21 credits) of core theatre studies courses, 40% (51 credits) of Design/Tech courses, and 40% of General Studies classes. This is very close to NAST's curricular guidelines for the Bachelor of Fine Arts in Design/Technology, which states "studies in the major area, including basic design and /or technical training, should comprise 30-40% of the total program; supportive courses in theatre, 20-30%; general studies, 25-35%." (NAST Handbook 2016-17, Standards for Accreditation IX.B.1.b.).

REPLY:

PROPOSED BFA IN DESIGN & PRODUCTION:

The NAST Reviewers noted that the current BA in Design & Production, with its number of required units (exceeding those stated by NAST), training level and enhanced student engagement, as per undergraduates being afforded significant design opportunities, was in a sense operating under the umbrella of a BFA structure, and that the exploration of creating and initiating a BFA in Design & Production might be beneficial to the Department/Program at large.

In 2008, a detailed, formal proposal was generated for a Bachelor of Theatre Arts Degree, with a Concentration in Design & Production. At the time it was deemed appropriate but caution was exercised in adding it to the curriculum, against other programs already in existence and/or pending, along with concerns about sustaining the program, once launched. Since then, we have additional faculty, resources, are full members of University Resident Theatre Association (URTA), which allows for the consistency of having talented graduate students in design, working with upcoming talented undergraduates, adding a noted level of depth to the program.

The 2008 document will become the reference point for amendment and through updating, creating a new document to submit for approval, within this year.

BA - PLAYWRITING

Page 17, paragraph 4 -

(6) Overall Effectiveness -It is unclear if the Bachelor of Arts - 4 years: Theatre Arts (Specialized Studies: Playwriting) is meeting its stated goals and objectives. It was reported during the visit that the part-time faculty who had been directing the program and teaching the two Playwriting courses online, had resigned. The visitors were able to meet with one, fifth-year, Playwriting student who expressed frustration and disappointment with the program. It was explained to the visitors that the Head of Directing, who has a background in new play development, has offered to take over the direction of the program. This could help to stabilize the program in the near-term. NAST standards state that institutions "shall maintain faculties and staff whose aggregate individual qualifications enable the theatre unit and the specific educational programs offered to accomplish their purposes" (NAST Handbook

2016-17, Standards for Accreditation II.E.1.a.(1.). The visitors suggest the department explain its plans for the Playwriting emphasis in its Optional Response.

REPLY:

PROPOSED FUTURE OF PLAYWRITING EMPHASIS:

Background:

In the Fall of 2016, associate professor of Directing, Mark Ramont, took over the playwriting program. Prior to that, it had been run by Susan Merson, an adjunct who split her time between Los Angeles and New York City. As she began to spend more and more time in New York, the instruction became more reliant on long-distance (on line) communication and less on in-person class meetings, weakening the program and leaving students foundering and directionless, and the Department and Ms. Merson herself more and more dissatisfied. At the end of the Fall 2015 semester, Ms. Merson finally extricated herself from the program completely. Professor Ramont asked to take on the program for one year in an effort to revitalize it and transform it into an active and healthy program. He was given permission to do so and is halfway through that initial year.

Current Program:

The playwriting emphasis currently consists of three core playwriting courses: THTR 364, Playwriting Seminar (taken twice for credit and offered both semesters) and THTR 464, Advanced Playwriting Seminar (offered in the Spring only). The original plan had been to hire an adjunct professor – a professional playwright – to teach 464, but due to the small number of students needing to take 464 to finish their degree in playwriting (two), Professor Ramont taught all three courses during the 2016-17 academic year. THTR 464 was enhanced requiring the students to participate in a writing workshop with Marc Cherry, a CSUF alumni and creator of *Desperate Housewives*. In addition, work by playwriting students was produced as part of the Department's BA Showcase (a University student organization under the advisement of Professor Ramont) and given readings and workshops in THTR 470B (advanced directing). Professor Ramont also introduced the 24-hour Play Festival as an annual event for the Freshman class that resulted in over 50 Freshman majors writing, rehearsing and performing nine ten-minute plays in a 24-hour period.

The most significant improvement in the playwriting program has been classes that meet twice-weekly with a tenured fulltime faculty member. Students now present and discuss work on a weekly basis, resulting in a reinvigorated program that has sparked a serious interest in Playwriting in the Department. For the first time, proposals for productions of original work exceeded other proposals for the BA Showcase programming.

Future Plans:

Professor Ramont has submitted a proposal, currently wending its way through the University's curriculum process, to create a sequence of three courses with a clearer

curricular arc: 364A as an introduction to playwriting, 364B as an intermediate step focused on process, and 464 as a final semester culminating in a workshop production of a one-act play. Currently under consideration is also a proposed requirement for playwriting emphasis students to take a course in screenwriting from the Department of Cinema and Television Arts (CTVA 350: Story Structure). Since CSUF exists in close proximity to Los Angeles and its entertainment industry where there are significant employment opportunities for writers of dramatic work, it seems essential that a playwriting student receive some training in writing for film and television.

