

**National Association of Schools of Theatre**

**SELF-STUDY**

*In Format A*

**Presented for Consideration by the  
NAST Commission on Accreditation**

by

California State University – Fullerton

The Department of Theatre

(The Department of Theatre and Dance)

800 North State College Blvd.

Fullerton, CA 92831

657-278-3629

[www.fullerton.edu/arts](http://www.fullerton.edu/arts)

Bachelor of Arts in Theatre Arts

Applied Studies (Liberal Arts) in Theatre Concentration

Bachelor of Arts in Theatre Arts

Specialized Studies in Theatre Concentration

Emphases: Directing, Playwriting, Design and Technical Production

Teaching Concentration (Single Subject)

Bachelor of Fine Arts in Theatre Arts

Acting Concentration, Musical Theatre Concentration

Master of Fine Arts in Theatre Arts

Acting, Directing, Design and Technical Production

The data submitted herewith are certified correct to the best of my knowledge and belief.

\_\_\_\_\_  
(Date)

\_\_\_\_\_  
(Signature of Reporting Officer)

\_\_\_\_\_  
(Name and Title of Reporting Officer)

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### **MDP I**

#### **A. Purposes and Operations:**

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2. Division Of Academic Programs – Campus Wide Academic Master Plan
3. 2015-2016 On-line University Catalog: Department of Theatre & Dance
4. 2013-2015 Catalog: Selected University Requirements & Regulations

#### **B. Size and Scope**

1. NAST Heads Data Surveys 15-14, 14-13, 13-12

#### **C. Finances**

1. Department Budget: 15-16, 14-15, 13-14
2. IRA Accounts: 15-16
3. Performance Sales Reports 14-15
4. MAMM Budget Report: 2015-2016, 2016-2017
5. Theatre and Dance Scholarship Awards & Information

#### **D. Governance and Administration....**

1. Theatre & Dance Organization Chart/University Organization Charts
2. Resource, and Budget Committee Report
3. Theatre & Dance 2015-2016 Committees
4. Fall 2015 Faculty, Committee & Area Meeting Dates

#### **E. Faculty & Staff**

1. Bio's of Full-Time Faculty/Part-Time Faculty
2. Full-Time/Part-Time Staff Duties
3. Theatre Class Schedules SP16-F15, SP15-F14, SP14-F13
4. Theatre & Dance Office Hours and Course Assignments
5. UPS 210.000: Faculty Personnel Policy & Procedures
6. Department Of Theatre & Dance Personnel Standards
7. UPS 210.20: Review of Tenured Faculty
8. UPS 210.070: Evaluation of Temporary Faculty
9. UPS 260.102: Guidelines for Granting Sabbatical Leaves
10. Abbreviated RTP Reviews
11. Preparing RTP Portfolio

#### **F. Facilities Equipment, Health and Safety**

1. Physical Plant & Support Resources
2. Department of Theatre & Dance General Safety Information
3. Audio-Lab/Scenic Lab Safety Information/Light Room Manual
4. Theatre & Dance Company Rules

#### **G. Library and Learning Resources**

1. Duerr Library Procedures
2. Pollack Library Research Guide

#### **H. Recruitment, Admission-Retention, Record Keeping, and Advisement and Student Complaints:**

1. Recruitment - Prospective BFA Acting /BFA Musical Theatre Majors
2. Advisement Documents:
  - First Time Freshmen – Tips for Registering Successfully
  - BA Applied Studies
  - Specialized Studies – Directing/Playwriting/ Design & Technical Production/Teaching

- BFA Acting & BFA Musical Theatre
- Course Tracking Samples
- Special Admissions Request
- MFA Frequently Asked Questions
- MFA Advisement Documents

- I. Published Materials and Websites
- J. Community Involvement  
Not Applicable
- K. Articulation with Other Schools  
Not Applicable
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Not Applicable
- M. Operational Standards
  - 1. Board of Trustees
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### **MDP II: Instructional Programs**

- A. Credit and Time Requirements
  - 1. Credit Hour Clarification
  - 2. Course Classification System
  - 3. Articulation Information
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- B. Evaluation of the Development of Competencies
  - 1. Student Learning Outcomes: BA Theatre Arts/BFA Acting, Musical Theatre/
  - 2. Jury Evaluation Forms: Dance/Acting/Vocal/Course Grade Requirements
  - 3. UPS 300.02: Academic Advising Policy
- C. **Teaching Preparation (Theatre Education) Programs**
  - 1. 2013-2015 Catalog: University Teaching Credential Program
- D. Graduate Programs
  - 1. MFA Project Book Guidelines
  - 2. Graduate Hours/Teaching Schedule
  - 3. 2013-2015 Catalog: Graduate Regulations
- E. Theatre Studies for the General Public  
Not Applicable

