PROGRAM PLANNING REPORT 2009-2014
SAN JOSE STATE UNIVERSITY
DEPARTMENT OF TELEVISION, RADIO, FILM, THEATRE
BA, RADIO, TELEVISION, FILM
BA, THEATRE ARTS
BA, THEATRE ARTS, PREPARATION FOR TEACHING
MINOR, RADIO, TELEVISION, FILM
MINOR, THEATRE ARTS
MINOR, MUSICAL THEATRE
MASTERS, THEATRE ARTS

COLLEGE OF HUMANITIES & THE ARTS
WWW.SJSU.EDU/TRFT

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Date of Report: April, 2015
Date Due to PPC: Spring 2015

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Submissions: Reports are to be submitted electronically via email. Please email the program plan, request for external reviewer (if applicable), and external reviewer’s report to programplanning@sjsu.edu. In addition, please cc the above email on all communications with the dean, external reviewer, Program Planning Committee, and UGS on matters pertaining to your program plan.

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PREAMBLE
Any consideration of planning activities in TRFT must take into account the tumultuous state of the unit in recent years. The RTVF and Theatre programs have been at the vortex of College restructuring schemes, abrupt changes in leadership, uncertainty about our status, and a host of related disruptions that have interfered with a consistent planning process. Our programs were damaged by the mismanagement and failures of previous leadership to address essential department concerns, with no consistent guidance and in an atmosphere frequently described as hostile. We were stripped of departmental status, our resources taken over by another department, our administrative offices closed, our website taken down – and the litany goes on. All of this was done without consultation, inappropriately, and dysfunctionally as was acknowledged in the “Report of the Academic Senate” issued in April 2012. Despite the unsettling nature of this environment, and in response to the ongoing mission of providing a disciplined-based, practically-oriented education in TV, radio, film and theatre production, the TRFT faculty have continued to respond to program assessment and to targeted improvements directly tied to our mission and SLOs.

In the context of the uncertainty described above, the department has actually emerged with a stronger sense of unified program identity. This was validated by the 2012 Humanities and the Arts Strategic Planning process, which reinstated the department as TRFT. It was timely, that we were “closing the loop” on the 2008-13 assessment cycle at exactly the time we were stepping back to reevaluate the overall program objectives for our BA degrees in RTVF and Theatre and our MA in Theatre.

1. PROGRAM DESCRIPTIONS
   A. Program Mission and Goals
The Department of Television, Radio, Film, and Theatre (TRFT) currently offers the following degrees and minors:

   - BA, Radio, Television, Film
   - BA, Theatre Arts
   - BA, Theatre Arts, Preparation for Teaching
   - Minor, Radio, Television, Film
   - Minor, Theatre Arts
   - Minor, Musical Theatre
   - Masters, Theatre Arts (admissions suspended in 2013)
The Department of Television, Radio, Film, Theatre is located in Hugh Gillis Hall at San José State University in the heart of Silicon Valley. Our Department website is located at: http://www.sjsu.edu/trft/.

**Accreditation**
The degree programs in Theatre Arts (TA) are accredited by the National Association of Schools of Theatre (NAST). Founded in 1965, NAST is an organization of schools, conservatories, colleges and universities. It has approximately 187 accredited institutional members. It establishes national standards for undergraduate and graduate degrees and other credentials. NAST accreditation has previously served as Program Review for Theatre and the most recent 2009 NAST Review materials are included in the Appendices.

Radio, TV, Film (RTVF) programs in the U.S. and globally have grown exponentially since the 1980s. The range and diversity of such programs makes wide-ranging accreditation more difficult and is generally not practiced by U.S. colleges and universities.

**Brief History**
The Department of Television, Radio, Film, Theatre evolved out of a drama department model common to radio and television programs in the 1960’s. The Department traces its beginnings to 1927 when a new Department of Speech and Stagecraft was formed at what was then San José State College. In 1928, it became the Speech Arts Department, and in 1942 was renamed the Department of Speech and Drama. In 1963, Speech and Drama were split into two departments; Speech became Communication Studies. In 1975, Drama became Theatre Arts. In the mid-1990s the permanent faculty met on numerous occasions to look at how the then three separate degree programs (RTVF, Theatre, Dance) could better work together in a curricular way. Part of the impetus for this was the relatively high percentage of theatre faculty, the high cost, small class size of dance, and the need for the larger radio-TV-film major to have a clearer focus and proper support. Under an agreement with the Dean of Humanities and Arts, the dance BA was transferred to Music. This curricular shift has allowed our small department to excel in narrative film writing, acting, directing, and technical support.

In 2000, the department name was again changed to Television, Radio, Film and Theatre to better reflect our major numbers as a large portion of our students were BA Radio-TV-Film majors. Over the past five years, our Department was merged with Animation/Illustration and then subsumed under the School of Music and Dance. As a consequence of the rejection and failure of that scheme (which will be discussed later in Section 2), in the last three years we have once again become the Department of Television, Radio, Film, Theatre (TRFT).

**Program Descriptions: Overview**
The mission of TRFT is to prepare students for successful careers as performers, directors, script writers, producers, designers, technicians, managers, and educators in production and non-production oriented positions. We prepare students to be critical thinkers while also providing students with the industry skills they will need for careers in
the performing arts. We emphasize the production practices of radio, television, film and theatre production and we also offer other courses in history, scholarship, and the aesthetics of these fields. This integration of study and practice promotes the liberal arts objectives of both the University and the College of Humanities and the Arts.

The TRFT fields are some of the most significant contributors to the national economy and to the cultural fabric of our society. To effectively produce and distribute cultural works and to influence cultural dialogue we seek to develop an educated, liberal arts-oriented workforce with highly-transferable skills as creative artists, producers, technicians, managers, researchers and communicators of the highest possible caliber.

Building on a broad foundation of introductory and intermediate curriculum, our students pursue advanced, specialized training through active production experience. TRFT productions are distinctive because of the close connections between the Theatre and RTVF in terms of production, technology, acting, directing, writing, design, etc. Our Spartan Film, KSJS and University Theatre Productions offer students significant opportunities to participate in some of San José State University’s most publicly visible and strongly evaluated enterprises. Students are given a full range of TRFT production experiences that have resulted in multiple award-winning works for stage and screen.

Our faculty are award-winning, professionally-active scholars, creative artists and producers. TRFT teaching facilities include a three-camera HD television studio, FCC-licensed radio station, 12 post-production editing suites, 11 audio editing suites, one black box theatre, one proscenium theatre, a full scene shop, costume shop and lighting and sound production studios, all supported by an outstanding faculty and staff of artists, managers and technicians. Due to the increased complexity and value of equipment (assets), we are working to secure a permanent staff position in the equipment inventory and checkout room (discussed later in this report).

**Program Description: Theatre Arts**
The B.A. in Theatre Arts (TA) emphasizes a strong foundation in acting, directing, writing, design and entertainment technologies. Theatre Arts students study the history and practices of theatre with a particular emphasis on the interrelationship between theatre and contemporary performance cultures, including the significant role of theatre in K-12 education.

Our Theatre Arts' production program gives students a wide range of performance opportunities from professionally-oriented mainstage productions, to experimental and new-play production workshops, to feature-length film, broadcasting, web and site-specific performances.

The distinguished faculty and alumni of SJSU Theatre Arts play significant roles in the cultural life of the Bay Area (as well as the broader entertainment industry), as performers, designers, directors, writers, producers, and administrators. In this way SJSU Theatre's network connects our students directly to the professional world and to a wide range of career opportunities.

**Program Description: Radio, TV, Film**
The B.A. in RTVF offers training and experience in radio, television, film, and multimedia production as well as courses in history, research, and aesthetics of these media. The department operates a full time 24-hour a day radio station, KSJS 90.5 that provides entertainment, sports and community service to the Bay Area. The department also creates feature films through Spartan Film Studios as well as other faculty, staff and student production projects.

Our Radio, TV, Film curriculum emphasizes screenwriting, film and digital video production, and broadcast radio. It also includes film and media scholarship and criticism. We recognize the need for an interactive and productive education in the field of media arts. RTVF students are given multiple opportunities to perform, write, and direct their own works in preparation for a successful career in the art and entertainment fields.

Our screenwriting program is one of the most successful in California, and student writing is the bedrock of film production at SJSU. Numerous feature films based on scripts written in our classes have been completed, and our students regularly dominate the annual CSU Media Arts Festival feature-length screenwriting competition, as well as frequently placing highly in the Broadcast Education Association's annual national student feature screenwriting competition. Our classes emphasize time-tested principles and full-length writing, the principle being that students who can write full-length work can easily write something shorter.

Program Description: TRFT Honors Program
The honors program is by invitation to the superior senior student who has achieved a minimum standard of 3.5 GPA in major courses and 3.0 overall and who has made a significant contribution to the major area of study.

B. Curricular Content of Degrees, Minors, and Certificates

B.A. in Radio-Television-Film
The B.A. in Radio-Television-Film is a 51 unit major emphasizing media scholarship and criticism, screenwriting, film and digital video, radio, and the practical application of these areas in the production of narrative film and television, as well as radio broadcasting. Of the 51 units, 30 are major requirements, and 21 are electives. Students are required to meet all University course requirements. Students are required to take an internship course that provides practical experience in a related off-campus environment.

B.A. in Theatre Arts
The B.A. in Theatre Arts is a 51 unit major that includes training in performance, technical theatre, theatre history, and dramatic literature. Of the 51 units, 33 are major requirements and 18 are major electives. All Theatre Arts majors are required to take courses in script analysis, acting, technical theatre, scriptwriting and acting and directing for the camera. Students are required to meet all University course requirements. Students are also required to complete an internship course that provides practical experience in a related off-canvas environment.
**B.A. in Theatre Arts, Preparation for Teaching**
This major is designed for students interested in teaching English or Theatre Arts in a high school or middle school. Students must complete a total of 72 units, 27 in English, and 45 in Theatre Arts. The Theatre Arts courses provide a liberal arts background in theatre that will support middle or high school teaching. Students in this program have advisors in both the English and the TRFT Departments. In consultation with English, the Teacher Prep requirements were completed revised and updated in 2014.

**Minor in Radio, Television and Film**
The minor in Radio, Television and Film is 18 units, 12 required courses, and 6 elective courses. The required courses include Sound Production, Film/TV Production, Electronic Media and Film History.

**Minor in Theatre Arts**
The minor in Theatre Arts is a total of 21 units. Required courses include Theatre Appreciation and Script Analysis for a total of 6 units. The remaining 15 units are determined by which pathway a student decides to follow. Their choices are Performance, Directing, Design, or Dramatic Writing. Each Pathway includes required courses and elective courses.

**Minor in Musical Theatre**
The minor in Musical Theatre is a total of 21 units. Students must complete Voice Fundamentals in the Music Department (3 units), Topics in Jazz Dance in the Dance Department (2 units), and Intermediate Acting in the Theatre Dept. (3 units). The remaining 13 units are cross-discipline electives. At least 6 of the 13 electives must be upper division credits.

**M.A. in Theatre Arts**
The M.A. in Theatre Arts is a 30 unit program which combines research in both electronic media and traditional theatre. At least 15 graduate units are required of all students. These include: TA200 (Research Methods in Performing Arts, 3 units); TA201 (Theoretical Perspectives in the Performing Arts, 3 units); TA 260 (Graduate Problems in the Performing Arts (3 units); and two Graduate Level Seminars (3 units each). Students must also complete TA 298 (Exam--1 to 3 units), or TA 299 (Master’s Thesis, 1-3 units). The remaining elective units must be upper division or graduate level units in the student’s area of interest.

It should be noted that in Spring of 2013, the Dean of Humanities and the Arts suspended admissions to the M.A. program. New M.A. students were not accepted for the 2013-2014 and the 2014-2015 academic years.

**Curriculum Flow Charts**
Curriculum Flow Charts were completed for RTVF majors, TA majors, and TA transfer students in 2013 and 2014. See Appendix E, Exhibits 1, 2, & 3.

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**C. Service Courses**
TRFT does not currently offer any (S) designated service courses although many of TRFT’s production courses in TV, radio, film and theatre provide significant service through public performances for the university and community, public service activities in education, social service and cultural awareness.

The department remains committed to its core goals of providing students a well-rounded education in the degree areas of Radio-TV-Film and Theatre. We offer a fundamental background in the disciplines and a foundational preparation for entry into the various entertainment fields or for continuation of postgraduate education.

The department is committed to its tradition of high-level university service through its active production-oriented programs of theatre performances, live 24/7 radio broadcast, filmmaking, television programming and emerging forms of media performance. These activities not only guide student learning but also project that learning into the larger university and public arenas. Students in TRFT “show their work” on a regular and systematic basis in public performances and in competitive arenas of script writing and filmmaking.
2. SUMMARY OF PROGRESS, CHANGES, AND PROPOSED ACTIONS
With more stable leadership over the past three years, the department has emerged from a chaotic period with many accomplishments intact. The department’s major and minor degree programs underwent complete curricular review and revision to better align the RTVF/TA majors and to clearly structure progress to degree

A. Progress on Action Plan of Previous Program Review
A variety of actions were recommended from several sources during and just prior to the current Program Planning years. These sources include:

2. NAST Accreditation Report Recommendations (Theatre, Willis, 2009)
4. External Reviewer Report for TRFT (Durbin, 2008)
5. Curriculum Committee of the College of Humanities and the Arts, Mike Adams, Assoc. Dean (May 2009)

The recommendations from these reports are categorized into action item charts noted below, with a short narrative on current progress/status following each category. The source number in the charts below match the source numbers listed above.

Additionally, the faculty, staff, and students of TRFT participated in a Strategic Planning Survey in the Spring of 2013. Participants examined the strengths, weaknesses, opportunities, and threats (SWOT) in the department through a series of meetings and through the solicitation of input through email responses. The results of that survey appear in section 6 of this report. The full survey is included in Appendix C, Exhibit 1 of this report.

Comments from two previous planning efforts are particularly worth noting. In a 2003 WASC review then chair Mike Adams wrote the following:

Reflection: We have found that what our students want most – narrative filmmaking – is very successful under an integrated program between two traditional programs - film production and theatre. Because we have carefully worked it out through cooperative curriculum innovation, the sum is greater than the parts. We are becoming known in the region. Our students and their creative output are getting attention” (Adams, “WASC” 2003).

This sentiment is echoed in SDSU Professor Greg Durbin’s External Evaluation Report of RTVF in June, 2008:

Given the TRFT Department’s configuration, it is simply not possible to consider RTVF entirely independently from TA. I am sure that you intend RTVF and TA to be symbiotically related, and indeed, there seems to be a great potential for this that has been only partially realized. . . much more cross-pollination is needed to fulfill the promise of integration. . . I agree that there is a great potential in
integration, and urge you to strengthen and capitalize on what you have begun. Coming from a dual theatre/film school, I am aware of some of the advantages and difficulties in cultivating a “bi-cultural marriage” of this sort. Curricular requirements on both sides could encourage more integration, but I would warn that meaningful areas of intersection must be identified so that the two programs relate in a natural, symbiotic fashion. Cultural differences between the two programs should be acknowledged and even celebrated as you identify areas of intersection. Certainly acting for the camera and directing are relevant to both RTVF and TA students aspiring to direct (Durbin, 2008).

So, while program planning in RTVF and TA has sometimes proceeded on separate, even conflicting tracks, we are now more closely aligned and coordinated in planning efforts. It should be noted that directing classes are available in both RTVF and TA.

**Curriculum**

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<tr>
<th>Source</th>
<th>Recommendation (Action Item)</th>
<th>Progress</th>
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<tbody>
<tr>
<td>4</td>
<td>Reassess and re-tool RTVF curriculum so that it relates coherently to program mission. Build production courses hierarchically and insure that media studies courses are relevant to film and visual literacy.</td>
<td>Completed</td>
</tr>
<tr>
<td>4</td>
<td>Revise catalogue descriptions and course numbers to reflect revised curriculum and the reality of the courses as taught.</td>
<td>Completed</td>
</tr>
<tr>
<td>4</td>
<td>Create green sheets for all courses and course content templates to insure consistency of curriculum from semester to semester.</td>
<td>Completed</td>
</tr>
<tr>
<td>4</td>
<td>Abolish the minor requirement.</td>
<td>Completed</td>
</tr>
<tr>
<td>4</td>
<td>Invest times and resources in short film production.</td>
<td>Completed</td>
</tr>
<tr>
<td>4</td>
<td>Insure continuation of Spartan films project.</td>
<td>Completed</td>
</tr>
<tr>
<td>4</td>
<td>Work to balance gender ratio (RTVF).</td>
<td>Ongoing</td>
</tr>
<tr>
<td>4</td>
<td>Adjust student goals regarding screenplays, short films, and participation in Spartan Films to be more realistic.</td>
<td>Completed</td>
</tr>
<tr>
<td>4</td>
<td>Examine student fee structure in terms of real maintenance needs and student enrollment numbers</td>
<td>Ongoing</td>
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in production classes.

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<tr>
<td>4</td>
<td>Build student film festival into a major RTVF event to showcase high quality short films.</td>
<td>Completed</td>
</tr>
<tr>
<td>5</td>
<td>Improve program curriculum: make major requirements comprehensible to students and streamlined for advisors, following a logical progression from course to course.</td>
<td>Completed</td>
</tr>
<tr>
<td>5</td>
<td>RTVF should insure that its course offerings align with the production focus of the program by eliminating old courses and changing course titles and descriptions to match actual content of the courses taught.</td>
<td>Completed</td>
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Progress:
Following a complete cycle of assessment of previous SLO/PLOs, the department initiated a series of recommended adjustments to individual course structures, to the design of the overall curriculum, and to the definition of the PLOs themselves. These changes are documented in previous reports and have resulted in a stronger alignment of PLOs between the Theatre Arts and Radio-TV-Film degrees while maintaining the individual programs' identities.

Recent revisions in RTVF curriculum to streamline course offerings and to integrate a new Tenure-Track hire in cinematography have resulted in a more well-rounded production education. Similar curriculum changes and revised enrollment management strategies have increased student numbers in Theatre, especially in theatre design and production classes.

Both majors now have clearer “pathways” identifying focused areas of study and providing a developmental roadmap that encourages students to progress from foundational to intermediate to advanced course content, sequential application of learning, and progress towards degree in each of the major and minor programs. (See RTVF and TA Flow Charts attached, Appendix E, Exhibits 1 & 2). We also created Degree Roadmaps for students who have completed the Transfer AA-T degree in Theatre and RTVF (Appendix E, Exhibit 3), Preparation for Teaching revised curriculum (Appendix E, Exhibit 4). The department will initiate both a graduating senior survey and an alumni survey as self-assessment instruments to gauge responses that summarize student learning over the course of the entire degree program and, with even greater longitudinal scope, to assess long-term attitudes about TRFT learning outcomes.

Nearly all faculty have adopted the Canvas Learning Management System which is helping us to align SLOs across course, department, GE, and University values.

**General Education**
### Masters Program

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<tr>
<th>Source</th>
<th>Recommendation (Action Item)</th>
<th>Progress</th>
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<tbody>
<tr>
<td>1</td>
<td>In the MA program, organize the data in a manner that shows the effect of changes on student learning.</td>
<td>N/A</td>
</tr>
<tr>
<td>4</td>
<td>Consider integrating production activity into the Masters Program, offering parallel thesis options, one emphasizing scholarship and the other production.</td>
<td>N/A</td>
</tr>
<tr>
<td>4</td>
<td>More careful vetting of MA candidates: Consider the minimum GPA and GRD scores, a writing sample from perspective scholars, and a portfolio from prospective artists.</td>
<td>N/A</td>
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</table>

**Progress:**
Admissions for the Graduate Program were suspended in 2013.

### Faculty & Staff

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<thead>
<tr>
<th>Source</th>
<th>Recommendation (Action Item)</th>
<th>Progress</th>
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<tbody>
<tr>
<td>2</td>
<td>Additional teaching and production staff are needed.</td>
<td>Dependent on University funding.</td>
</tr>
<tr>
<td>2</td>
<td>Develop a plan to replace retired and retiring faculty.</td>
<td>Dependent on University funding.</td>
</tr>
<tr>
<td>2</td>
<td>Secure at least one full-tenure track faculty in Technical Theatre/Design.</td>
<td>Dependent on University funding.</td>
</tr>
<tr>
<td>4</td>
<td>Careful vetting of part-time faculty.</td>
<td>Completed</td>
</tr>
<tr>
<td>4</td>
<td>Strive for parity in RTVF/TA faculty ratio to reflect</td>
<td>Ongoing</td>
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student enrollment ratios of program.