Providing qualified instructors for playwriting courses is the biggest challenge faced by the Department in maintaining the emphasis. While Professor Ramont is fully qualified to teach the courses having spent the bulk of his 30-year professional career focused on the development and production of new plays, the additional workload can only be sustained for a short period of time. The Department plans – and has the resources – to hire an adjunct to teach the three primary courses. Professor Ramont will remain as head of the area to provide students of the emphasis with an on-site, fulltime faculty mentor, and to continue to create opportunities for playwriting students to develop and produce their plays. Eventually, the Department needs to invest in a fulltime, tenured position, but that may take some years to achieve given current University financial challenges.

Whether or not the Department decides to continue to offer the emphasis in playwriting, it will continue to offer at least the introductory course in playwriting (THTR 364A). The Department recognizes the primacy of the writer in the theatrical experience and is committed to cultivating a relevant and vibrant American Theatre, which can only be achieved, in part, through the encouragement of new work.

BA - THEATRE TEACHING

Page 18, paragraph 3 -

(3) Title/Content Consistency - In the University Catalog the emphasis is titled: Theatre Arts, Teaching Concentration (Single Subject). In the Self-Study, "Teaching Emphasis", "Teaching in Secondary Schools Emphasis", "BA Theatre Arts Teaching Concentration" are all used as titles for the program. The visitors suggest that the department clarify its titling of this program in its Optional Response. The title "Theatre Teaching", which is used in the institution's NAST Directory listing, appears to match the program's purpose and content.

REPLY:

Theatre Teaching Concentration

Should now be the standard title for this Concentration.

P. STANDARDS SUMMARY**Recommendations for Short-Term Improvement****Page 25, item 2 -**

Ensure appropriate faculty support for the Bachelor of Arts in Specialized Studies emphases in Playwriting and Teaching Theatre. Carefully consider the future of these emphases in relationship to other programs and priorities.

REPLY:**FUTURE OF THEATRE TEACHING CONCENTRATION (Credential)**

For years, the Department maintained a consistent Theatre Teaching Emphasis, with between anywhere from 6-8 students enrolled. Without a California State Credential in Theatre Teaching, the degree necessitated, in fact, two degrees in one, Theatre and English. In other words, to facilitate the Teaching Credential, it had to be couched in an English Degree.

Now that the Theatre Teaching Credential has been approved in California, we have the opportunity to develop/reinstate a more robust program in this area, which would still accommodate no more than 8-10 students at a time. We currently have Part-Time faculty in place to achieve this.

Recommendations on proceeding with developing the Theatre Credential Program and existing BA Theatre Teaching program:

Two options: Current BA in Theatre Teaching could be combined with 5th year credential courses, or area could be split into BA Theatre Teaching and credential as separate programs.

Recommendations:

1. Reframe BA Theatre Teaching concentration

- a. Remove requirement for double major with English: no longer needed as theatre has own dedicated credential, no English credential necessary unless students wish to pursue single subject credential in both English and theatre
- b. Reframe concentration as Theatre Education and Community Practice: include curriculum on working with children outside of formal education, connect with community groups and non-profits (such as Cornerstone Theatre), and professional theatres including teaching artists working with children (such as South Coast Rep)
- c. Allow additional electives: remove requirement for taking every tech course and every theatre history course, allow theatre management, theatre for social change, playwriting, theatre and diversity, etc. as electives in their place
- d. Field work and foundational courses to prepare for credential bridge

2. Establish Single Subject Credential in Theatre: Single Subject to cover K-12

- a. Communicate with College of Education regarding sharing course of study (foundational courses through College of Education)
- b. Course of study requirements from Commission on Teacher Credentialing TBA 2017; Drew Chappell will be on committee to advise CTC
- c. Advocate for new tenure-track faculty line and resources for recruitment, adjunct faculty to supervise students teaching, etc.; tenure-track necessary in order to ensure research expectations, security of advancement, funding for conference presentations
- d. Establish requirements for entry into program (BA in theatre, experience working with children, interview, etc.); only necessary if credential program is separate from BA program
- e. Establish allowable size of student body in entering class
- f. Brainstorm new post-baccalaureate courses OR reframe existing courses as post-baccalaureate courses:
 - Teaching Theatre to Secondary Students (methods course in formal classwork)- modify existing 402B course
 - Drama Across the Curriculum- existing 402A course
 - Producing Plays With Secondary Students (establish methods course in production of plays at secondary level)
 - Field work supervision

MFA – DIRECTING

Page 21, bottom (2) -

(2) Curriculum – The institution appears to comply with NAST standards regarding specific terminal degrees (see NAST Handbook 2016-17, Standards for Accreditation XV.A.; B.2.). However, the curricular listing provided in the Self-Study lists 20 3 credit courses plus an additional 12 credits of electives, resulting in a 72 credit hour degree program (Self-Study 57). This is at odds with the University Catalogue, which describes the degree as a 60 hour program with 3 credits of electives program with 3 credits of electives (http://catalog.fullerton.edu/preview_program.php?catoid=2&poid=402). The visitors suggest that the Department explain this discrepancy as part of its Optional Response.

REPLY:

MFA DIRECTING UNITS – VETTING

There was confusion noted in the unit requirements stated in the printed catalogue (now obsolete) and the online catalogue, of the MFA in Directing. The requirements stated in the current online catalogue of a **degree total of 60 Units, including 3 Units of Advisor-Approved Electives** is correct: