**Revised November 2016**

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| Proposing New CSU Degree Programs Bachelor’s and Master’s LevelsOffered through Self-Support and State-Support Modes |

**Criteria**

Proposals are subjected to system-level internal and external evaluation, through which reviewers seek evidence indicating that current campus budgetary support levels provide sufficient resources to establish and maintain the program. Review criteria include: curriculum, financial support, number and qualifications of faculty, physical facilities, library holdings, responsiveness to societal need and regional and workforce needs, academic assessment plans, and compliance with all applicable CSU policies, state laws, and accreditation standards.

**Procedures**

Before a proposal is submitted to the Chancellor’s Office, the campus adds the projected degree program to the campus academic plan. Subsequent to the CSU Board of Trustees approval of the projection, a detailed, campus-approved program implementation proposal is submitted to Chancellor’s Office for review and approval. Proposals are to be submitted in the academic year preceding projected implementation. Only programs whose implementation proposals have been approved by the CSU Chancellor may enroll students. [Campus Academic Plans](http://www.calstate.edu/BOT/agendas/Mar05/EdPol.pdf) appear in the Educational Policy Committee Agenda Item of the annual March meeting of the Board of Trustees.

**Submission**

1. The degree program proposal should follow the format and include information requested in this template. If the proposed program is subject to WASC Substantive Change, the Chancellor’s Office will accept the WASC Substantive Change Proposal format in place of the CSU format. If campuses choose to submit the WASC Substantive Change Proposal, they will also be required to submit a program assessment plan using the format found in the CSU program proposal template. For undergraduate degrees, the total number of units required for graduation must still be made explicit.
2. Submit **ONE** hard copy of the campus-approved degree implementation proposal, including documentation of campus approval, to:

Academic Programs and Faculty Development  
CSU Office of the Chancellor  
401 Golden Shore  
Long Beach, California 90802-4210

1. Submit **ONE** electronic copy to [APP@calstate.edu](mailto:APP@calstate.edu). A Word version is preferred.

**CSU DEGREE PROPOSAL**

**Faculty Check List**

**Please confirm (√) that the following are included in the degree proposal:**

**\_\_√\_\_ Board of Trustees Academic Master Plan approval date.**

**\_\_√\_\_ The total number of units required for graduation is specified (not just the total for the major):**

\_\_\_ a proposed bachelor’s program requires no fewer than 120 semester units

**\_√ any** proposed bachelor’sdegree program with requirements exceeding 120 units must request an exception to the 120 semester unit limit policy

**\_\_\_** all units required for degree completion must be included in the total units required for the degree. Any proficiencies required to graduate that are beyond what is included in university criteria admission criteria must be assigned unit values and included in the total unit count.

**\_\_√\_\_ Please specify the total number of prerequisite units required for the major.**

**Note: The prerequisites must be included in the total program unit count.**

**Total Number of Prerequisite units = 21**

* THEA 114A Fundamentals of Acting (3)
* THEA 101 Intro to Dramaturgy (3)
* THEA 140 Theatre Arts Activity- Crew (2)
* THEA 141A Orientation to Production Crafts (3)
* THEA 111/311 Theatre Showcase (1)
* THEA 116 Collaboration & Devised Work (3)
* THEA 112 Beginning Voice and Speech (3)
* THEA 141B Orientation to Production Crafts (3)

**\_\_√\_\_ Title 5 minimum requirements for bachelor’s degree have been met, including:**

**\_\_\_** minimum number of units in major (BA 24 semester units), (BS 36 semester units)

**\_\_\_** minimum number of units in upper-division (BA 12 semester units), (BS 18 semester units)

**\_N/A Title 5 requirements for proposed master’s degree have been met, including:**

**\_\_\_** minimum of 30 semester units of approved graduate work are required

**\_\_\_** no more than 50% of required units are organized primarily for undergraduate students

**\_\_\_\_** maximum of 6 semester units are allowed for thesis or project

**\_\_\_\_** Title 5 requirements for master’s degree culminating experience are clearly explained.

**\_\_\_\_** for graduate programs, at least five-full time faculty with terminal degrees in appropriate disciplines are on staff.

**November 2016**

**CSU Degree Program Proposal Template**

**Revised November 2016**

**Please Note:**

* Campuses may mention proposed degree programs in recruitment material if it is specified that enrollment in the proposed program is contingent on final program authorization from the CSU Chancellor’s Office.
* Approved degree programs will be subject to campus program review within five years after implementation. Program review should follow system and Board of Trustee guidelines (including engaging outside evaluators) and should not rely solely on accreditation review.
* ***Please refer to the document “Tips for Completing a Successful Program Proposal” (which follows this document) before completing the Program Proposal Template.***

1. **Program Type**

New Program

1. **Program Identification**
2. *Campus*

California State University, Long Beach

1. *Full and exact degree designation and title*

Bachelor of Fine Arts in Acting

1. *Date the Board of Trustees approved adding this program projection to the campus Academic Master Plan*

January 2017

1. *Term and academic year of intended implementation*

Fall 2018

1. *Total number of units required for graduation. This will include all requirements (and campus-specific graduation requirements), not just major requirements*

132 units

1. *Name of the department(s), division, or other unit of the campus that would offer the proposed degree major program.*

CSULB Department of Theatre Arts

1. *Name, title, and rank of the individual(s) primarily responsible for drafting the proposed degree major program:*

Professor Jeff Janisheski, Chair, M.F.A.

Professor Hugh O’Gorman, Head of Acting, M.F.A.

Assistant Professor Andrea Caban, Head of Voice and Speech, M.F.A.

1. *Statement from the appropriate campus administrative authority that the addition of this program supports the campus mission and will not impede the successful operation and growth of existing academic programs.*

Letter of support from Dean Cyrus Parker-Jeannette, College of the Arts, CSULB. This letter is on file in Cecile Lindsay’s office in Brotman Hall at CSULB

TO: Cecile Lindsay, Vice Provost

FROM: Cyrus Parker-Jeannette, Dean, College of the Arts

RE: Support for BFA in Theatre Arts Proposal

“This letter is written in support of the proposal from the CSULB Department of Theatre Arts for a BFA in Acting. The degree proposal has been reviewed and approved by the College of the Arts Curriculum Committee and has the full support of the Dean’s Office.

The BFA in Acting option will increase curricular rigor and level of artistry for talented undergraduate students pursuing a professional degree. This degree also provides an opportunity for advanced undergraduate acting students to interface with graduate students; this interface symbiotically provides the undergraduates with the benefit of working closely with seasoned graduate students who are generally returning professional actors seeking a graduate degree, and provides the graduate students with mentoring experience that is crucial to the college and university teaching careers to which most of them aspire. It should be pointed out that the integrity and independence of the MFA in Acting is maintained by this proposal.

This proposed degree will be one of only two within the CSU system and will provide opportunities for students who might not otherwise be able to train in intensive programs such as this. This proposal will result in no additional demand on facilities or other resources.

The Department of Theatre Arts is to be commended for taking a creative and innovative approach that utilizes the interaction of undergraduates and graduates to the educational benefit of both, and achieves a high-quality BFA degree without added cost.”

1. *Any other campus approval documents that may apply (e.g. curriculum committee approvals).*

* Theatre Arts approval: Minutes from CSULB Department of Theatre Arts Faculty meeting.
* COTA approval: Minutes from the CSULB COTA Curriculum committee meeting.

1. *Please specify whether this proposed program is subject to WASC Substantive Change review.*

N/A

1. *Optional: Proposed Classification of Instructional Programs and CSU Degree Program Code*

*Campuses are invited to suggest one CSU degree program code and one corresponding CIP code. If an appropriate CSU code does not appear on the system-wide list at:* [*http://www.calstate.edu/app/resources.shtml*](http://www.calstate.edu/app/resources.shtml)*, you can search CIP 2010 at* [*http://nces.ed.gov/ipeds/cipcode/Default.aspx?y=55*](http://nces.ed.gov/ipeds/cipcode/Default.aspx?y=55) *to identify the code that best matches the proposed degree program. The Classification of Instructional Programs (CIP) is a National Center for Education Statistics (NCES) publication that provides a numerical classification and standard terminology for secondary and postsecondary instructional programs. The CSU degree program code (based on old HEGIS codes) and CIP code will be assigned when the program is approved by the Chancellor.*

BFA in Acting: 50.0506 Acting.