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- C. Analytical or Projective Studies for the Theatre Unit  
Not Applicable

### **MDP V. Appendices**

- V.1. College Of The Arts 14-15 Annual Report
- V.2. High School Theatre & Dance Festival
- V.3. University of Wales Trinity Saint David – Student Exchange Program
- V.4. UPS102.001: The Faculty Development Center
- V.5. UPS260.104: Guidelines for Granting Difference In Pay Leaves
- V.6. UPS 411.200: General Education Guidelines And Procedures
- V.7. Student Opinion Questionnaire – Blank Form

## PREFACE

The Department of Theatre, within the Department of Theatre and Dance, is rooted in a rigorous, pre-professional approach to teaching and performance at the Undergraduate and Graduate levels. The formal pedagogy of Theory, History and Writing underpin robust professional training in Acting, Musical Theatre and Design and Technical Production.

Performance, with all its attendant artistic components, is at the heart of the program. We refer to it as a 'living' laboratory, including the following facets: All performance classes culminate in a performance project/presentation of some type; the reading of new work; realized scenic, costume, lighting, property and make-up designs; realized technical and production projects, one-act festivals; directing scenes; BA showcase presentations and a full second season of 'new' and/or provocative work; our main stage subscription season offering 10-12 productions, culminating with over 200 performances a year. All of this teaching and performance activity requires the support of a large, talented, enormously hard-working Faculty and Staff, who each, uniquely and powerfully, support the exciting 'high impact' work of the students, for whom this is all for.

While facing significant and ongoing challenges, our commitment is to provide the highest level of instruction and practical/professional training, in order that our graduates are equipped to work successfully in their respective field of expertise.

The following Self-Study, following the NAST prescribed presentation format, details curricular offerings, methodology, administrative organization and programmatic function and goals of the Theatre Unit, in all of its ineffable, myriad complexities.

*Be regular and orderly in your life, so that you may be violent and original in your work.*

Gustave Flaubert  
1821-1888

*Just concentrate on not making the lazy move.*

*Art is a crucial, dangerous operation we perform on ourselves. Unless we take a chance, we die in art.*

Morton Feldman  
1926-1987

*Life without industry is guilt. Industry without art is brutality.*

John Ruskin  
1819-1900

## **SECTION I. PURPOSE AND OPERATIONS**

### **Purposes of the Institution and Theatre Unit:**

#### **The Institution:**

CSU, Fullerton is a Comprehensive State University, the largest campus of 23 in the system, which serves approximately 37000 students. Academic excellence has been achieved by the CSU through a distinguished faculty whose primary responsibility is superior teaching. While each campus in the system has its own unique geographic and curricular character, all campuses, as multipurpose institutions, offer undergraduate and graduate instruction for professional and occupational goals as well as broad liberal education. All campuses require a basic program of "General Education Requirements" for graduation regardless of the type of bachelor's degree or major field selected by the student.

### **MISSION AND GOALS**

#### **University Mission Statement:**

Learning is preeminent at California State University, Fullerton. We aspire to combine the best qualities of teaching and research universities where actively engaged students, faculty and staff work in close collaboration to expand knowledge.

CSUF's affordable undergraduate and graduate programs provide students the best of current practice, theory, and research, and integrate professional studies with preparation in the arts and sciences. Through experiences in and out of the classroom, students develop the habit of intellectual inquiry, prepare for challenging professions, strengthen relationships to their communities and contribute productively to society.

CSUF is a comprehensive, regional University with a global outlook, located in Orange County, a technologically rich and culturally vibrant area of metropolitan Los Angeles. Our expertise and diversity serve as a distinctive resource and catalyst for partnerships with public and private organizations. We strive to be a center of activity essential to the intellectual, cultural and economic development of our region.

#### **GOALS**

- To ensure the preeminence of learning
- To provide high-quality programs that meet the evolving needs of our students, community and region
- To enhance scholarly and creative activity

- To make collaboration integral to our activities
- To create an environment where all students have the opportunity to succeed
- To increase external support for University programs and priorities
- To expand connections and partnerships with our region
- To strengthen institutional effectiveness, collegial governance and our sense of community

**NOTE: For further reference/consultation, the following selected sections of the University Catalog are to be found in MDP I: A.4.**

**University Requirements and Regulations:  
GRADUATION REQUIREMENTS FOR THE BACHELOR'S DEGREE  
GENERAL EDUCATION  
GRADING POLICIES**

**The Theatre Unit:**

**Introduction:**

The Department of Theatre and Dance undergraduate and graduate programs include the fields of acting, dance, directing, musical theatre, playwriting, technical production and design, and secondary teaching certification. Specifically, the coursework and production activities are arranged to provide opportunities for students to: (1) develop an appreciation for theatre arts and dance; (2) become aware, as audience or participants, of the shaping force of theatre arts and dance in society; (3) improve the knowledge and skills necessary for employment in the theatrical arts profession and careers in dance; (4) pursue graduate studies; and (5) prepare for teaching theater and dance.