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<th>Recommendation (Action Item)</th>
<th>Progress</th>
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<tbody>
<tr>
<td>4</td>
<td>Urgent need for at least one production hire to cover cinematography and film/digital production.</td>
<td>Completed</td>
</tr>
<tr>
<td>4</td>
<td>Make the case for increased staff support on the basis of unique requirements of the program.</td>
<td>Ongoing</td>
</tr>
<tr>
<td>4</td>
<td>Serialize and fully fund the Director of Theatre and Film Production position</td>
<td>Completed</td>
</tr>
<tr>
<td>4</td>
<td>Support Shop Foreman position.</td>
<td>Ongoing</td>
</tr>
<tr>
<td>5</td>
<td>Hire a cinematography and film/digital tenure track faculty member.</td>
<td>Completed</td>
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**Progress:**
The Cinematography position has been well-filled with the hiring of Professor Harry Mathias. The SJSU Theatre program has faced significant downsizing in its technical theatre and design faculty for several reasons: 1) six tenured faculty retirements from this area over the past eight years; 2) massive budget cuts and hiring freezes throughout the California State University (CSU) system and specifically at SJSU in the College of Humanities and the Arts; 3) decreasing student enrollments in the design and technical theatre areas in an academic environment that requires minimum enrollments of at least 15 student per class in order for that class to be funded; 4) competing hiring priorities within the larger department of Radio, TV, Film and Theatre that favors hiring in more high-demand areas (e.g. Cinematography).

Additionally, TRFT has an essential need to:
1. Secure at least one full-tenure track Theatre faculty in Theatre scholarship.
2. Secure at least one full-tenure track RTVF faculty in Sound for Film production.
3. Secure at least one full-tenure track RTVF faculty in Media and/or Film scholarship.
4. Secure a permanent staff position in the checkout room due to the increased complexity and value of equipment.

**Faculty Workload**

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<th>Source</th>
<th>Recommendation (Action Item)</th>
<th>Progress</th>
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<tbody>
<tr>
<td>2</td>
<td>Develop a plan for faculty workload</td>
<td>Dependent on University funding.</td>
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**Progress:**
Given the above-described state of finances in the CSU and SJSU’s administrative priorities focused on increasing student/faculty ratios, doing “more with less,” and otherwise cutting budgets, faculty workloads continue to be quite demanding. The situation is exacerbated by retirement of tenured faculty who are, at best, only replaced...
with temporary faculty who cannot shoulder the load of increasing assessment and accountability, advising, committee work and other administrative duties. Consideration of 4-unit classes (as employed in other SJSU departments) is really essential and may provide some potential for workload relief.

Faculty Evaluation

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<th>Source</th>
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<th>Progress</th>
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<tbody>
<tr>
<td>2</td>
<td>Develop a plan for faculty evaluation</td>
<td>Completed</td>
</tr>
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</table>

*Progress:*
Permanent faculty are regularly evaluated through the SJSU Retention, Tenure and Promotion (RTP) process. Most of the permanent faculty are tenured full-professors who are evaluated through Academic Affairs Post-tenure review. Temporary faculty are evaluated on an annual basis by providing an Annual Summary of Achievements, Peer Evaluations of Teaching Effectiveness and review by the Chair and Dean. All courses are now required to conduct on-line evaluations of faculty teaching effectiveness which result in statistical analysis of student survey responses. These reports become part of each faculty member’s Personnel Action File (PAF) and are used in conducting annual evaluations.

Reliance on Adjunct Faculty

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<tr>
<th>Source</th>
<th>Recommendation (Action Item)</th>
<th>Progress</th>
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<tbody>
<tr>
<td>3</td>
<td>The Commission requests information regarding the status of the theatre unit’s heavy reliance on adjunct faculty in particular how this practice will impact the institution’s ability to engage in planning, advising, and mentoring typically afforded by a full-time faculty.</td>
<td>Dependent on University funding.</td>
</tr>
</tbody>
</table>

*Progress:*
The Department is still heavily reliant on adjunct faculty as is the entire University. While the administration is committed to addressing these imbalances, it’s difficult to foresee much improvement in this situation in the near future. The Department has requested a new tenure-track hire in the areas of Design and Theatre Technology where we now have no tenure-line faculty at all. This request has not yet been granted.

Department Chair/Theatre Executive

<table>
<thead>
<tr>
<th>Source</th>
<th>Recommendation (Action Item)</th>
<th>Progress</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>Fill the position of theatre executive.</td>
<td>Completed</td>
</tr>
</tbody>
</table>
Progress:
Over recent years the entire College of Humanities and the Arts has been in a state of organizational flux as the previous Dean attempted a “restructuring” of the college that has been subsequently reversed. Under the original (and now discredited) plan, the department was subsumed under the larger School of Music and Dance. The executive leadership was assigned to Dr. Ed Harris as Director of the School of Music and Dance. Dr. Alison McKee was appointed Associate Director. Under Dr. Harris’ direction we had "Area Coordinators" who administered their specific area. Theater Arts had a series of Coordinators including Professor Buddy Butler (2009), Professor Amy Glazer (2010-11), Professor Jim Culley (2011-12) and Dr. David Kahn (2012-13). From (2000-07, 2008-11), RTVF was coordinated by Dr. Kimb Massey, with Babak Sarrafan coordinating RTVF in 2007-08. In 2012, a new Dean was brought into the College of Humanities and the Arts. The new Dean undid the previous College restructuring and restored the Department of Television, Radio, Film and Theatre to its independent status. Dr. Kimb Massey was appointed interim Chair for Fall 2012. In 2013, Dr. David Kahn was appointed as Interim Chair of TRFT and shortly following, Dr. Kahn was elected as the permanent Chair of the Department.

Department Planning

<table>
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<tr>
<th>Source</th>
<th>Recommendation (Action Item)</th>
<th>Progress</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>1. Discuss the following topics with the Provost, the AVP of Undergraduate Studies, the AVP of Graduate Studies, and the Department Chair: &lt;br&gt; a. Future tenure track faculty recruitment, when hiring becomes possible, in the context of student demand across degrees. &lt;br&gt; b. Why curriculum changes were not in line with changes recommended by both external reviewers. &lt;br&gt; c. Joining with Advancement to enhance fundraising.</td>
<td>Completed</td>
</tr>
<tr>
<td>2</td>
<td>Long term planning should include faculty workload, respectful evaluation, budget allocation, fundraising and student recruitment.</td>
<td>Ongoing</td>
</tr>
</tbody>
</table>

Progress:
Both major programs have revised curriculum, streamlined its major requirements and made significant improvements in advising practices, including the development of new Major Forms and advising worksheets, web-based advising guidelines and tracking of high unit seniors.
Budget management and distribution of resources is now more centralized and more transparent, helping to ease concerns about real or perceived inequities.

**Fundraising**

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<tr>
<th>Source</th>
<th>Recommendation (Action Item)</th>
<th>Progress</th>
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</thead>
<tbody>
<tr>
<td>2</td>
<td>Develop a fundraising plan.</td>
<td>Ongoing</td>
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<tr>
<td>4</td>
<td>Establish more proactive approach to alumni relations.</td>
<td>In Progress</td>
</tr>
<tr>
<td>4</td>
<td>Explore student initiated production funding strategies such as corporate donation matching.</td>
<td>In Progress</td>
</tr>
<tr>
<td>4</td>
<td>Nurture ongoing relationships with area companies and corporations whose activities intersect with the production mission of RTVF. Identify people from such companies who might serve on an RTVF Advisory Board. (Cinequest)</td>
<td>Ongoing</td>
</tr>
</tbody>
</table>

**Progress:**
The Department continues to manage and build a modest portfolio of scholarship endowments totaling about $300,000. Several thousand dollars per year are distributed to various areas of these accounts. The Department’s film program secures $20-$30,000 annually from private donations to support its production of a student feature film. We have also contracted film-production support by producing promotional films for SJSU Athletics, SJSU Advancement and a public service campaign centered around our creation of an action hero character “The Green Ninja” who stars in a series of short films promoting environmental awareness and environmentally sustainable activities.

We have been hampered in our fundraising efforts by administrative turmoil and resulting uncertainties about our identity over the past several years. With the re-establishment of our department name, our own administration and even our website, we are hoping to build on a previously strong “brand identity” in order to build new sources of alumni and community support. We are also establishing collaborative relationships on-campus and in the professional community – most notably in our formal AEA-sanctioned apprenticeship program with San Jose Repertory Theatre (now, following the closing of the Rep, expanded to the larger Bay Area theatre community) and in our co-producing alliance with the Animation/Illustration, the School of Music and Dance, the Steinbeck Center, and others.

**Resources**

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</table>
Strive to improve the checkout facility by optimizing current space, employing a scheduling board, implementing a computerized scheduling system, and expanding storage space into other areas.

Establish an equipment priority list--a wish list--for future purchase opportunities.

Continue the expansion of the HD field camera in inventory. Favor lost cost camcorders often found “on set” in the industry such as Panasonic HVX/HPX series.

Consider the acquisition of used 16mm cameras converted to super-16.

Maintain support of KSJS as a valuable community outreach and public relations tool.

Progress:
Please see full detailed description in Section 5 of this report.

It should also be noted that Professor Harry M. Mathias secured two cameras as a donation from Panavision Inc. to SJSU for our student use, and they continue to be of great value in our program. Our production program has relied heavily on these two professional camera packages. The Panaflex Gold II camera, lenses and accessories for 35mm film production, and a Panavision Genesis digital cinema camera, lenses and accessories for digital cinema production were used in Prof. Mathias’ classes and on many student productions. The Green Ninja program, that Prof. Babak Sarrafan from TRFT, and Prof. Eugene Cordero, from the SJSU Department of Meteorology and Climate Science jointly produced also made use of this equipment. We simply could not afford to do this level of production without the use of this equipment. Prof. Mathias also initiated a project to bring a digital cinema projector to a classroom at San Jose State University, with the enthusiastic support of Dean Lisa Vollendorf and Associate Dean William Street. This project became a reality, and we have tested the digital cinema screening installation in YUH 124, and it will soon be available to all related classes at San Jose State University.

Facilities

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<th>Recommendation (Action Item)</th>
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<tr>
<td>4</td>
<td>Upgrade television studio within budget constraints to</td>
<td>Ongoing</td>
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</table>
accommodate intermediate television production.

**Progress:**
Significant upgrades have been made to the TV studio, including the installation of a greenscreen background, new switcher and editing equipment. Replacement of studio cameras are next. Due to the increased complexity and value of equipment, now more than ever, we need a permanent checkout staff position to maintain inventory, oversee repairs and implement check-out.