**3. Program Overview and Rationale**

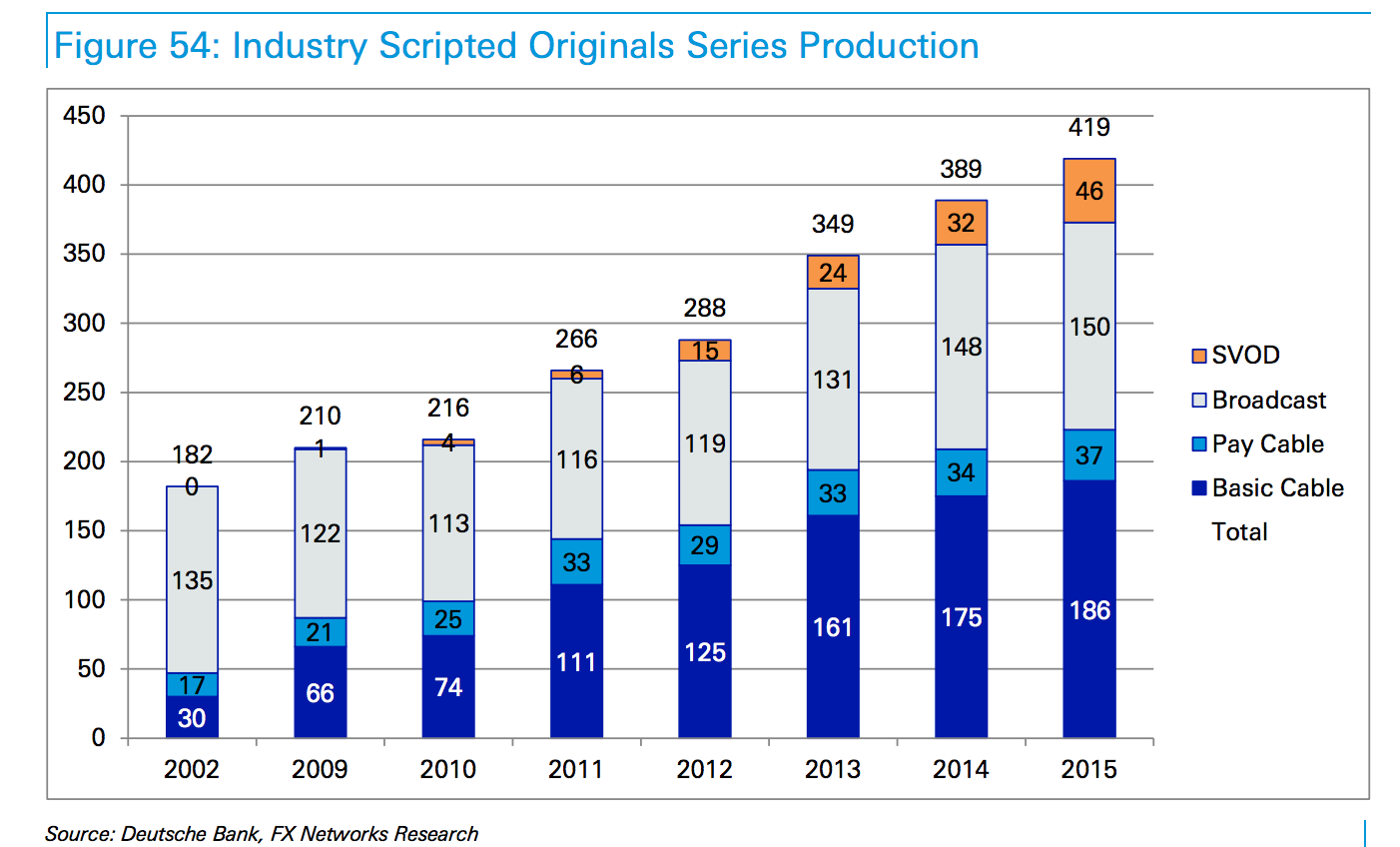
1. *Provide 1) a brief descriptive overview of the program citing its purpose and strengths, 2) fit with the institutional mission or institutional learning outcomes, and 3) the compelling reasons for offering the program at this time.*

1) The BFA in Acting degree is designed to provide a rigorous, detailed and sequential actor training regimen – one that properly prepares the student to enter the competitive acting profession. The BFA in Acting is a highly-valued degree in the field signifying the holder is a well-trained young professional. We expect the addition of this degree will increase both our department’s visibility and desirability, as well as our students’ professional opportunities, as we will be training independently-minded performers with a diverse skills base.

2) The Mission of the BFA in Acting at CSULB is to provide rigorous, sequential, professional actor training to undergraduate actors in order to prepare them for successful careers as globally-aware artists across a variety of performance media. The specific degree learning outcomes of this BFA in Acting directly align with and support CSULB’s Institutional Learning Outcomes (ILO) in a variety of ways. Graduates from the degree will be skilled actors, creative problem solvers, critical thinkers, ethically engaged artists, and respectful collaborators, addressing both CSULB ILOs #1 and #2. Correlating with ILO #3, the dramatic literature used to train the actors reflects a global canon, and the training philosophies and methodologies used in the classrooms are inclusive of all students, including underrepresented minorities and students of various gender and sexual identifications. By its very nature, the act of mounting professionally modeled theatrical productions helps students develop skills in collaborative problem solving, research, and creative activity, which address ILO #5. A professionally-oriented degree, such as the BFA, only heightens the value of those skills and prepares students to either entry the industry with the necessary skills, or to gain entry into an MFA program. This degree will extend the students’ employable skills beyond that of a liberal arts education to meet the high level of discipline expected in the industry and elevate the students’ overall professional competency, which supports ILO #4.

3) CSULB’s BFA in Acting student will graduate with the professional skills that enable a successful start in this competitive field. One particular strength of a BFA degree at CSULB is that, unlike other BFAs across California, private or public, our degree will serve a broad demographic and a plurality of cultures. Our graduates will fill the growing need in the entertainment industry for highly trained actors of various social and ethnic backgrounds. The industry also seeks younger well-trained actors, those best represented by graduates from BFA degrees.

As the entertainment industry expands exponentially in the 21st century, the need for specialized training in acting is also increasing. Across all media (film, TV, theatre and the web), competition for work as an actor is sharper than ever and demand is growing. We are currently living in what is ubiquitously referred to as the “new golden age of television.”[[1]](#footnote-1) In 2014 there were 376 new scripted television shows; in 2015 there were 419 original ones. This marks a huge jump from 2009 when there were only 211 new scripted TV shows aired. [[2]](#footnote-2) And 2016 saw an astonishing 455 new scripted television series hit the airwaves. This radical uptick means higher demand for acting talent across broadcast, cable and streaming services. [[3]](#footnote-3) Given our close proximity to the heart of the industry, Los Angeles, we are in a prime position to contribute well-trained actors to the talent pool.

Deutsche[](NULL) Bank[[4]](#footnote-4)

Additionally, talent agents, managers and casting directors in Los Angeles, New York and Chicago report that they are constantly seeking more young, well-trained actors to fill the growing needs of the industry and that audiences are demanding more diversity in both TV and Film[[5]](#footnote-5). This also holds true for the theatre; the Asian American Performers Action Coalition (AAPAC) recently published a survey of the “ethnic distribution of actors hired in the 2015-2016 theatre season on Broadway and at the top 16 not for profit theatre companies in New York City. The survey found there is a definite upward trend in the casting of actors of color.” In the non-profit theatre sector actors of color now make up roughly 38% of all available roles. [[6]](#footnote-6) Given the student demographic of our CSULB Theatre Arts Department we are in a strategically strong position to contribute trained actors to the workforce.

We have also developed a dynamic recruiting plan for the BFA in Acting degree, which builds on our already strong relationships with area high schools, junior and community colleges. We plan to increase our visibility across all recruiting and marketing channels, and are confident in our ability to attract an even more talented and career minded student into this professionally-oriented degree accordingly.

The new BFA in Acting degree will complete the department’s strategic curricular overhaul, allowing us to more effectively serve our two distinct student populations, those who wish a liberal arts experience and those who wish professional actor training.

This past fall, the entire Theatre Arts BA curriculum underwent extensive revision and restructuring, beginning the process of re-envisioning the degree as a true liberal arts degree and thereby becoming more reflective of the needs of our students and making better use of our resources. The initial part of these changes were approved by the COTA Curriculum Committee in October 2016 and will be implemented starting in academic year 2017-18. The rationale for these changes was two-fold: to streamline the offerings, and to create greater clarity in our undergraduate programs. Thus, in the future, there will be only two undergraduate Theatre Arts degrees: (1.) a BA in Theatre Arts that provides students with exposure to the full range of disciplines in the profession (e.g. design, directing, playwriting, performance, dramaturgy and technical theatre); and (2.) a BFA in Acting that provides a rigorous, detailed and sequential actor training regimen, effectively preparing them for the acting profession.

*b. Provide the proposed catalog description. The description should include:*

1. *a narrative description of the degree*

The BFA in Acting is a rigorous, focused and sequential actor-training degree. This degree prepares its graduates to enter the acting profession and work across all media: stage, film, television and web-based work. The degree nurtures and develops both skilled, transformative actors and self-generating, collaborative theatre artists. The degree aims to train young artists whose work is truthful, physically and imaginatively engaged, vocally dynamic and versatile, and who can successfully compete in a highly competitive global market place.

Initially the BFA sequence focuses on work on “Self” via the introduction of fundamentals of acting, and the development of the actor’s body, voice, imagination, and creative individuality. Work also addresses creative blocks and unproductive habits.

The sequence then goes on to deliver rigorous exploration work on the “Role” through a wide variety of dramatic texts and genres that the student will encounter in a career as a professional actor. It continues to develop the core principles introduced in the first year, and adds more advanced techniques and methodologies.

Finally, the BFA degree will prepare students for a demanding transition into the professional arena. This preparation includes Shakespeare and other classical texts, self-generated material and solo performance, on-camera acting techniques and techniques for digital or new media and an expanded mastery of the fundamentals introduced in the first year.

The degree culminates in an online Showcase, which introduces our graduates to industry professionals.

1. *admission requirements*

To be eligible for admission to the BFA degree applicants must demonstrate the following, prior to the semester for which the application is submitted:

* Applicants must have met requirements for admission to the university as a freshman, or articulating transfer student with 60 completed units at a previous institution.
* Applicants must have completed at least 33 semester units of baccalaureate-level work applicable toward a degree at CSULB including the following Theatre Arts courses: 101, 111, 112, 114 A, 116, two units of 140, and 141 A & B or transfer articulation equivalencies.
* Applicants must earn a “C” or better, and a GPA of 3.0 or higher in the following suite of courses: THEA 101, 112, 114 A, and 116. If students are enrolled in requirements at the time of the audition, they may audition with a signed Grade In-Progress form from the instructors of the in-progress courses.
* Applicants must participate in an adjudicated audition with the Theatre Arts Department performance faculty.
  + - Students are allowed one (1) opportunities to audition/apply for the BFA. Decisions are final and there is no appeal process.

To remain in good standing in the BFA degree:

* Each semester, B.F.A. in Acting students must maintain a 3.0 GPA in all performance and performance theory requirements (THEA 220 A/B, 230 A/B, 266 A/B, 320 A/B, 330 A/B, 366 A/B, 420, 430 A/B, 466). Students dropping below a 3.0 GPA in performance and performance theory requirements, or receiving a grade of F in any performance and performance theory requirement, will be placed on administrative academic probation for the following semester.  During the probationary semester, BFA majors may not audition for mainstage productions or be involved with Theatre Threshold in any capacity. Following the probationary semester, students earning a GPA of 3.0 or above in performance and performance theory requirements will have their Mainstage and Threshold privileges reinstated, as long as no grade of F was earned in performance and performance theory requirements.  Students who fall below a 3.0 GPA in performance and performance theory requirements in any two semesters, or earn grades of F in performance and performance theory requirements in any two semesters, will be removed from the B.F.A. in Acting program.
* Progress will be closely monitored and discussed during BFA student evaluations, which take place at the end of every semester.
* Candidates must perform a substantive role in at least one Mainstage or Studio production to satisfy degree requirements.

Admission to the BA degree will not guarantee admission into the BFA.

1. *a list of all required courses for graduation including electives, specifying course catalog numbers, course titles, prerequisites or co-requisites (ensuring there are no “hidden prerequisites” that would drive the total units required to graduate beyond the total reported in 2e above), course unit requirements, and any units associated with demonstration of proficiency beyond what is included in university admission criteria.*

**Requirements**

Foundation (16 units)

*Take the following 16 units:*

* **THEA 111** Theatre Arts Showcase (1)  
  Prerequisites: None
* **THEA 112** Beginning Voice and Speech (3)

Prerequisites: None

* **THEA 114A** Fundamentals of Acting (3)  
  Prerequisites: None
* **THEA 116** Fundamentals of Collaboration (3)

Prerequisites: Three units of Theatre Arts or consent of instructor

* **THEA 141A** Orientation to Production Crafts (3)  
  Corequisites: THEA 140 or THEA 340
* **THEA 141B** Orientation to Production Crafts (3)  
  Corequisites: THEA 140 or THEA 340

Theory (18 units)

*Take the following 3 units:*

* **THEA 101** Intro to Dramaturgy (3)  
  Prerequisites: None

*Take the following 6 units of Category C3, Humanities Explorations:*

* **THEA 221** History of Theatre and Drama to 1660 (3)  
  Prerequisite: THEA 101 or concurrent enrollment or consent of instructor
* **THEA 222** History of Theatre and Drama Since 1660 (3)  
  Prerequisite: THEA 221 or consent of instructor

*Take the following 3-unit Human Diversity, Writing Intensive, Capstone:*

* **THEA 327** Theatre of Protest and Social Change (3)  
  Prerequisites: GE Foundation requirements, one or more Explorations courses, and upper-division standing.

*Take the following 6 units:*

* **THEA 320A** Accents: Theory and Practice (3)

Prerequisites: THEA 220B or consent of instructor

* **THEA 320B** Accents: Theory and Practice (3)

Prerequisites: THEA 320A

Production (3 units)

*Take 2 units from the following:*

* **THEA 140** (1)**, THEA 240** (1)**, THEA 340** (1)**, THEA 440** (1)

*and the following 1 unit:*

* **THEA 210A** (1)

BFA Core (42 units)

*Take all the following 9 BFA Voice and Speech units:*

* **THEA 220A BFA Voice and Speech I (3)**

Prerequisites: Acceptance into BFA Degree

* **THEA 220B BFA Voice and Speech I (3)**

Prerequisites: THEA 220A or consent of instructor

* **THEA 420 BFA Voice and Speech II (3)**

Prerequisites: THEA 320B or consent of instructor

*Take all the following 18 BFA Acting units:*

* **THEA 230A BFA Acting I (3)**

Prerequisites: Acceptance into BFA Degree

* **THEA 230B BFA Acting I (3)**

Prerequisites: THEA 230A or consent of instructor

* **THEA 330A BFA Acting II (3)**

Prerequisites: THEA 230B or consent of instructor

* **THEA 330B BFA Acting II (3)**

Prerequisites: THEA 330A or consent of instructor

* **THEA 430A BFA Acting III** (3)

Prerequisites: THEA 421B or consent of instructor

* **THEA 430B BFA Acting III** (3)

Prerequisites: THEA 430A or consent of instructor

*Take all the following 15 BFA Movement units:*

* **THEA 266A BFA Movement I (3)**

Prerequisites: Acceptance into BFA Degree

* **THEA 266B BFA Movement I (3)**

Prerequisites: THEA 266A or consent of instructor

* **THEA 366A BFA Movement II (3)**

Prerequisites: THEA 266B or consent of instructor

* **THEA 366B BFA Movement II (3)**

Prerequisites: THEA 366A or consent of instructor

* **THEA 466 BFA Movement III (3)**

Prerequisites: THEA 366B or consent of instructor

Electives (14 units)- unrestricted

1. *total units required to complete the degree, and if a master’s degree*

132 Units

1. *if a master’s degree, catalog copy describing the culminating experience requirement(s)*

n/a

1. **Curriculum –** *(These requirements conform to the revised 2013 WASC Handbook of Accreditation.)*
2. *These program proposal elements are required:*

* *Institutional learning outcomes (ILOs)*
* *Program learning outcomes (PLOs)*
* *Student learning outcomes (SLOs)*

*Describe outcomes for the 1) institution, 2) program, and for 3)* [*student learning*](http://www.calstate.edu/acadaff/sloa/index.shtml)*. Institutional learning outcomes (ILOs) typically highlight the general knowledge, skills, and dispositions all students are expected to have upon graduating from an institution of higher learning. Program learning outcomes (PLOs) highlight the knowledge, skills, and dispositions students are expected to know as graduates from a specific program. PLOs are more narrowly focused than ILOs. Student learning outcomes (SLOs) clearly convey the specific and measureable knowledge, skills, and/or behaviors expected and guide the type of assessments to be used to determine if the desired the level of learning has been achieved.*

*(WASC 2013 CFR: 1.1, 1.2, 2.3)*

**CSULB’s Institutional Learning Outcomes**

Graduates will be:

1. Well-prepared with communication, numeracy and critical thinking skills to successfully join the workforce of California and the world or to pursue advanced study;
2. Critically and ethically engaged in global and local issues;
3. Knowledgeable and respectful of the diversity of individuals, groups, and cultures;
4. Accomplished at integrating the skills of a liberal education with disciplinary or professional competency;
5. Skilled in collaborative problem-solving, research, and creative activity.