**Integration Between Theatre and Film Students**

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<th>Source</th>
<th>Recommendation (Action Item)</th>
<th>Progress</th>
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<tbody>
<tr>
<td>2</td>
<td>Engage in long term planning to address areas of stress within the program, particularly issues of resources and emphasis within the production program which may fail to integrate film students with theatre students in productive and mutually supportive and respectful ways.</td>
<td>Ongoing</td>
</tr>
<tr>
<td>4</td>
<td>Identify realistic ways to integrate TA and RTVF programs.</td>
<td>Ongoing</td>
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</tbody>
</table>

**Progress:**
The interrelationship between the theatre and film students is one of the strongest elements of our department. Some of this happens in classes (such as TA 100W) where students from RTVF and TA work collaboratively on industry appropriate and research-based writing that can be applied to a variety of stage and media-based projects. In addition, theatre and film students work together in our active production program where there is significant creative cross-over among student actors, writers, directors, designers and production staff. Our two student organizations (Film Production Society and SPOTLITE) have significant cross-membership among Theatre and RTVF students. We are working to unify our department websites (sjsu.edu/theatrearts/ and sjsu.edu/rtvf/) and our advising information to facilitate enhanced communication between the two major areas.

**Student Recruitment**

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<tr>
<th>Source</th>
<th>Recommendation (Action Item)</th>
<th>Progress</th>
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<tbody>
<tr>
<td>2</td>
<td>Address long-term planning initiatives regarding decreasing theatre enrollments.</td>
<td>Ongoing</td>
</tr>
<tr>
<td>2</td>
<td>Develop a plan to increase student enrollment</td>
<td>Ongoing</td>
</tr>
<tr>
<td>5</td>
<td>Expand outreach programs to local high schools to attract more majors.</td>
<td>Ongoing</td>
</tr>
<tr>
<td>5</td>
<td>Highlight and strengthen short film production--then show at festivals as a way to raise the program’s visibility.</td>
<td>Completed</td>
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</tbody>
</table>

**Decreasing Student Enrollment**

Overall enrollment in Theatre courses (measured by FTES) has increased due to increased offerings and larger class sizes in General Education courses such as Beginning Acting (TA 05), Theatre Appreciation (TA 10), Great Comedies of the Theatre (TA 13), Voice and Movement (TA 48), and Contemporary Theatre (TA 127). The Theatre curriculum also supports the department-wide Writing Workshop (TA 100W) which enrolls students in Theatre, Radio-TV-Film and Animation-Illustration. Enrollments are strong despite a general downsizing of H&A targets, by increasing restriction on student enrollment in “elective” and “activity” courses, and by an institutional emphasis on STEM curriculum over programs in humanities, social sciences and the arts. Following the disruptive administrative changes noted previously, the department is now looking at longer-term responses to enrollments, with anticipated changes in curriculum, recruiting activities, program marketing, and more consistent and supportive administration.

**Student Recruitment Efforts**

Again, the Department has been hampered by the disarray of recent years and by larger institutional priorities that have reduced the number of available students. SJSU has frequently exceeded its overall student caps resulting in fines from the CSU Chancellor’s Office. Consequently, student enrollment numbers are restricted at the same time we are being asked to raise individual class numbers and increase majors. Despite the challenges, overall major enrollment in TRFT has remained relatively stable. The Department is committed to raising the number of Theatre majors both for curricular and production sustainability and to help bolster the argument for new faculty hires. Comparable campuses in the CSU system such as CSU Long Beach, Fresno State University, San Diego State University and San Francisco State University all have at least double the number of Theatre majors as SJSU and are supported by much larger faculty and staff. Our program could and should be of comparable size. We are recruiting heavily on campus through poster and flyer campaigns mostly focused on building class numbers in "low-enrolled" courses particularly in technical production classes where the new 15-student minimum requirements are posing real challenges. The last three years we hosted the California Educational Theatre Association (CETA) Nor-Cal High School Theatre Festival which brought nearly 300 Northern California high school students and their teachers to campus each year for a day-long session of workshops and auditions. We also hosted frequent school tours highlighting our programs, productions and facilities.

RTVF enrollments have remained solid as we continue to evolve our curriculum to meet the ever-changing landscape of media and film production and scholarship. In fact,
RTVF is in an excellent position to grow our program. RTVF has: 1) established a strong relationship with Cinequest Film Festival; 2) created and maintained an ongoing production brand—Spartan Films; 3) succeeded in securing interdisciplinary collaborative grants; 4) won multiple and repeated screenwriting awards in national competitions; 5) won multiple and repeated film production awards; 6) won multiple and repeated radio awards; 6) won multiple and repeated scholarship awards; and, 7) prepared students who successfully proceeded into graduate RTVF programs (MAs and Ph.D.s).

B. Significant Changes to the Program and Context

Department Leadership
Significant changes were made in Department Leadership and Organization between 2009-2014. These are outlined in Section 1, Preamble.

Graduate Program
Admissions to the M.A. degree program in Theatre Arts was suspended by the Dean in 2013. New admissions were not accepted for the 2013-2014, and the 2014-2015 academic years.

Course Curriculum Charts
New Course Curriculum and Course Curriculum Charts were designed and implemented by the department in 2013 and 2014. These charts can be found in Appendix E, Exhibits 1, 2, & 3.
3. ASSESSMENT OF STUDENT LEARNING

A. Program Learning Objectives (PLO)
The following PLO’s were created by the TRFT faculty. The TRFT PLO’s are linked directly to courses, and the appropriate PLO’s appear on faculty syllabi.

Radio TV Film (RTVF)
PLO#1: Become media literate: Know the history, processes and current structure of the electronic media, its ethical parameters, and the social and political effects of electronic and mass communication (radio, television, film, new media) on an audience.
PLO#2: Tell meaningful stories through production of good narratives in radio, television, and film. Appreciate the art and aesthetics of media.
PLO#3: Communicate information and entertainment to diverse cultures using radio, television and film. Be sensitive to the ways and processes of, and the attitudes held by races, religions, political and social groups that are not their own.
PLO#4: Understand how to plan, produce, write and direct radio, television and film/cinema projects. Achieve professional-level skills of production. Select and operate video/television, film, and audio/radio technologies.
PLO#5: Determine what type of information is needed for a research question, problem, or issue, and be able to retrieve, evaluate and effectively use such information to produce scholarship and production in radio, television, film and new media.

Theatre Arts (TA)
PLO#1: Demonstrate a literacy of language of stage and/or screen; know how to analyze a script, understand the historical and contemporary structure of a script, and the social and political effects of a performance on an audience.
PLO#2: Demonstrate an ability to tell meaningful stories through performance; correlate performance to production; Demonstrate acting skills and development of a character.
PLO3: Communicate information and entertainment to diverse cultures using stage and/or screen; demonstrate sensitive to the processes of and the attitudes held by races, religions, political and social groups that are not their own.
PLO#4: Demonstrate how to plan, perform, produce, write and direct for stage and screen; demonstrate professional-level skills of production; design for and operate contemporary technologies.
PLO#5: Demonstrate what type of information is needed for a research question, problem, or issue, and be able to retrieve, evaluate and effectively use such information to produce quality scholarship.

Learning outcomes in Theatre Arts are heavily tied to mastery of techniques demonstrated through performance. Whether it be through research (dramaturgy), script writing, directing, design or acting, students are expected to learn and to apply increasingly complex approaches to theatre studies. Learning Outcomes are publicly
displayed and assessed through class projects and often to wider audiences through TRFT stage and film production. The sequence of both curricular development and assessment criteria progress through increasing levels of proficiency from emerging to developed to highly developed.

**B. Map of PLOs to University Learning Goals (ULG)**

TRFT faculty met as a Curriculum Committee of the whole to review PLOs and ULGs and to integrate and align them with our curricula. Please see matrices below.

### Theatre Arts:

<table>
<thead>
<tr>
<th>Theatre Arts PLOs</th>
<th>University Learning Goals (UGLs)</th>
</tr>
</thead>
<tbody>
<tr>
<td>(PLO#1) Program Learning Outcome #1: Demonstrate a literacy of language of stage and/or screen; know how to read a script, understand the historical and contemporary structure of a script, and the social and political effects of a performance on an audience.</td>
<td>(ULG#1) Specialized Knowledge (ULG#2) Broad Integrative Knowledge (ULG#3) Intellectual Skills (ULG#4) Applied Knowledge (ULG#5) Social and Global Responsibilities</td>
</tr>
<tr>
<td>(PLO#2) Program Learning Outcome #2: Demonstrate an ability to tell meaningful stories through performance; correlate performance to production; demonstrate acting skills and deep knowledge of a character.</td>
<td>X</td>
</tr>
<tr>
<td>(PLO#3) Program Learning Outcome #3: Communicate information and entertainment to diverse cultures using stage and/or screen; demonstrate sensitivity to the processes of and the attitudes held by races, religions, political and social groups that are not of your own.</td>
<td>X</td>
</tr>
<tr>
<td>(PLO#4) Program Learning Outcome #4: Demonstrate how to plan, perform, produce, write and direct for stage and screen; demonstrate professional skills of production; design for and operate contemporary technologies.</td>
<td>X</td>
</tr>
<tr>
<td>(PLO#5) Program Learning Outcome #5: Demonstrate what type of information is needed for a research question, problem, or issue, and be able to retrieve, evaluate and effectively use such information to produce quality scholarship.</td>
<td>X</td>
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</tbody>
</table>

### Radio, TV, Film:
C. Matrices of PLOs to Courses:
Please see charts on the following two pages.
### Course Goals and Program Learning Outcomes (PLOs)

**for B.A. in Theatre Arts**

1. **PLO#1** Program Learning Outcome #1: Demonstrate a literacy of language of stage and/or screen; know how to analyze a script, understand the historical and contemporary structure of a script, and the social and political effects of a performance on an audience.

2. **PLO#2** Program Learning Outcome #2: Demonstrate an ability to tell meaningful stories through performance; correlate performance to production; Demonstrate acting skills and development of a character.

3. **PLO#3** Program Learning Outcome #3: Communicate information and entertainment to diverse cultures using stage and/or screen; demonstrate sensitivity to the processes of and the attitudes held by races, religions, political and social groups that are not their own.

4. **PLO#4** Program Learning Outcome #4: Demonstrate how to plan, perform, produce, write and direct for stage and screen; demonstrate professional-level skills of production; design for and operate contemporary technologies.

5. **PLO#5** Program Learning Outcome #5: Demonstrate what type of information is needed for a research question, problem, or issue, and be able to retrieve, evaluate and effectively use such information to produce quality scholarship.

### Theatre Arts Major PLOs

<table>
<thead>
<tr>
<th>THEATRE ARTS MAJOR PLOs</th>
<th>PLO #1</th>
<th>PLO #2</th>
<th>PLO #3</th>
<th>PLO #4</th>
<th>PLO #5</th>
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</table>
## Course Goals and Program Learning Outcomes (PLOs)

**for B.A. in Radio-Television-Film**

(PLO#1) Program Learning Outcome #1: Become media literate: Know the history, processes and current structure of the electronic media, its ethical parameters, and the social and political effects of electronic and mass communication (radio, television, film, new media) on an audience.