**Program Learning Outcomes**

\*\* All PLOs are sourced from and beholden to competency standards dictated by Theatre Arts accrediting body, NAST.Graduates will:

1. Demonstrate proficient professional skills in the performance of various theatrical texts, including Shakespeare, contemporary texts, and self-scripted materials. (ILO 1)
2. Analyze and synthesize the historic and current dimensions of theatre, local and global, to give depth and perspective to their acting and theatre-making. (ILO 2)
3. Convincingly create and portray 3-dimentional characters in an ensemble relationship with others. (ILO 3)
4. Develop and demonstrate current methods and relevant strategies necessary to pursue professional careers in theatre and theatre-related fields. (ILO 4)
5. Engage effectively in improvisations and collaborative theatre-making processes for solo and ensemble performances. (ILO 5)

**Student Learning Outcomes**

Graduates will:

1. Rehearse and act in dramatic scenes from the canon of Psychological Realism. (PLO 1)
2. Apply vocal work to the process of self-scripting texts. (PLO 1)
3. Discuss, orally and in writing, theatre practices of various periods in their social and historical context. (PLO 2)
4. Analyze and interpret individual theatrical works from around the world by integrating knowledge from various disciplinary perspectives, including literature, history, performance and cultural studies. (PLO 2)
5. Apply movement technique in the exploration and refinement of physical acting objectives, including scale, tempo, spatial relationship, weight, gesture, communion and physical action. (PLO 3)
6. Demonstrate proficiency in extemporaneous and text-based performances of various accents including but not limited to RP, Cockney, and Estuary accents, various American Southern accents, other English-speaking accents and L2 accents. (PLO 3)
7. Perform with verbal alacrity and contemporary sensibility the verse and prose of William Shakespeare’s sonnets, monologues and soliloquies. (PLO 4)
8. Act effectively on camera: in other words, demonstrate ability to relax in front of the camera, become more comfortable with its presence, and engage fully and believably in scene work. (PLO 4)
9. Perform a substantive role in a mainstage or studio production. (PLO 5)
10. Choreograph and perform original combat and ensemble movement sequences for stage and film. (PLO 5)
11. These program proposal elements are required:

* *Comprehensive assessment plan addressing all assessment elements*
* *Matrix showing where student learning outcomes are introduced (I), developed (D), and mastered (M)*

*Key to program planning is creating a comprehensive assessment plan addressing multiple elements, including a strategy and tool to assess each student learning outcome. SLOs operationalize the PLOs and serve as the basis for assessing student learning in the major. Constructing an assessment matrix, showing the relationship between all assessment elements, is an efficient and clear method of displaying all assessment plan components.*

*Creating a curriculum map matrix, identifying the student learning outcomes, the courses where they are found, and where content is “introduced,” “developed,” and “mastered” insures that all student learning outcomes are directly related to overall program goals and represented across the curriculum at the appropriate times. Assessment of outcomes is expected to be carried out systematically according to an established schedule, generally every five years.*

*Comprehensive Assessment Plan –*

|  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| ***A*** | ***b*** | ***c*** | ***d*** | ***E*** | ***f*** | ***g*** | ***h*** | ***i*** | ***j*** | ***k*** |
| ***ILOs*** | ***PLOs*** | ***SLOs*** | **Course**  **where each SLO is assessed** | ***Assessment activity/***  ***assignment used to measure each SLO*** | ***Assessment tool used to measure outcome success*** | ***Assessment schedule – how often SLOs will be assessed*** | ***How data/***  ***findings will be quantitatively or qualitatively reported*** | ***Designated personnel to collect, analyze, and interpret student learning outcome data*** | ***Program***  ***data/***  ***findings***  ***dissemination schedule*** | ***Closing the loop strategies*** |
| **ILO 1** | **PLO 1** | **SLO 1** | THEA 230B | Contemporary Scene Performance | Juried Rubric | Every other year | Report on percentage of students that meet or exceed a minimum level established for each SLO | Assessment Committee including faculty assigned to course | Findings distributed semester after assessment to Vice Provost and Dir. of Program Review & Assessment, and to outside accreditors as required. Feedback will be used to improve assessment plans for year following assessment. | The assessment committee will review the data and identify where improvement is needed. |
| **SLO 2** | THEA 420 | 15- minute solo performance | Juried Rubric |
| **ILO 2** | **PLO 2** | **SLO 3** | THEA 222 | Response Paper | Rubric designed around criteria for each SLO | Every other year | Report on percentage of students that meet or exceed a minimum level established for each SLO | Assessment Committee including faculty assigned to course | Findings distributed semester after assessment to Vice Provost and Dir. of Program Review & Assessment, and to outside accreditors as required. Feedback will be used to improve assessment plans for year following assessment. | The assessment committee will review the data and identify where improvement is needed. |
| **SLO 4** | THEA 327 | Production Review Paper | Rubric designed around criteria for each SLO |
| **ILO 3** | **PLO 3** | **SLO 5** | THEA 266 B | Shakespeare Scene Performance | Juried Rubric | Every other year | Report on percentage of students that meet or exceed a minimum level established for each SLO | Assessment Committee including faculty assigned to course | Findings distributed semester after assessment to Vice Provost and Dir. of Program Review & Assessment, and to outside accreditors as required. Feedback will be used to improve assessment plans for year following assessment. | The assessment committee will review the data and identify where improvement is needed. |
| **SLO 6** | THEA 320 B | Accent Breakdown | Rubric designed around criteria for each SLO |
| **ILO 4** | **PLO 4** | **SLO 7** | THEA 430 A | Shakespeare Monologue Performance | Juried Rubric | Every other year | Report on percentage of students that meet or exceed a minimum level established for each SLO | Assessment Committee including faculty assigned to course | Findings distributed semester after assessment to Vice Provost and Dir. of Program Review & Assessment, and to outside accreditors as required. Feedback will be used to improve assessment plans for year following assessment. | The assessment committee will review the data and identify where improvement is needed. |
| **SLO 8** | THEA 466 | On Camera Scene | Juried Rubric |
| **ILO 5** | **PLO 5** | **SLO 9** | THEA 210A | Public Performance | Juried Rubric | Every other year | Report on percentage of students that meet or exceed a minimum level established for each SLO | Assessment Committee including faculty assigned to course | Findings distributed semester after assessment to Vice Provost and Dir. of Program Review & Assessment, and to outside accreditors as required. Feedback will be used to improve assessment plans for year following assessment. | The assessment committee will review the data and identify where improvement is needed. |
| **SLO 10** | THEA 466 | Ensemble Combat Composition | Juried Rubric |
|  |  |  |  |

***Curriculum Map Matrix***

*(Where are SLOs Introduced, Developed, and Mastered)*

|  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
|  | *COURSE #* THEA 210A: Theatre Arts Activity- Cast | *COURSE #*  THEA 220 A: BFA Voice I | *COURSE #*  THEA 230 B: BFA Acting I | *COURSE #* THEA 222: Theatre History Since 1660 | *COURSE #* THEA 266B: BFA Movement I | *COURSE #* THEA 320B: Accents: Theory and Practice | *COURSE #*  THEA 327: Theatre Protest and Social Change | *COURSE #*  THEA 420: BFA Voice II | *COURSE #* THEA 430A: BFA Acting III | *COURSE #* THEA 430B: BFA Acting III | *COURSE #* THEA 466: BFA Movement III |
| *SLO 1* |  |  | **I** |  |  |  |  |  |  | **D/M** |  |
| *SLO 2* |  |  |  |  |  |  |  | **I/D/M** |  |  |  |
| *SLO 3* |  |  |  | **I** |  |  | **D/M** | **M** |  |  |  |
| *SLO 4* |  |  |  |  |  | **I** | **D** | **M** |  |  |  |
| *SLO 5* |  |  |  |  | **I/D** |  |  |  |  |  | **D/M** |
| *SLO 6* |  |  |  |  |  | **I/D** |  | **M** |  |  |  |
| *SLO 7* |  | **I** |  |  |  |  |  |  | **D/M** |  |  |
| *SLO 8* |  |  |  |  |  |  |  |  |  | **I/D/M** | **I/D/M** |
| *SLO 9* | **I/D** |  |  |  |  |  |  | **M** |  | **M** |  |
| *SLO 10* |  |  | **I** |  |  |  |  |  |  |  | **D/M** |

*Place an I, D, or M in each cell above to indicate where the program content related to each SLO is introduced (I), developed (D), and/or mastered (M). SLO content may be delivered in more than just six courses as indicated in the above table.*

1. *Indicate total number of units required for graduation.*

132 units

1. *Include a justification for any baccalaureate program that requires more than 120-semester units or 180-quarter units. Programs proposed at more than 120 semester units will have to provide either a Title 5 justification for the higher units or a campus-approved request for an exception to the Title 5 unit limit for this kind of baccalaureate program.*

The BFA in Acting degree will require 12 more credits than the typical BA. This is standard for most BFA degrees nationally, and in other BFA degrees in COTA. The reason for this is the extra training required to properly prepare students for entry into the profession. A BFA requires students to participate in a rigorous sequence of specialized performance training classes and requires an increase in overall contact hours between faculty and students.

1. *If any formal options, concentrations, or special emphases are planned under the proposed major, identify and list the required courses. Optional: You may propose a CSU degree program code and CIP code for each concentration that you would like to report separately from the major program.*

N/A

1. *List any new courses that are: (1) needed to initiate the program or (2) needed during the first two years after implementation. Include proposed catalog descriptions for new courses. For graduate program proposals, identify whether each new course would be at the graduate- or undergraduate-level.*

THEA 220 A & B BFA Voice and Speech I (3 units, 3 units)

THEA 230 A & B BFA Acting I (3 units, 3 units)

THEA 266 A & B BFA Movement I (3 units, 3 units)

THEA 320 A & B Accents: Theory and Practice (3 units, 3 units)

THEA 330 A & B BFA Acting II (3 units, 3 units)

THEA 366 A & B BFA Movement II (3 units, 3 units)

THEA 420 BFA Voice and Speech II (3 units)

THEA 430 A & B BFA Acting III (3 units, 3 units)

THEA 466 BFA Movement III (3 units)

**Catalog Descriptions**

**220A. BFA Voice and Speech I (3)**Prerequisites: Acceptance into BFA Degree. Exploration of vocal freedom, expressiveness and power. Anatomy and physiology of voice and speech mechanisms.

Letter grade only (A-F). (3 hours lecture activity).

**220B. BFA Voice and Speech I (3)**Prerequisites: THEA 220A or consent of instructor. Continued exploration of vocal freedom, expressiveness and power. Exploration of extensive vocal variety and expressiveness through text, with specificity in heightened states of emotion.

Letter grade only (A-F). (3 hours lecture activity).

**320A. Accents: Theory and Practice (3)**Prerequisites: THEA 220B or consent of instructor. Foundational work for the study of accent acquisition. Use of broad and narrow International Phonetic Alphabet transcription in the analysis of speech.

  Letter grade only (A-F). (3 hours lecture activity).

**320B. Accents: Theory and Practice (3)**Prerequisites: THEA 320A or consent of instructor. Accent acquisition theory, accent analysis, and accent performance.

Letter grade only (A-F). (3 hours lecture activity).

**420. BFA Voice and Speech II (3)**Prerequisite: THEA 320B or consent of instructor. Applying voice work to the development of a personal performance piece based on lived experience.

Letter grade only (A-F). (3 hours lecture activity).

**230A. BFA Acting I (3)**Prerequisite: Acceptance into the BFA degree. Foundation and development of individual and ensemble acting techniques necessary for the professional actor. Applicable and related to performance schedule.

Letter grade only (A-F). (6 hours activity).

**230B. BFA Acting I (3)**Prerequisite: THEA 230A or consent of instructor. Continued development of individual and ensemble acting techniques necessary for the professional actor. Applicable and related to performance schedule.

(A-F). (6 hours activity).

**330A. BFA Acting II (3)**Prerequisite: THEA 230B or consent of instructor. Advanced individual and ensemble acting processes necessary for the professional actor. Applicable and related to performance schedule.

Letter grade only (A-F). (6 hours activity).

**330B. BFA Acting II (3)**Prerequisite: THEA 330A or consent of instructor. Continued development of advanced individual and ensemble acting processes necessary for the professional actor. Applicable and related to performance schedule.

Letter grade only (A-F). (6 hours activity).

**430A. BFA Acting III** (3) Prerequisite: THEA 330B or consent of instructor. Variety of acting techniques for playing Shakespeare. Applicable and related to performance schedule.

Letter grade only (A-F). (6 hours activity).

**430B. BFA Acting III** (3) Prerequisite: THEA 430A or consent of instructor. Camera techniques for the professional actor.

Letter grade only (A-F). (6 hours activity).

**266A. BFA Movement I (3)**Prerequisite: Acceptance into the BFA Degree. Introduction to various improvisation techniques to investigate the expressive state of the human body.

Letter grade only (A-F). (2 hours lecture, 2 hours activity).

**266B. BFA Movement I (3)**Prerequisite: THEA 266A or consent of instructor. Improvisation techniques for the practical exploration of movement principles of weight, space, time, and energy and their application to the acting process.

Letter grade only (A-F). (2 hours lecture, 2 hours activity).

**366A. BFA Movement II (3)**Prerequisite: THEA 266B or consent of instructor. A practical study of clown and mime for the actor using a variety of physical exercises including scene-work grounded in comedic styles.

Letter grade only (A-F). (2 hours lecture, 2 hours activity).

**366B. BFA Movement II (3)**Prerequisite: THEA 366A or consent of instructor. Advanced studio class using various movement techniques to gain further mastery of body coordination, memory, and physical theatre creation.

Letter grade only (A-F). (2 hours lecture, 2 hours activity).

**466. BFA Movement III (3)**Prerequisites: THEA 366B or consent of instructor. Advanced movement techniques for stage and film. Includes armed and unarmed combat, and ensemble movement techniques.

Letter grade only (A-F). (2 hours lecture, 2 hours activity).

1. *Attach a proposed course-offering plan for the first three years of program implementation, indicating likely faculty teaching assignments.*

*(WASC 2013 CFR: 2.2b)*

*In table format, list the courses to be offered each year of the program. Indicate in which semester or quarter the courses will be offered and who might teach the course.*

**Proposed course *offering plan*:**

*The calendar of proposed course offerings for the first three years of degree implementation is as follows:*

**Pre-BFA, Fall**

* THEA 114A Fundamentals of Acting – Variable (H. O’Gorman SCO)
* THEA 101 Intro to Dramaturgy – S. Pillai
* THEA 141A Orientation to Production Crafts- Variable (D. Korogodsky and D. Jacques SCO)

THEA 140 Theatre Arts Activity - Crew – *corequisite activity*

* THEA 111/311 Theatre Showcase – A. D’Zmura

*Suggested General Education:*

* General Education Foundation
* General Education Foundation

**Pre-BFA, Spring**

* THEA 116 Collaboration & Devised Work – Variable (J. Janisheski SCO)
* THEA 112 Beginning Voice and Speech – Variable (A. Caban SCO)
* THEA 141B Orientation to Production Crafts – Variable (N.J. Smith and A. Ehlers SCO)

THEA 140 Theatre Arts Activity - Crew – *corequisite activity*

*Suggested General Education:*

* General Education Foundation
* General Education Arts

**BFA Year 1, Fall**

* THEA 220A BFA Voice and Speech I – A. Caban
* THEA 230A BFA Acting I – A. Billings
* THEA 266A BFA Movement I – E. LeBank

THEA 210A Theatre Arts Activity - Cast – *performance activity*

* THEA 221 Theatre History To 1660 (GE, C3 Humanities) – S. Pillai

*Suggested General Education:*

* General Education Foundation

**BFA Year 1, Spring**

* THEA 220B BFA Voice and Speech I – A. Caban
* THEA 230B BFA Acting I – A. Billings
* THEA 266B BFA Movement I – E. LeBank
* THEA 222 Theatre History Since 1660 (GE, C3 Humanities) – S. Pillai

*Suggested General Education:*

* General Education Life Science

**BFA Year 2, Fall**

* THEA 320A Accents: Theory and Practice – A. Caban
* THEA 330A BFA Acting II – H. O’Gorman
* THEA 366A BFA Movement II – E. LeBank
* THEA 327 Protest & Social Change (GE, Capstone, WI, HD) – E. Caron

*Suggested General Education:*

* General Education Physical Science

**BFA Year 2, Spring**

* THEA 320B Accents: Theory and Practice - A. Caban
* THEA 330B BFA Acting II – H. O’Gorman
* THEA 366B BFA Movement II – E. LeBank

*Suggested General Education:*

* General Education U.S. History

**BFA Year 3, Fall**

* THEA 430A BFA Acting III – H. O’Gorman

*Suggested General Education:*

* General Education Social Sciences and Citizenship
* General Education Constitution and American Ideals
* General Education Capstone

**BFA Year 3, Spring**

* THEA 420 BFA Voice and Speech II - A. Caban
* THEA 430B BFA Acting III – H. O’Gorman
* THEA 466 BFA Movement III – E. LeBank

*Suggested General Education:*

* General Education Lifelong Learning
* General Education Capstone

1. *For master’s degree proposals, include evidence that program requirements conform to the minimum requirements for the culminating experience, as specified in* [*Section 40510*](http://www.calstate.edu/APP/documents/Title5_MastersDegree_requirements.doc) *of* [*Title 5 of the California Code of Regulations*](http://government.westlaw.com/linkedslice/search/default.asp?RS=GVT1.0&VR=2.0&SP=CCR-1000&tempinfo=TOC)*.*

N/A

1. *For graduate degree proposals, cite the corresponding bachelor’s program and specify whether it is (a) subject to accreditation and (b) currently accredited.*

*(WASC 2013 CFR: 2.2b*

N/A

1. *For graduate degree programs, specify admission criteria, including any prerequisite coursework.*

*(WASC 2013 CFR: 2.2b)*

N/A

1. *For graduate degree programs, specify criteria for student continuation in the program.*

N/A

1. *For undergraduate programs, specify planned provisions for articulation of the proposed major with community college programs.*

Seeking wide articulation agreements for first two years of study so transfer students can enter BFA degree at the 300 level.