(PLO#2) Program Learning Outcome #2: Tell meaningful stories through production of good narratives in radio, television, and film. Appreciate the art and aesthetics of media.

(PLO#3) Program Learning Outcome #3: Communicate information and entertainment to diverse cultures using radio, television and film. Be sensitive to the ways and processes of, and the attitudes held by races, religions, political and social groups that are not their own.

(PLO#4) Program Learning Outcome #4: Understand how to plan, produce, write and direct radio, television and film/cinema projects. Achieve professional-level skills of production. Select and operate video/television, film, and audio/radio technologies.

(PLO#5) Program Learning Outcome #5: Determine what type of information is needed for a research question, problem, or issue, and be able to retrieve, evaluate and effectively use such information to produce scholarship and production in radio, television, film and new media.

<table>
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<tr>
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<th>PLO #1</th>
<th>PLO #2</th>
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D. Assessment Data
Both the TRFT and TA programs completed the cycle of PLO (formerly SLO) evaluation in 2010. As a result, there were significant revisions made to both majors’ curricula between 2011-13. After several years of leadership instability, the department is now in a good position to more systematically evaluate the newly established curricular model and its effectiveness in delivering the (also recently revised) Program Learning Objectives and ULGs. Thus, we began in 2013-2014 to evaluate PLO#1 in one baseline course (RTVF 110) and to continue analysis of our capstone Internship course (RTVF 198). Please see Appendix B, Exhibits 1, 2, & 3 for full Annual Program Assessment forms for RTVF and Theatre Arts for 2013-2014. The Department Assessment schedule for 2013-2018 is as follows:

<table>
<thead>
<tr>
<th>Year</th>
<th>PLO #1</th>
<th>PLO #2</th>
<th>PLO #3</th>
<th>PLO #4</th>
<th>PLO #5</th>
<th>IEA Data</th>
<th>Exit Survey</th>
<th>Alumni Survey</th>
<th>Program Review</th>
<th>Accreditation</th>
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<td>2013-14</td>
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<tr>
<td>2014-15</td>
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<td>C</td>
<td>C</td>
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<td></td>
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<tr>
<td>2017-18</td>
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<td></td>
<td>C</td>
<td>C</td>
<td>C</td>
<td>C</td>
<td></td>
</tr>
</tbody>
</table>

C = Data collected
I = Improvement implemented (if necessary)

Student Experience
The Department Program Learning Objectives are communicated on the advising section of the TRFT website <sjsu.edu/TRFT/Advising>. We are currently in the process of aligning Department PLO’s, University Learning Goals, and GE Student Learning Outcomes to Department syllabi. While many syllabi have these currently listed, we hope to have the remaining ones listed in the Fall 2015 course syllabi.

E. Assessment Results and Interpretation
Appendix B, Exhibits 1-7, contains annual department Program Assessment Reports for the 2009-2010, 2011-2012, and 2013-2014 academic years for RTVF and TA. These reports contain year by year analysis of department assessment.

F. Placement of Graduates
The TRFT Department conducted an alumni survey by email in the Spring 2015 semester. We received 24 responses. Those responses are attached as Appendix D, Exhibit 1. Additionally, we have compiled a list of student accomplishments derived from faculty survey responses and our TRFT on-line newsletter in Appendix D, Exhibit 2.
4. PROGRAM METRICS AND REQUIRED DATA
The Required Data Elements discussed in this section are attached in Appendix A of this report, Exhibits 1-10.

Program metrics for department resources and productivity are fairly stable over the period despite significant instability in administration and department leadership pre-2013. TRFT responded to new enrollment management priorities by significantly increasing FTES, achieving high fill rates and raising SFRs. These numbers are particularly impressive given the challenges and in comparison to other “high impact” and “high touch” programs that produce tangible and publicly presented evidence of student (and faculty) accomplishment through high-level production and performance training.

A. Enrollment, Retention, and Graduation Rates

First time frosh (FTF) and Transfer enrollments between 2010-14 ranged from FTF 12-17% and transfers 21-25% of all TRFT majors.

Retention rates for Theatre range widely due to the relatively small number of in each cohort but average at about 60%; for RTVF the number range is more stable and overall retention rate is also about 60% overall with Under Representative Minority (URM) six-year retention at an impressive 65% over the last five reporting years.

The sixth year/three year graduation rate shows FTF at 47-50% and transfers at 64-74%. These numbers are in line with college and university averages. Major in TRFT are also “discovery majors” who find our programs once they start college (often with major declarations their parents favor) and decide to switch majors thus creating longer but arguably more productive paths to graduation.

There are no statistically significant differences between graduation rates for URM and non-URM students. If anything, the URM numbers are slightly higher. The parity among these groups is a point of TRFT pride and reflects active departmental commitment to, and valuing of, diversity.

B. Headcount in Sections

Spring 2015 fill rate for TRFT is 91%, well-above the college average and compared to 53% in Music & Dance. Of 86 sections offered 68 of them were over 90% capacity. Lower fill rates continued for some courses in theatre design and technical production although with steady increases over the past five years reflecting new temporary faculty hires and resulting new interest in these areas.

The average section size is 29, again well-above the college average and second only to Philosophy and compared to a College average of 21. In addition, most of the non-production sections are overloaded with enrollments of 50-130 students.

C. FTES, Induced Load Matrix
Radio-Television-Film
Theatre Arts
Teacher Prep
Grad

<table>
<thead>
<tr>
<th>MAJORS</th>
<th>F 11</th>
<th>S 12</th>
<th>F 12</th>
<th>S 13</th>
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<td>Radio-Television-Film</td>
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<td>70</td>
<td>77</td>
<td>75</td>
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<td>415</td>
<td>393</td>
<td>386</td>
<td>356</td>
<td>371</td>
<td>359</td>
<td>378</td>
<td>367</td>
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</table>

**TRFT FTES**
- 472.7
- 463.5
- 491.6
- 455.7
- 523.5
- 527.1
- 548.2
- 480.4

**TRFT SFR**
- 21.5
- 21.2
- 25.3
- 23.1
- 27.4
- 27.3
- 27.4
- 26.5

**College SFR**
- 20.9
- 19.6
- 20.9
- 19.6
- 21.7
- 22.6
- 22.8

TRFT maintained steady major numbers overall with slight college-comparable declines for RTVF majors and a healthy (14%) increase in Theatre majors, despite reductions of class sections and faculty size. Student-Faculty ratios are well-above the college average. FTES steadily increased (+5% per year), while SFR increased by 25% from 21.5 to 27.4 – well-above the College average and significantly higher than other majors in the arts.

RTVF and TA show growth tending upwards in both majors in 2014, up 8% and 10% respectively. It should be noted that the Theatre graduate program was not admitting new students after 2013 but that the decline in graduate students was more than made up by increasing undergraduate Theatre majors.

The Induced Course Load Matrix for fall 2014 reports 1013 RTVF (Unduplicated Head Count) with 43% from H&A and the rest spread healthily among other colleges; Theatre is 943 (Unduplicated Head Count) with 32% from H&A and similarly widespread distribution among colleges. This appears to be in keeping with other departmental trends, but may also suggest some opportunities for expanding RTVF reach into the sciences and TA into education.

**D. FTEF, SFR, Percentage of T/TT Faculty**

FTEF in Theatre remained at 10 while FTES grew from 175 (F06) to 234 (F14). FSR grew from 17.4 to 23.5. Between fall 2003 and fall 2013 Average headcount per section rose substantially from 14 to 27.

In RTVF, the FTEF grew from eight to ten while FTES grew from 245 (fall 2006) to 298 (fall 2014). FSR remained steady at 29.
Overall TRFT maintained steady major numbers with slight college-comparable declines for RTVF majors and a healthy (14%) increase in Theatre majors, despite reductions of class sections and faculty size. Student-Faculty Ratios (SFR) increased by 25% from 21.5 to 27.4 – well above the College average and significantly higher than other majors in the arts.

With significant retirements over the past ten years including four in the last three years (Culley 2012, Adams 2013, Walker 2013, Toepfer 2014), and with several more pending, the department is facing a critical shortage of early and mid-career faculty. The department needs theatre faculty in several areas, but especially in the area of design and technology where there is a complete absence of tenure line faculty in an area with demonstrated enrollment growth (+56% over last four years) a necessity to lead the wider design/tech area to advise and mentor students and to engage the professional community. The RTVF program needs a tenure-line faculty hire for the sound design area for the same, aforementioned reasons.

The NAST averages for Theatre Faculty by rank 24% (Full) 21% (Assoc) 39% (Assistant) 5% (Lecturer) stand in stark contrast to SJSU Theatre faculty at 30% (Full), 0% (Assoc and Asst) and 70% (Lecturer). The department has had no tenure-track hires for 23 years. Public Institutions with 1-100 Theatre Majors average seven tenure/TT faculty and 5.6 FTEF Lecturer faculty compared to SJSU’s three permanent and seven FTEF Lecturers.
5. PROGRAM RESOURCES  
A. Faculty

Previous Program Reviews are consistent in their praise for the qualifications and dedication of the TRFT faculty, noting the high levels of interaction with students. Nearly all Permanent faculty teach 4/4 teaching loads including one or more GE classes per semester.

All Permanent faculty advise student majors on matters related to degree progress and graduation. Faculty are engaged in an impressive array of service, research and creative activities often providing direct pathways to student opportunities during their matriculation and post-graduation. An overview of student responses, including a recently conducted 2011-14 alumni poll of professional activities, reveals a consistent pattern of appreciation for faculty dedication and support.

Lecturers comprise about 64% of FTEF. As is the case throughout the University, long-time lecturers are now fulfilling many responsibilities previously performed by tenured or tenure-track faculty.

With significant retirements over the past ten years and with several pending, the department is facing a critical shortage of early and mid-career faculty.

The “NAST Visitors’ Report,” (2009), (Appendix F, Exhibits 1, 2,3) praises the talents and dedication of the department faculty and staff, while warning of “burnout” and overreliance on lecturers in the overall faculty balance and especially in leadership roles that should be filled by tenure-level faculty.

In RTVF, the recent hire of a Cinematography faculty member has helped to support foundational curriculum and to revive that necessary area of the program. We have identified an equally important need in the Audio Production area.

For Theatre, many of the formal recommendations of both internal and external evaluations of program needs have gone unmet to the point at which the program may be unqualified to renew our national accreditation. The program is resourced well-below nearly every theatre program in the CSU. With no permanent faculty hires in 23 years, and with an overall faculty that is significantly smaller than comparably sized CSUs, the SJSU TA program has only three permanent faculty in Theatre (one serving as chair), and all nearing retirement. The fact that programs at SF State, Long Beach, Fullerton, and San Diego have 300+ theatre majors suggests that it is not a market problem we’re facing but rather a problem of internal health. We desperately need this essential baseline faculty in order to survive as a viable theatre program. We are presently about half the size of comparable theatre programs in the CSU. The program is now entirely without faculty leadership in the critical area of Design and Production Technology. Without such leadership, the program cannot fulfill its academic mission, its service to the University or its accreditation standards.

The synergies between RTVF and Theatre provide a distinctive identity for the department, but more faculty support in both programs is required to meet the demands
of the enterprise. These innovations take work and cannot thrive in an atmosphere of chaos or without a larger guiding force in place. A growth strategy needs to emerge from a stronger foundation and from some consistent relief from the conditions of recent years.

**Current TRFT Faculty Bio's**
The bibliographies of current faculty are listed in Appendix G, Exhibit 1.

**B. Support Staff**

**Current Support Staff and Job Function (all are full time unless noted):**

1. **James LeFever, Director of Technology for the College of H&A.** Manages all staff in TRFT as well as IT staff in the College. Manages budgets for equipment and operations. Lead safety officer for all facilities and manages all purchasing.

2. **John Duncan, Broadcast Engineer.** Manages the electronic engineering, installation and maintenance for all video, audio and film equipment in TRFT. Maintains the FM Radio Station KSJS. Has 1st Class FCC License.

3. **Barnaby Dallas, Coordinator of Production.** Manages all theatrical productions, budgets and all campus events in our theatres. Co-Director of Spartan Films with Nick Martinez, producing feature length films.

4. **Nick Martinez, Coordinator of Film and Broadcast Studio Operations.** Radio Station Manager for KSJS FM, managing DJ's, station staff members and volunteers. Co-Director of Spartan Films with Barnaby Dallas, producing feature length films.

5. **John York, Scene Shop Manager.** Plans and manages the construction, installation, running and striking of scenery for theatre and film productions. Supervises student crews in building and maintenance of scenery and props. Chief safety officer for the theatres and support areas.

6. **Deborah Webber, Costume Shop Manager.** Creates costumes for theatre and film productions, works with designers in executing designs. Supervises student crews in building and maintenance of costumes.

7. **Mari McComb, Office Manager.** Provides administrative support for the department chair and academic program. Manages the operations of the department office, student assistants and provides support to faculty.

8. **Anthony Sutton, Lighting & Sound Technician (75% time base).** Executes the lighting designs from faculty designers. Creates, implements, and fabricates lighting, sound and special effects for Theatre, Film and TV productions. Lighting and Sound Crew Chief for all students.

9. **Nina Nolan, Accounting Technician (50% time base).** Manages and reconciles all TRFT accounts, budgets and purchasing needs of the department.
10. Bruce Gardner, IT System Analyst for the College of H&A. Manages operating system development, installations, programming and modifications. Provides operating system performance analysis and maintenance.

11. James Murray, IT Desktop support for the College of H&A. User support and problem resolution for student labs and faculty/staff computers. Tracks inventory, maintains systems and software updates.

ADDITIONAL STAFF ARE NEEDED TO FULLY SUPPORT PROGRAM OPERATIONS AS FOLLOWS:

Film, Lighting and Sound Equipment Distribution Manager
We have over one million dollars in portable film and lighting equipment, but no staff member who manages the loaning to students for productions. Due to the lack of a filming sound stage, nearly all film production projects must be shot on location requiring a heavy reliance on portable equipments that must be managed and maintained under high use conditions. The equipment must be available on a daily basis in good working order for classes, labs and production.

Assistant Scene Shop Technician
The job of creating scenery for our stage and screen productions is too much for one person to accomplish. Many of the burdens of technical direction previously fulfilled by multiple permanent faculty have migrated to the current Scene Shop Technician. Having one person doing the job, creates significant overtime hours and burnout of staff.

C. Facilities

Current Facilities
1. University Theatre: Proscenium theatre with 365 seats, orchestra pit/lift and 41 line set fly system.

2. Hal Todd Theatre: Black-box theatre with flexible seating for 140.

3. Theatre support areas include: scene shop, costume shop, costume storage, dressing rooms, makeup lab and green room.

4. TV Studio and Control Room: Three Camera HD production studio with green-screen hard cyc.

5. KSJS Radio Station: 24/7 broadcast radio station, with on-air studio and two production studios.

6. Audio Editing Labs: Eight audio editing workstations.

7. Video Editing Labs: Eleven video editing workstations.

Needed Facilities
Both TRFT reviewers were appalled at the state of the facilities. Even though the renovated Studio Theatre is beautiful, the greenroom and other areas that need repair are bordering on health issues. They feel the leaks in the ceilings around the building should be unacceptable to the administration. The furniture in the greenroom needs to be replaced and the “wish list” we developed only begins to address problems we have. They also commented that more resources must be given to make the lobby of the University Theatre a more inviting and presentable space. The marble is gorgeous and the structure has the foundation of a magnificent area. (“Chair Walker Response to Program Review,” 11/21/08)

**Additional Needs Include:**
1. Safety improvements in both theatres: catwalk ladder systems, fall protection tie off points, set and props storage system and replacement of the asbestos fire curtain.

2. A software-teaching lab with twenty workstations.

3. A lighting laboratory for teaching lighting for Theatre and Film.

4. Relocation of equipment checkout room to the first floor near the loading dock.

5. Film Screening room.

6. Foley Sound Stage for film production.
6. OTHER STRENGTHS, WEAKNESSES, OPPORTUNITIES, AND CHALLENGES

TRFT Strategic Planning Survey, February 2013
The following responses reflect the deliberation of the TRFT permanent and temporary faculty and staff—first in an open-invitation meeting, with follow-up correspondence seeking further input from participants, and then in two subsequent meetings of the ten permanent faculty in TRFT. The intention of these deliberations was to conduct an internal evaluation of the strengths, weaknesses, opportunities and threats (SWOT) for the department in order to provide faculty perceptions and express faculty points of view regarding future organization and direction of programs. A summary of key points noted in the Strategic Planning Survey is provided here in order to describe program strengths and weaknesses not previously captured in this report. The full report can be found in Appendix C, Exhibit 1 of this report.

TRFT RESPONSE:

1) TRFT STRENGTHS
   a) Diversity of disciplines;
   b) Strong trade and professional relationships in the area;
   c) Strong community and alumni connections;
   d) Faculty and staff highly skilled;
   e) Some areas of shared value in diverse programs, specifically narrative and storytelling;
   f) Strong technology infrastructure to support production.

2) WEAKNESSES
   a) History of disagreement and conflict;
   b) Lack of consensus (e.g., resource battles; some people concerned about resources going “silo’ed” curriculum);
   c) Lack of consistent leadership and long-term planning;
   d) Low enrollments.

3) OPPORTUNITIES
   a) Collaboration with other performance oriented programs;
   b) Opportunity to move to a project-based curriculum;
   c) Online teaching;
   d) Fundraising and institutional partnerships;
   e) Enhance recruitment of majors;
   f) Revitalize graduate program (in Theatre Arts).

4) THREATS
   a) Lack of tenure-track faculty hires and attrition of faculty, particularly in Theatre Arts (number of people approaching retirement age is of concern);
   b) Aging infrastructure;
   c) Lack of film showing venue is a major challenge for film;
   d) Enrollment management concerns (minimum of 15 and the inability to balance larger classes against very small classes);
   e) “Micro-management” and concern that faculty always have to justify what we do.
RTVF RESPONSE:

1) STRENGTHS
   a) Curricular overhaul has been effective;
   b) High FTES;
   c) Solid graduation rate;
   d) Stable program leadership;
   e) KSJS;
   f) Television production studio;
   g) Spartan Films Studio;
   h) Strength of staff; and strength of faculty and staff collaboration;
   i) Faculty teach throughout the curriculum;
   j) Students can move back and forth between programs in department;
   k) Accomplished, active faculty.

2) WEAKNESSES
   a) Lack of audio faculty member;
   b) Lack of resource distribution to non-production faculty perceived as weakness;
   c) Curriculum watered-down in some ways because program emphasizes breadth over depth;
   d) Lack of consensus about important issues such as curriculum and internal governance;
   Arts is a destabilizing factor for RTVF in some areas (e.g., some in department want to combine RTVF classes with TA; RTVF feels that personal issues and agendas should not dictate curricular decisions and should not impede collaboration);
   e) Production is expensive;
   f) Relatively weak fundraising history that could be a lot stronger;
   g) Expectation that program needs to serve students and not be a conservatory is a source of disagreement in the department.

3) OPPORTUNITIES
   a) Special sessions classes;
   b) Opportunity to build on the synergies that exist between Theatre Arts and RTVF (the synergy exists within program scholarship, particularly in terms of curriculum);
   c) Seek a hire for the audio portion of the curriculum and production;
   d) Enhance fundraising efforts;
   e) Produce film and radio for money;
   f) Certificates;
   g) Continued and enhanced collaboration;
   h) Online teaching.

4) THREATS
   a) We have to explain ourselves (e.g., lack of understanding sometimes that production classes require different kinds of scheduling);
   b) Unstable budget environment;
   c) Concern about merged situation (e.g., we don’t want to be merged with Animation/Illustration);
d) Theatre Arts issues need to be addressed to resolved to address financial and curricular concerns so RTVF is not budget A focus on the costs for TRFT programs must take into account the much wider service of the TRFT production area. Faculty, staff and production facilities that are “charged” to Theatre area and/or to the RTVF area also provide creative support for Spartan Films, RTVF production and other university employment of production resources. Calculation of these costs should not be measured only by FTES numbers. These benefits serve the university and beyond, creating community awareness of the production work of our students and faculty, positive press for SJSU, and the building of “Spartan Pride.” The production program also provides curricular support not only for Theatre, RTVF and other students (who must engage in the art and craft of actual production work in order to achieve program objectives), but also for many hundreds of students each semester who view university theatre and film production as part of their separate curricula.

Highlighted Faculty Accomplishments
In addition to these highlighted faculty accomplishments, others are noted in the faculty bibliography, Appendix G, Exhibit 1.

Joel Abramson
Published scholarly research on the adoption and uses of digital media apps by local Bay Area radio stations.