1. *Provide an advising “roadmap” developed for the major.*

|  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Course Units** | | | **L**  **D** | **UD** | **Course Units** | | | **LD** | **UD** |
| *Semester 1, Pre- BFA Year 1* | | | | | *Semester 2, Pre-BFA Year 1* | | | | |
| THEA 114A Fundamentals of Acting | | | 3 |  | THEA 116 Collaboration & Devised Work | | | 3 |  |
| THEA 101 Intro to Dramaturgy | | | 3 |  | THEA 112 Beginning Voice and Speech | | | 3 |  |
| THEA 141A Orientation to Production Crafts | | | 3 |  | THEA 141B Orientation to Production Crafts | | | 3 |  |
| THEA 140 Theatre Arts Activity - Crew | | | 1 |  | THEA 140 Theatre Arts Activity - Crew | | | 1 |  |
| THEA 111/311 | | | 1 |  |
| GE Oral Communication | | | 3 |  | GE Composition | | | 3 |  |
| GE Critical Thinking | | | 3 |  | GE Quantitative Reasoning | | | 3 |  |
| *Semester Major Specific Units* | | | 11 | | *Semester Major Specific Units* | | | 10 | |
| *Semester 3, BFA Year 1* | | | | | *Semester 4, BFA Year 1* | | | | |
| THEA 220A BFA Voice and Speech I | | |  | 3 | THEA 220B BFA Voice and Speech I | | |  | 3 |
| THEA 230A BFA Acting I | | |  | 3 | THEA 230B BFA Acting I | | |  | 3 |
| THEA 266A BFA Movement I | | |  | 3 | THEA 266B BFA Movement I | | |  | 3 |
| THEA 210A Theatre Arts Activity - Cast | | | 1 |  |
| THEA 221 Theatre History to 1660 | C3 |  | 3 |  | THEA 222 Theatre History since 1660 | C3 |  | 3 |  |
| GE Arts | | | 3 |  | GE Life Science | | | 3 |  |
| *Semester Major Specific Units* | | | 10 | | *Semester Major Specific Units* | | | 9 | |
| *Semester Upper Division Units Earned* | | | 9 | | *Semester Upper Division Units Earned* | | | 9 | |

|  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- |
| *Semester 5, BFA Year 2* | | | | | | *Semester 6, Year 2* | | |
| THEA 320A Accents: Theory and Practice | | |  | | 3 | THEA 320B Accents: Theory and Practice |  | 3 |
| THEA 330A BFA Acting II | | |  | | 3 | THEA 330B BFA Acting II |  | 3 |
| THEA 366A BFA Movement II | | |  | | 3 | THEA 366B BFA Movement II |  | 3 |
| THEA 327 Protest & Social | CS/WI/HD |  |  | | 3 |
| GE Physical Science | | | 3 | |  | GE U.S. History | 3 |  |
| *Semester Major Specific Units* | | | 9 | | | *Semester Major Specific Units* | 9 | |
| *Semester Upper Division Units Earned* | | | 12 | | | *Semester Upper Division Units Earned* | 9 | |
| *Semester 7, BFA Year 3* | | | | | | *Semester 8, BFA Year 3* | | |
| THEA 430A BFA Acting III | | | |  | 3 | THEA 430B BFA Acting III |  | 3 |
| GE Social Sciences and Citizenship | | | | 3 |  | THEA 420 BFA Voice and Speech II |  | 3 |
| GE Constitution and American Ideals | | | | 3 |  | THEA 466 BFA Movement III |  | 3 |
| ANY Capstone | | | |  | 3 | ANY Capstone |  | 3 |
|  | | | |  |  | GE Lifelong Learning | 3 |  |
| *Semester Major Specific Units* | | | | 3 | | *Semester Major Specific Units* | 9 | |
| *Semester Upper Division Units Earned* | | | | 6 | | *Semester Upper Division Units Earned* | 12 | |
| ***Total Major Specific Units*** | | | | | | | **70** | |
| ***Total GE Units Accounted for by the Roadmap (+GI, HD, WI)*** | | | | | | | **48** | |
| ***Total Upper Division Units Accounted for by the Roadmap*** | | | | | | | **>40** | |

1. *Describe how accreditation requirements will be met, if applicable, and anticipated date of accreditation request (including the WASC Substantive Change process).*

*(WASC 2013 CFR: 1.8)*

The accreditation process for the National Association of Schools of Theatre took place in March 2017; the accreditation site-visit was from March 22-24, 2017. We are writing our response to the NAST report and expect to have the accreditation process finalized in Spring of 2018.

1. **Societal and Public Need for the Proposed Degree Major Program**
2. *List other California State University campuses currently offering or projecting the proposed degree major program; list neighboring institutions, public and private, currently offering the proposed degree major program.*

Only one BFA in Acting degree exists in the entire CSU system (at CSU Fullerton) and two in the UC system (at UC Santa Barbara and UCLA).

1. *Describe differences between the proposed program and programs listed in Section 5a above.*

Although CSU Fullerton does offer a BFA in Acting the strength and reputation of their program rests on their BFA in Musical Theatre, which ours will not be. Our BFA training degree will be competitive with, and more affordable than, degrees at UCLA or UC Santa Barbara. Other local BFA in Acting degrees exist at California Institute for the Arts, University of Southern California and Chapman University; however, as private institutions, they attract an entirely different student demographic. Our students often come from families who cannot afford tuition at a private university. Moreover, this same student demographic will enjoy a meaningful advantage in the acting industry, as it is a demographic in high demand for professional casting. A BFA in Acting would add to the number of professional degree degrees in the College of the Arts and bring Theatre in line with Design, Art, Dance and Music; it would do so for a diverse student demographic that aligns with industry casting needs.

This information leads us to conclude that there is sufficient demand for the BFA in Acting at CSULB, both internally and externally, and that the new degree option will prove very attractive.

1. *List other curricula currently offered by the campus that are closely related to the proposed program.*

Currently, the Theatre Art Department offers a liberal arts BA degree plus two specialized options within that degree, an option in Technical Theatre: Scenery/Costume/Lighting Design and an Option in Performance: Acting. With the establishment of the BFA in Acting, the BA Option in Performance: Acting will no longer be needed and will be discontinued. As of Fall 2016, 120 students are enrolled in this option. Students will be provided the opportunity to complete the existing option or to move to the new BFA degree when this degree change complies with current timely-graduation policies. There is no other closely related degree at CSULB.

1. *Describe community participation, if any, in the planning process. This may include prospective employers of graduates.*

Professional talent agents, talent managers, and casting directors in major cities including Los Angeles have been consulted in the planning of this curriculum and have identified the need for younger, well-trained actors of diverse backgrounds.

1. *Provide applicable workforce demand projections and other relevant data.*

**Note: Data Sources for Demonstrating Evidence of Need**

APP Resources Web <http://www.calstate.edu/app/resources.shtml>

[US Department of Labor, Bureau of Labor Statistics](http://www.bls.gov/)

[California Labor Market Information](http://www.labormarketinfo.edd.ca.gov/)

Bureau of Labor Statistics on Acting:

Actors 2015 median pay (annual income data not available):

$18.80 hourly (nationally)

Actors 2016 mean pay:

$37.47 hourly (nationally)

*California and Southern California wage data is unavailable. However the New York metropolitan area has the next highest location quotient and so there may be some similarities in local wages.)*

$50.85 mean hourly (in New York metropolitan area)

Job Outlook 2014-24 = 10% (faster than national average)

Employment change 2014-24 = increase of 6,600

Location Quotient for California = 3.01 (highest in the nation)

Location Quotient for Southern California = 9.68

Professional input, specific to acting: In discussions with professional talent agents, managers and casting directors in Los Angeles, New York and Chicago our faculty repeatedly hear that agents are looking for younger well-trained actors. A BFA degree on our own campus would allow us to be more competitive not only with CSU Fullerton and UC Santa Barbara students, but across the entire industry thereby increasing the number of our students represented by serious industry professionals upon graduation.

Over the yearsour Department has presented an end of the year Los Angeles talent showcase for our graduating BA students specializing in performance alongside the BFA degree at UC Santa Barbara; some of our students picked up representation by either managers or agents or both. The latest iteration of this Showcase was done entirely online. Reaction from the industry was favorable to this format and we anticipate continuing this method of delivery once the BFA is in place.

1. **Student Demand**
2. *Provide compelling evidence of student interest in enrolling in the proposed program. Types of evidence vary and may include (for example), national, statewide, and professional employment forecasts and surveys; petitions; lists of related associate degree programs at feeder community colleges; reports from community college transfer centers; and enrollments from feeder baccalaureate programs.*

Student Input:

In 2011 and more recently in 2016, faculty conducted informal interviews with numerous Theatre Arts majors. They found that when presented with the BFA degree option, students unanimously responded positively, and said that they wished that the department offered that degree as an option.

In Spring 2016, the department launched a Qualtrics survey of the approximately 250 students currently enrolled in Theatre Arts. Of the 184 respondents, 62% responded that they would seek a BFA if one were available.