Karen Altree Piemme
Over the past two years, has directed at: San Jose Repertory Theatre, Playwrights Foundation, City Lights Theatre Company, Tabard Theatre, Bay Area Children's Theatre, Los Altos Stage, Berkeley Playhouse, and this summer will be producing the Bay Area Playwrights Festival. She is on the Theatre Services Committee (advisory board) for Theatre Bay Area, and had an article (on emotional expression) published in the Journal of Behavioral Science. Her theatre company (Red Ladder) was one of only seven organizations in the State of California to receive contracts from the State for the pilot of the Arts in Corrections program.

Barnaby Dallas
Teaches story development and screenwriting classes at DreamWorks Animation and continually updates the course material for each session. Material includes: story development, character development, scene writing and rewriting. He brings all these updated lectures to his classes at SJSU. In addition to teaching story development and screenwriting at DreamWorks Animation, he also consults with and provides training for the Story Department at the Studio. This year he consulted with the Kung Fu Panda 3 Story team and provided story training for 6 new story artists at the Glendale Studios.
**David Kahn**  
In 2014, David Kahn was Co-Director for a National Endowment for the Humanities Summer Institute held in San José, California. “The Immigrant Experience in California through Literature and Theatre” examined how the experience of transnational immigration has been represented through literary and theatrical texts. Institute faculty are nationally and internationally renowned for their scholarship and artistic work at the intersection of immigration and the literary or theatrical arts including Maxine Hong Kingston, Luis Valdez, Ping Chong, Kelly Hernandez, and others.

**Kathy Kahn**  
2013 - Won Valerie Alexander Super Parent Award (a sort of a lifetime achievement award for parent activists in Oakland public schools, presented by Oakland Parents Together)  
2014 - Finished writing and started using *Writing Without A Net: College Writing For Performing and Media Arts Majors*, a textbook developed for our TA100W course through the library's Affordable Textbook Initiative.

**York Kennedy**  
Served as Lighting Designer (both in California and nationally) for Hartford Stage, Marin Theatre Company, Denver Center Theatre Company, The Old Globe Theatre, California Shakespeare Theatre, The Cutting Ball Theatre (which received a Bay Area Theatre Critics Circle Nomination), and the Los Angeles Opera. Upcoming productions include a production with Woody Allen, and a world premiere/pre-Broadway production of *Rear Window* for Hartford Stage.

**Kathie Kratochvil**  
Was named “Artist of the Month” for Performing Arts Monterey Bay in October of 2014 for her directorial stage work in the Monterey/Santa Cruz Bay Areas. See: [http://performingartsmontereybay.com/kathie-kratochvil/](http://performingartsmontereybay.com/kathie-kratochvil/)

**David Leventhall**  
Served as a Camera operator for Hillary Clinton for her book tour, and with David Garibaldi from *America's Got Talent*. He also wrote, performed, recorded and produced a full length album due out at the end of May 2015.

**Kimb Massey**  
Received the 2013 Humanities and Arts College Leadership and Service Award and the 2012 Distinguished Professor Award for Excellence in Teaching College of Humanities and Arts

**Beverly Mathis-Swanson**  
Received the School of Humanities and Arts Teaching Excellence Award for 2013. She was also honored with the re-naming of the Kaucher Mitchell Event, now The Kaucher Mitchell Mathis-Swanson Event in 2014.
Alison L. McKee
Published two research items in the last two years. They include:


She also gave the following presentations over the last two years:


Harry M Mathias

University Service Accomplishments:
Travelled to the Chancellor's office, in Long Beach, to judge the CSU Media Arts Film Festival in all of the categories, except screenwriting. He also served on the Cinequest Film Jury Festival again, for the third year. His Academic and Research Accomplishments include:

3rd US Patent No. 8768138 on July 1st 2014 for:
**A VERY HIGH SPEED, MULTIPLE PATH FAILOVER SYSTEM FOR CONTINUING DIGITAL CINEMA PROJECTION CONTENT AVAILABILITY**
Inventors: Gary E. Bates of Marlborough, Massachusetts 01752
William R. Main, Jr. of Marblehead, Massachusetts 01945
Harry M. Mathias of Thousand Oaks, California 91362
He still has two other digital cinema patents filed and pending approval.

He is in the editing phase of a new book title: *The Death and Rebirth of Cinema, Mastering the Art of Cinematography in the Digital Cinema Age*, which is a 97,000 word finished manuscript that was passed on to his editor in February 2015, with an expected summer 2015 publication by the book’s publisher: Waterfront Press.

He was asked to give an invited talk at the IEEE conference on Human Vision and Electronic Imaging Conference XIX, PAPER number: 9014-9. It was called, “WWII Cargo Cults, And Their Implications For The Future Of Digital Cinema Imaging and Sound.” In May 2014, he completed a *Comparative Study of the Performance of 3D Glasses* for MasterImage 3D, Inc.. This comparative materials evaluation and process
testing consulting project was assisted by two of my upper division undergraduates, and resulted in a presented paper at the International Cinema Technology Association.

**Kathleen Normington**

Was awarded the 2012/2013 Outstanding Lecturer Award at SJSU.

**Babak Sarrafan**

*Completed the following Projects in the Past 5 Years:*

*Humanities and the Arts Promotional Video*

2014 • Shot on 35mm Film & HD Education, trt: 3 minutes

*Green Ninja Episode 4: Styrofoam Man*

2014 • Shot on 35mm Film & HD Education, trt: 6 minutes

*Foodnap China Cooking Show Video*

2013 • High Definition Commercial Video, trt: 15 minutes

*Intel Mobile Tablet Video*

2013 • High Definition Commercial Video, trt: 5 minutes

*Green Ninja Episode 3*

2013 • Shot on 35mm Film & HD Education, trt: 5 minutes

*Adobe Design Achievement Awards Video 2013*

2013 • High Definition Commercial Video, trt: 25 minutes

*Adobe Design Achievement Awards Judging Video 2013*

2013 • High Definition Commercial Video, trt: 8 minutes

*Foodnap Germany Cooking Show Video*

2012 • High Definition Commercial Video, trt: 15 minutes

*Foodnap San Francisco Cooking Show Video*

2012 • High Definition Commercial Video, trt: 15 minutes

*Adobe Design Achievement Awards Judging Video 2012*

2012 • High Definition Commercial Video, trt: 8 minutes

*AEL Australian Keynote with Jon Perera Video 2012*

2012 • High Definition Commercial Video, trt: 4 minutes

*AEL Summit Interviews for 2012*

2012 • High Definition Commercial Video, trt: various

*Green Ninja Episode 2*

2011 • Shot on 35mm Film & HD Education, trt: 6 minutes

*Green Ninja Episode 1*

2010 • High Definition informational Video, trt: 2 minutes

**Scott Sublett**

- 2013, won first place the *Fade In Magazine* screenwriting competition with his script *The Good Coach*, a family movie about a high school student’s relationship with his inspiring sumo coach.

- 2013, won second place in the Beverly Hills Screenplay Contest for his script *Charleston Harbor*, the true story of a slave who stole a Confederate ship in a bid to sail his family to freedom.

- In fall 2014 his book *Screenwriting for Neurotics* was published by the University of Iowa Press.
Logan Walker
Was the Programming Director for the Santa Cruz Film Festival 2013 – 2014, and co-published the following article:

Student/Alumni Accomplishments
Please see Section 3-f of this report.
7. DEPARTMENT ACTION PLAN
After a long period of instability and uncertain leadership, which unfortunately coincided with the state/CSU financial downturn, the department has now enjoyed a couple of years of relative stability and the opportunity to begin to look beyond the immediate challenges of survival and forward to further stability and new opportunities.

A. Hiring
**Production Design and Technology – Tenure Track Assistant or Associate**

The most immediate item that must be addressed is the hiring of technical faculty. According to the reviewers, the Theatre Arts area faces serious accreditation status if we do not hire at least one designer. The suggestion is to perhaps hire a light/scene designer who can teach in both areas. Both reviewers feel our numbers more than justify the position and given the retirement situation in the Department, we cannot continue to function without this hire. (“Chair Walker Response to Program Review,” 11/21/08)

Now, seven years later, TRFT has no tenure line faculty in the Production Design and Technology area and even greater need. The requested position will provide much needed leadership in an essential area of our program, without which we cannot effectively support our curriculum or our theatre and film production programs. This position is also required in order to comply with the minimum standards for accreditation by the National Association of Schools of Theatre (NAST). We expect permanent faculty leadership to further boost enrollments in design and technology classes and to create new or revised curricular offerings in that area.

In addition to providing academic leadership for the design and technical area, we expect a new hire to oversee part-time faculty and staff in scenery, lighting and sound, costume and make-up areas, and to advise students in the technical and design areas. The faculty member will oversee the student stage-managers, technicians, and designers working on each production; teach courses in Stage Management, Design, and Technical Theatre; design and implement technical elements for four-six productions each academic year; maintain the physical holdings of the theatre; and establish additional partnerships for the department both on an off campus. Mentoring represents an important aspect of the position, as well as establishing design/tech internship opportunities for majors.

TRFT Faculty unanimously affirm the priority of this hire with a start date of August, 2016.

**Audio Production – Tenure Track Assistant or Associate**

Currently (with the retirement of Mike Adams), only temporary faculty teach in the audio production sequence of the curriculum. A faculty member in Audio Production will maintain and evolve the audio/sound emphasis “path” of the curriculum. Our curricular assessment as well as our production post-mortem analyses have indicated that our sound production is severely lacking. Audio touches all parts of our curriculum: it is the backbone of our radio program and provides applied aesthetic, communicative content to our film/video/theatre production. We offer core audio curriculum (RTVF 20 and 120)
that is required for all RTVF majors and fill multiple sections every semester. One of the advanced production courses (varied topics) would be used for a Production Sound for Film and Television or Post-production Sound Design. Faculty will support stage and screen production projects working with dialogue editing, ADR, soundscape/design and live mixing. An Audio/Sound faculty could provide interdisciplinary instruction and RSCA in Music and Dance, Industrial Design, Engineering and coordinate service across programs.

Start date of August, 2016 or 2017.

**TV, Radio, Film, Theatre Scholar – Tenure Track Assistant or Associate**

Over a third of our studies and G.E. courses are taught by temporary faculty. And it is the lecture courses (critical thinking, theory, culture, etc.) that provide the conscience behind the content that is created in production. These are the courses where students learn to be good researchers, writers and citizens, to think outside of themselves and to engage in the recognition of and the creation of solutions for social injustice. With three recent retirements of Ph.D, holding faculty, this hire would help us round out our curriculum with another scholar to teach critical thinking, history, theory and problem solving.

Start date of August, 2017 or 2018.

**Performing Arts Entrepreneurship – Tenure Track Assistant or Associate (Possible Interdisciplinary Hire)**

Innovation and Entrepreneurship Request in partnership with other H&A stakeholders, provides a TRFT-based position in Arts Entrepreneurship. TV, Radio, Film and Theatre is an ideal placement for an entrepreneurship hire since we have a curriculum that already includes courses in the area. We also house several longstanding, successful and expandable entrepreneurial enterprises: University Theatre Productions, KSJS and Spartan Films. These programs are already completely woven into our curriculum and department operating structure; they provide valuable on-campus laboratories for entrepreneurial practice and they connect the university to the community of arts and humanities professionals in the region. The position can also foster connectivity, integration, development of earned and contributed income throughout the College. Specific responsibilities include: teaching Arts Management, Career Preparation, Internships, Fundraising and Development, Marketing, Sales and Distribution, and Integrated Media (web, social media, print and broadcast channels).

Start date flexible depending on strategic planning and resources.

**B. Future of Facilities**

The age and deteriorating condition of Hugh Gillis Hall loom large on the Program Planning agenda for TRFT. While many of the facilities were “state-of-the-art” when the building was constructed in the early 1950s, and while there have been numerous upgrades to address new technologies and especially in development of the RTVF program, it is clear to all that the lifespan of the building is nearing the end. Planning must incorporate near-term maintenance of existing systems and capabilities to address curricular needs, production activities, and safety issues as well as longer-term planning.
for the design and construction of new facilities to serve the next sixty years of TRFT educational activities.

Current University planning suggests the future construction of a major performing arts facility possibly anchoring the northeast corner of the campus. In addition, there is the new possibility of the incorporation of the Hammer Theatre facility formerly occupied by San Jose Repertory Theatre. The status of both these projects will clearly have a huge impact on all aspects of the department. Every effort must be made to employ departmental expertise and involve department leadership in the planning and development of these new facilities. At the same time, we must maintain our already crowded and deteriorating building and its ongoing operational needs. Of particular concern is the need for an appropriate teaching space and lab for our audio training and production classes. With the emphasis on larger class sizes our studio spaces are now too small and inadequate to serve curricular needs.

C. External Funding
It is axiomatic that degree programs in TRFT are resource intensive, involving complex and rapidly evolving technologies, ample production and performances spaces, professional technical support staff, heavily used equipment, and materials costs associated with production.

While the department is able to offset some of these costs through earned income (box office and media sales), much of the extra funding must be acquired through internal support such as SSETF and IRA fees, and through external fundraising. The department will continue ongoing efforts in this area including solicitation of external sponsorship of theatre and film productions, scholarship endowments, and targeted program needs. We have a great opportunity to connect more productively with our growing network of alumni and to establish traditions of giving that will pay ongoing dividends. The department has made a good start by establishing a more active alumni network and by by bringing early and mid-career alums back to campus to pass on their expertise to current students through workshops and in production projects. These individuals are now happy to “give back” in the form of their time and experience, but they are also primed to provide more substantial financial support as they advance in their careers and their financial ability to do so.

We have secured resources and put the technological structure in place to launch an active alumni outreach effort by posting online archives of nearly 100 years of SJSU theatre and film productions. This archive of production photos will draw many nostalgic viewings and offer an excellent context for reconnecting with alumni and informing them about the current program activities (and its needs).

D. Collaboration and Co-Production
The department will continue to seek collaboration and co-production projects involving both on-campus and off-campus entities. The department has a long and healthy record of such alliances. Department faculty and staff have strong links to the
professional community, resulting in many opportunities for productive collaboration through campus visits and residencies, internships and other external placement of students, and a wide range of co-production activities in TV, radio, film and theatre. The department can build on successful projects such as Cinequest, the Green Ninja, co-productions with El Teatro Campesino, Silicon Valley Shakespeare, San Jose Rep, San Jose Stage Company, San Jose Blues Festival, and many others, in order to leverage resources and build even stronger alliances between between the university and the community. These opportunities certainly extend to fundraising and grantwriting partnerships and to sharing of resources, especially related to production.

A more integrated approach to program management could extend to College-wide initiatives providing larger support mechanisms for recruiting, publicity, marketing, web management, production, technical support and use of facilities. However, such cooperative and centrally managed initiatives must be of high quality and operate as more effective and efficient solutions than what is already in place for separate programs. Such initiatives should be guided by faculty with expertise in arts/humanities management and could easily be complemented with arts management curriculum serving a range of programs.

An obvious example would be in the area of Musical Theatre and Opera production involving faculty, staff, students and production support from Theatre, Music and Dance. This is an area with high student demand that could make an immediate contribution to the health of the Theatre major. There are currently a handful of students enrolled in a “special major” in Musical Theatre for whom neither Theatre nor Music & Dance receive credit. Placing that major in Theatre or creating a co-major with M&D would raise our number of majors and help to attract more.

Should the Hammer Theatre project move forward, there will be significantly increased opportunity for collaboration and co-production involving the best uses of that facility for theatrical partnerships.

E. Renewed Consideration of RTVF/TA Synergies in Curriculum and Production
We will explore further curricular integration with affiliated programs where there is common ground. This is already happening in courses such as Beginning Acting (TA 05), Writing Workshop (TA 100W), Scriptwriting (TA 128, 129 & RTVF 160 & 161), Arts Management (TA 168), Musical Theatre (TA 103) and in various production courses where students from TA, RTVF, Animation/Illustration, and Music & Dance collaborate. There’s been some discussion about obvious crossover courses in acting/directing for the camera, in scriptwriting, and in production management. There may also be opportunities in the design and production area. Such common curricular areas provide opportunities not only for efficiency and larger aggregated numbers but also for valuable interdisciplinary experience required by the contemporary workplace and already a distinguishing characteristic of our programmatic success. Such curricular integration can also be reflected in production choices involving multiple programs.

F. Changes in Curriculum
While the curriculum has been significantly modified in both RTVF and TA majors in recent years, the attitude of the faculty is to regard the curriculum as "fluid" and needing to remain responsive to rapidly changing aspects of the field and to the often shifting priorities of the university especially in relation to enrollment management, class size expectations, student/faculty ratios and the like.

We are beginning a new cycle of evaluation that puts us in a good position to determine how the revised curriculum is working and what adjustments might be recommended. We have “right sized” our GE offerings after pushing class sizes in these area beyond the ability to achieve course SLOs according to both student and faculty evaluations. We’ve pursued initiatives to move courses into partially or fully online format including TA 100W, RTVF 110 (Media and Culture), RTVF 160 (Screenwriting), RTVF 181 (Modern Film), RTVF 10 (The Art of Film), RTVF 31 (Film/Video Aesthetics), RTVF 80 (Introduction to Media), RTVF 82 (Introduction to Film History), RTVF 183 *Critical Studies and Research in RTVF), and RTVF 198 ( RTVF Internships). This summer we will pilot an online section of TA 10 (Theatre Appreciation).

There is significant potential to build curriculum in Arts Management where we’ve occasional forays into offered classes, but where a more widespread interest in entrepreneurship and innovation in arts and entertainment enterprise may provide a strong foundation for further development, particularly with allied programs in Art, M&D, English, and in Business.

G. Student and Faculty Credit for Production Classes
An ongoing concern has emerged concerning classes that involve performance production. Such classes are assigned Course Classifications of C20 and WTUs of 3.0 per credit unit. Because this practice has not been followed with regard to faculty teaching load assignment or compensation, these courses (TA 117 and RTVF 135) have routinely been offered as 3-unit sections in order to account for the high number of contact hours and time overall required to prepare, rehearse and produce a full-length theatre or film production for public consumption. This system worked effectively until the recent limits on student units per-semester and over the course of their academic careers. Students who perform in these projects must enroll for three units, often pushing them over the 16-unit cap. If they are cast in more than one project they must keep enrolling. Theatre and film performance students should be in a production every semester, but the system makes enrolling for this many units impossible. While some temporary “fixes” have been employed, they are overly complex and time-consuming at best. One simplification would be to offer these courses in their one unit configuration only, but honor the C20 Course Classification instructions by compensating the production director at 3.0 WTU. Students are happy to take fewer units and the one unit maximum would allow them to repeat the course and not push their unit caps.

H. Graduate Program
The MA Theatre program suspended admissions in 2013 at the direction of the Dean of Humanities and the Arts. With all of the challenges faced by the department at that time, it was deemed advisable to focus attention on the undergraduate core. Graduate education is necessarily resource-intensive and, while the Masters program was quite
successful and highly praised in previous program planning and external evaluation, it did not have sufficient support to achieve enrollment expectations.

A significant area of difficulty is the designation of degree name as MA “Theatre Arts” in a department where graduate program direction also includes radio, television and film. As the department considers possible collaborative efforts it might consider ways that a MA degree could be reconfigured around a more contemporary identity which includes both TA and RTVF areas.

I. Theatre/RTVF in Education
The department has maintained many activities related to K-12 education and the incorporation of TV, radio, film and theatre into the public school curriculum. Faculty are deeply involved in this arena as published researchers in arts education, having served in executive leadership positions for prominent public agencies (see Faculty Profiles and Activities in Sec. 5), running education-oriented programs, festivals, conferences and institutes, and through ongoing engagement of K-12 teachers and students who come to tour our facilities and see our productions, or who we reach through touring programs or through filmed content such as the California-wide “Green Ninja” environmental awareness project. TRFT has a long history (along with the wider university) of producing future educators which has resulted in high saturation of department alums in the regional K-12 environment.

There is also a growing demand for new teachers in both theatre and media studies that is being largely unmet throughout the state. There may be some significant opportunity to capitalize on this demand in a variety of ways to help support our curriculum and our production programs. These may also be areas that are ripe for online course delivery, especially on the graduate level where distance programs, summer programs, and certificate options may be attractive. Members of our faculty involved with the California Educational Theatre Association have informed us that there is a very strong statewide need for an MA program for high school teachers in Theatre Education. Currently there are no programs in the state serving this need and theatre teachers must go out of state for these degrees.

J. Internships
The department runs separate internship courses (RTVF 198 & TA 198) that serve as required capstone courses for each major. As new university guidelines for internship agreements are established it will be necessary to adapt these courses to meet new requirements. We also see these courses as an opportunity to assess overall student learning since the Internship is generally during the student’s’ final semester. We are initiating a practice of requiring an online student portfolio of selected assignments from previous course work that are specifically representative of each department SLO. By requiring students to gather and present such materials, we are able to close the loop on student outcomes and program evaluation.