1. *Identify how issues of diversity and access to the university were considered when planning this program. Describe what steps the program will take to insure ALL prospective candidates have equitable access to the program. This description may include recruitment strategies and any other techniques to insure a diverse and qualified candidate pool.*

*When responding to this prompt, possible diversity categories could include race, ethnicity, social class, gender, sexual orientation, disability or exceptionality, second language and linguistic considerations, culture, economics, philosophy, religion, and politics. Evidence of insuring equitable access and consideration might include a brief description of recruitment procedures, candidate selection and evaluation procedures or an application rating rubric identifying multiple measures of evaluation.*

There is a clear demand among our students for a BFA in Acting. Theatre Arts students tend to come from families who cannot afford tuition at local private universities that offer BFAs in Acting. Thus, our degree is specifically addressing the need for an accessible and affordable training that allows these young actors to train for the profession.

The Theatre Arts Department plans to broaden and deepen its high school and community college recruitment strategies. We will create opportunities to partner with drama programs and teachers to spread the word about our degree. Plans include but are not limited to: performance faculty sample classes at major community college feeder schools, free high school performances of our mainstage productions, and workshops with faculty and guest artists available to prospective students. Our aim is to continue to attract a diverse student body and educate a demographic that would most likely not otherwise have access to conservatory-style training.

1. *For master’s degree proposals, cite the number of declared undergraduate majors and the degree production over the preceding three years for the corresponding baccalaureate program, if there is one.*

N/A

1. *Describe professional uses of the proposed degree program.*

*Include a description of how a graduate of the program will be able to use the degree in the professional world. What specific jobs or employment opportunities will be available for possible employment?*

Successful graduates of our BFA in Acting degree will be trained to work as actors in a variety of media: stage, film and television, and emerging media including web-series. Specific venues of employment may include but are not limited to engagements on Broadway, Off-Broadway, Off-Off-Broadway, Regional Theatres, Shakespeare Festivals, Small Professional Contract Theatres, Non-Equity Theatres, Cruise Ships, International Theatre Festivals, Prime Time Television, Daytime Television, Feature Films, Television Commercials, Web-Series, Video Games, Voice-Overs for radio, and commercials and Movement Theatre Companies.

1. *Specify the expected number of majors in the initial year, and three years and five years thereafter. Specify the expected number of graduates in the initial year, and three years and five years thereafter.*

*A simple table projecting the number of majors in years one, three, and five is adequate for this section.*

|  |  |  |
| --- | --- | --- |
| Year 1 of BFA | Year 4 of BFA | Year 6 of BFA |
| 20 majors | 60 majors | 80 + majors[[7]](#footnote-7) |

The graduation rate should reflect oscillations in *years to graduation*, overall - with some distinct stabilization associated with the rigors of the program:

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Year 1 | Year 2 | Year 3 | Year 4 | Year 5 |
| N/A | N/A | 17 – 20 graduates (1st year of graduates in this program) | 17 – 25 graduates | 17 – 25 graduates |

1. **Existing Support Resources for the Proposed Degree Major Program**

**Note:** Sections 7 and 8 should be prepared in consultation with the campus administrators responsible for faculty staffing and instructional facilities allocation and planning. A statement from the responsible administrator(s) should be attached to the proposal assuring that such consultation has taken place.

No additional support resources are necessary for the proposed degree.

1. *List faculty who would teach in the program, indicating rank, appointment status, highest degree earned, date and field of highest degree, professional experience, and affiliations with other campus programs. Note: For all proposed graduate degree programs, there must be a minimum of five full-time faculty members with the appropriate terminal degree. (Coded Memo EP&R 85-20)*

Tenured

*None of the full-time faculty have affiliations in other departments on campus*

* Professor Jeff Janisheski, MFA
* Degree: MFA, Theatre Directing, 2005 (Columbia University)
* Prof. Experience: Head of Acting (NIDA, Sydney, Australia); Artistic Director (NTI, Waterford, Connecticut)
* Professor David Jacques, MFA
  + Degree: MFA, Stage Design, 1980 (Southern Methodist University)
  + Prof. Experience: Royal Opera House, Covent Garden; Introduction to the Musical Art of Stage Lighting Design
* Professor Hugh O’Gorman, MFA
  + Degree: MFA, Acting, 1990 (University of Washington)
  + Prof. Experience: Performances Broadway, Off-Broadway, Off-Off-Broadway and over a dozen Regional Theatres and Shakespeare Festivals. Founding member of New York City’s Mint Theatre Company (2002 Drama Desk Award). Portrayed Jeff Singer (4 seasons) on AMC’s critically acclaimed, Emmy and Cable Ace award-winning show Remember WENN (SAG Award nomination).
* Professor Anne D’Zmura, MFA
  + Degree: MFA, Directing (Yale)
  + Prof. Experience: Resident Director, Guthrie Theatre; Art. Assoc, The Acting Company; Co-Artistic Director, Yale Cabaret
* Associate Professor Ezra LeBank, MFA
  + Degree: MFA in Theatre Arts, Smith College, 2008
  + Prof. Experience: Assistant Professor, University of Montana; Lecturer, Vassar College/Powerhouse; Artistic Director, Curbside Theatre Company

FERPing Faculty

*None of the full-time faculty have affiliations in other departments on campus*

* Professor Nancy Jo Smith, MFA
  + Degree: MFA (University of Michigan, Ann Arbor)
  + Prof. Experience: Acclaimed Fiber Artist “Doshi”; featured in Ornament, Fiber Arts, and Surface Design magazines
* Associate Professor Danila Korogodsky, MFA
  + Degree: MFA Theatre Design, 1977 (Leningrad State Theatre Institute)
  + Prof. Experience: Designed over 250 productions in the US and abroad.

Tenure-track

*None of the full-time faculty have affiliations in other departments on campus*

* Assistant Professor Andrea Caban, MFA
  + Degree: MFA Acting (UC Irvine, 2007)
  + Prof. Experience: Master Teacher- Knight-Thompson Speechwork; NYIT Award-winning solo performer; Medical Humanities research in ALS and Theatrical Voice and Accent Training
* Assistant Professor Alexandra Billings, MFA
  + Degree: MFA Acting (CSULB)
  + Prof. Experience: Golden Globe award-winning cast member of Amazon TV hit Transparent; Nationally recognized LGBTQ Activist/Advocate
* Assistant Professor Shanti Pillai, PhD
  + Degree: Ph.D., Performance Studies (New York University); M.A, Asian Studies (University of California Berkeley)
  + Prof. Experience: Writing has appeared in *The Drama Review*, *Women and Performance*, the *Dance Research Journal*, *Trialog* and the blog of the *Michigan Quarterly*. A bharatanatyam dancer trained by T. Balasaraswati’s two senior disciples, Nandini Ramani of Chennai and Priyamvada Sankar of Montreal.
* Assistant Professor Anthony Byrnes, MFA
  + Degree: MFA, Acting (Cal Arts)
  + Prof. Experience: Produced over 100 new works for the American theater. Associate Producer for New Play Development at Center Theater Group (CTG).

Full-time

*None of the full-time faculty have affiliations in other departments on campus*

* Lecturer Josh Nathan, MFA
* Degree: MFA, Acting, 2008 (CSULB)
* Prof. Experience: Adjunct Faculty, Graduate Advisor and Undergraduate Advisor (CSULB Department of Theatre Arts), 2008 - 2013; Full Time Faculty, Graduate Advisor (CSULB Department of Theatre Arts), 2014 - Present; Completed training and former company member (SC) with The Groundlings

Part-time

* Lecturer Erin Caron, PhD – also teaches part-time in English Department
  + Degree: Ph.D., English (USC), MA, English (CSULB)
  + Prof. Experience: Founding member of the Elephant Theatre Company in Hollywood.
* Lecturer Brian Mulligan, MFA
  + Degree: MFA, Acting (CSULB)
  + Prof. Experience: TV acting credits include: *True Blood, Criminal Minds, Scandal, Hart of Dixie, Vegas, Big Love, Charmed, Malcolm in the Middle,* and *The Practice*.
* Lecturer Sarah Underwood, MFA
  + Degree: MFA, Acting (CSULB)
  + Prof. Experience: Harper in the National Tour of *Angels In America* and in Chicago, performed at the Goodman, Steppenwolf, Northlight, Victory Gardens, Apple Tree, and Apollo theatres
* Lecturer Anna Steers, MFA
  + Degree: MFA, Acting (CSULB)
  + Prof. Experience: Community Engagement Theatre Collaborations in Long Beach Kaiser Permanente, the VA Hospital, Boys and Girls Club, Women to Women Shelter, Flossie Lewis, Long Beach LGBTQ Center and Arts and Services for the Disabled
* Lecturer Ashley Boehne Ehlers, MFA
  + Degree: MFA, Stage Management (University California of Irvine)
  + Prof. Experience: Freelance Stage Manager in Los Angeles

1. *Describe facilities that would be used in support of the proposed program.*

Current Theatre Arts Department facilities. No additional facilities required.

1. *Provide evidence that the institution provides adequate access to both electronic and physical library and learning resources.*

See the letter in 8.c from Leslie Anderson, who is in charge of Theatre Arts collection at CSULB’s library

1. ***Describe available academic technology, equipment, and other specialized materials.***

Current technology, equipment and materials are sufficient to implement the BFA degree.

1. **Additional Support Resources Required**

*Note: If additional support resources will be needed to implement and maintain the program, a statement by the responsible administrator(s) should be attached to the proposal assuring that such resources will be provided.*

The proposed BFA in Acting will require no new financial outlay, no new faculty or staff hiring, and no additional resources. It will be accomplished by shifting existing internal faculty and curricular resources. The BFA in Acting will replace the current option in acting in the BA Theatre Arts degree. General Theatre Arts majors in the BA will still be able to take upper division acting classes, but there will be no extra performance privileges associated with the degree option.

1. *Describe additional faculty or staff support positions needed to implement the proposed program.*

N/A

1. *Describe the amount of additional lecture and/or laboratory space required to initiate and to sustain the program over the next five years. Indicate any additional special facilities that will be required. If the space is under construction, what is the projected occupancy date? If the space is planned, indicate campus-wide priority of the facility, capital outlay program priority, and projected date of occupancy. Major capital outlay construction projects are those projects whose total cost is $610,000 or more (as adjusted pursuant to Cal. Pub. Cont. Code §§ 10705(a); 10105 and 10108).*

N/A

1. *Include a report written in consultation with the campus librarian which indicates any necessary library resources not available through the CSU library system. Indicate the commitment of the campus to purchase these additional resources.*

*A letter from the library indicating the extent of current holdings and a commitment to securing additional library resources if needed will support this section.*

See below for a letter from CSULB library staff, Leslie Anderson. There are no extra, necessary library resources needed. Her letter outlines the extent of current holdings.

*FROM: Leslie Anderson, CSULB library staff in charge of Theatre arts*

“Development of strong, curriculum-centered collection is a responsibility assumed equally by the department’s faculty and by the library. Faculty members in the departments work closely with the subject specialist librarians, recommending new materials to be added to the collection and helping to evaluate new and existing publications. The library relies on and values this input and attempts to maintain continuous communication with the department on other matters as well, such as addressing any concerns faculty may have regarding library hours or services.

The library, for purposes of defining the portions of the library collection which are intended to serve the needs of individual departments or programs, has divided the Library of Congress classification scheme into over 60 call number ranges. The basic collection for the Department of Theatre Arts can be found in the Library of Congress call numbers PN 1560-1898 and PN 2000-3299; the statistics which follow related to the collection are limited to these call number areas.

Library printed books for Theatre Arts currently total approximately 7,718 titles; this constitutes a little over 1% of the total library book collection. There is a separate collection of 3,338 playscripts. In 2015/16 the library purchased 22 new Theatre Arts book titles and 46 playscripts. In 2016/17 to date we have bought 57 books and 25 playscripts.

The library subscribes to 100,000 periodicals in both electronic and paper format. All of the electronic journals are available to CSULB students and faculty online at any Internet-capable computer through subscription fees paid by the library. Electronic books and journals bring speed and efficiency to scholarship and enable students to search resources far beyond the confines of the library building to identify and retrieve needed information. Currently the library subscribes to 11 periodicals which are designated for Theatre Arts in addition to what is available in electronic databases.

Resources for the students and faculty in Theatre Arts are available via this guide: <http://csulb.libguides.com/theatre>. This resource includes the International Bibliography of Theatre & Dance which contains over 60,000 journal articles, books, book articles and dissertation abstracts on all aspects of theatre and performance in 126 countries. Academic Search Complete, a popular full-text database, includes such publications as *American Theatre*, *Modern Drama*, *Research in Drama Education*, *Theatre*, *Theatre Crafts*, *Theatre Journal*, *Theatre Research International*, and *Theatre Survey*. The library spends over $1,600,000 annually on subscriptions which provide access to these and other electronic information resources to the CSULB campus community.

The library has always been a pioneer in introducing and collecting non-print media. It contains extensive collections of audio and video material. Included in these collections are approximately 600 plays, musical comedies, and other theatre-related items. We have recently begun to subscribe to several streaming media services which provides 24/7 access to hundreds of films, plays, etc.

Each year library funds for books and media are allocated to departments and programs based upon a formula which takes into account several factors: graduate and undergraduate FTES, circulation statistics for the previous year, and average price of books published in the discipline. Subscription allocations are based upon past funding, with occasional adjustments for inflation.

Expenditures for the past 3 years are as follows:

Subscriptions Books Total

2013/14 $1,256 $1,255 $2,511

2014/15 $1,256 $708 $1,964

2015/16 $1,254 $2,270 $3,524

The University Library’s collections and services reside in a six-story structure at the southwest corner of the CSULB campus. There are over 1.3 million volumes, another 1.5 million micro text items, and over 14,000 videos. Annual circulation of the Theatre Arts book collection was over 1,240 loans during 2015/16; about 16% of this collection circulated last year.

The library is open 96.5 hours per week, more hours of access to the library building and its resources than any other CSU campus library. An extended hours schedule is provided prior to final examinations.

The Research & Information Center contains a large number of indexes, abstracts, dictionaries, encyclopedias, and bibliographies, along with subject specialist librarians to explain and interpret their use. It also is home to over 180 library-sponsored electronic information databases; librarians show students how to identify, retrieve, and evaluate the material needed for assignments and research.

Subject specialist librarians instruct students in the classroom in electronic and print reference materials and research methodologies needed for more advanced and subject-specific work. Course integrated instruction, related to specific assignments, is available upon request. During the last three years the library provided instruction for Theatre Arts classes as follows:

Presentations Students Taught

2013/14 1 5

2014/15 2 55

2015/16 4 68

CSULB’s relative youth, the burgeoning amount of information available, and the increasing expectations of faculty and student scholars have made access to other library resources increasingly important. Through the library’s Link+ consortium users of CSULB Library can retrieve books from over 50 other academic and public libraries in California - a total collection of over 8 million unique titles. Borrowers initiate their own loans online, using the COAST online catalog ([www.coast.csulb.edu](http://www.coast.csulb.edu)), and items are sent from the lending library by courier, usually arriving in 2 – 3 days at CSULB.

Complementing Link+ is the library’s BeachReach system, which arranges for the retrieval of copies of needed journal articles and books from libraries throughout the U.S. and abroad.

The CSULB campus community enjoys full walk-in borrowing privileges at all CSU libraries, as well as at five nearby community colleges with whom mutual use agreements have been signed: Long Beach City College, El Camino College, Santa Ana College, Cerritos College, and Cypress College. Faculty members qualify for free borrowing privileges at UC campus libraries and students for reduced-fee cards.”

1. *Indicate additional academic technology, equipment, or specialized materials that will be (1) needed to implement the program, and (2) needed during the first two years after initiation. Indicate the source of funds and priority to secure these resource needs.*

There are no additional resources needed for implementation or during the first two years after initiation.

1. **Self-Support Programs**

N/A

**Submit completed proposal packages to:**

[APP@calstate.edu](mailto:APP@calstate.edu)

Academic Programs and Faculty Development

CSU Office of the Chancellor

401 Golden Shore

Long Beach, CA 90802-4210

## Contact Us

Dr. Christine Mallon

Assistant Vice Chancellor   
Academic Programs and Faculty Development

Phone (562) 951-4672

[cmallon@calstate.edu](mailto:cmallon@calstate.edu)

Academic Programs and Faculty Development is on the Web <http://www.calstate.edu/APP/>

**Contact Extended Education**

Dr. Sheila Thomas, Assistant Vice Chancellor and Dean, Extended Education

Phone (562) 951-4795

sthomas@calstate.edu

1. Business Insider, October 30, 2016. “This chart shows how the number of TV shows being made has exploded in the last few years” [↑](#footnote-ref-1)
2. New York Times, December 16, 2015 article. “How Many Scripted TV Shows in 2015? A Precise Number and a Record”. [↑](#footnote-ref-2)
3. Radiotimes.com article, “This Chart Shows the Staggering Amount of New TV Made in 2016”. [↑](#footnote-ref-3)
4. Deutche Bank, FX Networks Research [↑](#footnote-ref-4)
5. Variety, February 25, 2015. “Report: Audiences Demand More Diversity in Film and TV” [↑](#footnote-ref-5)
6. Playbill.com, article, “Coalition Releases Report on Diversity in NY Theatre.” [↑](#footnote-ref-6)
7. 60+ because we have to account for variability in the YTG (years to graduation).  In other words, the moment the program ages to three years, the total number of students in the program will begin to reflect oscillations in the YTG. [↑](#footnote-ref-7)