Public performance is at the center of the department's programs. Therefore, continuing theatre and dance production activities are essential for all students, including the undergraduate student pursuing theatre within traditional, historical literary and theoretical contexts, as well as the undergraduate pre-professional, professional and graduate conservatory student.

The Department of Theatre and Dance is accredited by the National Association of Schools of Dance and the National Association of Schools of Theatre. The theatre undergraduate program ranks among the top 16 schools in the nation according to the Performing Arts Major's College Guide published by Macmillan Books. The dance program is also ranked among such noteworthy programs as Cornell, Duke, Hofstra and Brigham Young Universities.

## **Department Mission and Learning Goals:**

### **BA In Theatre Arts**

#### **MISSION:**

The Department of Theatre and Dance at California State University, Fullerton is committed to the rigorous training of students interested in professional performance, design, production and/or education. To that end, a prescribed course of study strives to create a well-rounded individual who possesses not only specialized information and training in their primary field of endeavor, but also a broad-based knowledge of history, aesthetics and pedagogy outside the performing arts disciplines. At the heart of the Department's academic program is a comprehensive and wide-ranging series of public performances designed to develop knowledge, improve skills, bolster the students' appreciation for theatre arts and help them experience the shaping force of the arts in society.

#### **GOALS:**

Graduates of the Theatre and Dance Department with a BA in Theatre Arts will:

- Be competent and reflective practitioners of the art of theatre through performance, design, playwriting, choreography or work backstage;
- Be capable of living a culturally rich life;
- Be passionate and confident about their work by successful performance, design and technical work;
- Practice successful collaboration through work on production and showcases;
- Be intellectually curious and decisive in exploring new avenues of expression;
- Have a basic knowledge of theatre history, literature and theory;
- Exercise professional standards of oral, written and graphic communication;
- Are intellectually, technically, creatively, and technologically prepared to be artistic member of their communities;
- Have well-rounded educational backgrounds acquired through studies in general education courses.

### **BFA In Theatre Arts**

#### **MISSION:**

The Department of Theatre and Dance at California State University, Fullerton is committed to the rigorous training of students interested in professional performance. To that end, a prescribed course of study strives to create a well-rounded individual who possesses not only specialized information and training in their primary field of endeavor, but also a broad-based knowledge of history, aesthetics and pedagogy outside the performing arts disciplines. At the heart of the Department's academic program is a comprehensive and wide-ranging series of public performances designed to develop knowledge, improve skills, bolster the



students' appreciation for theatre arts, and help them experience the shaping force of the arts in society. The Bachelor's of Fine Arts Degree, Musical Theatre concentration and Acting concentration are designed for those wishing to pursue a career as a professional artist.

### **GOALS:**

BFA graduates of the Theatre and Dance Department will:

- \* Be competent and reflective practitioners of the art of theatre and dance through the study of cultural diversity, dramatic literature and criticism;
- \* Be capable of living a culturally rich life;
- \* Be passionate and confident about their work from performance before thousands;
- \* Practice successful collaboration onstage and backstage through production;
- \* Be intellectually curious and decisive in exploring new avenues of expression through work on new works and reexamination of known texts;
- \* Have a basic knowledge of theatre history, literature and theory;
- \* Exercise professional standards of oral, written and graphic communication;
- \* Are intellectually, creatively, and technologically prepared to be artistic member of their communities through written critiques, reviews and analytical papers;
- \* Have well-rounded educational backgrounds acquired through studies in general education courses;
- \* Have a thorough command of makeup materials and the ability to apply one's own make up;
- \* Demonstrate comprehension of the basic business procedure of the actor's profession;
- \* Have a flexible, strong, and controlled voice;
- \* Have a flexible, relaxed, and controlled body trained in basic movement disciplines;
- \* Have clear and articulate speech;
- \* Have vocal interpretation and role preparation skills, which enable understanding and performance roles in a variety of styles and formats.

### **MFA in Theatre Arts**

#### **MISSION:**

The Department of Theatre and Dance at California State University, Fullerton is committed to the rigorous training of graduate students in professional performance, and design. To that end, a prescribed course of study strives to create a well-rounded individual who possesses not only specialized information and training in their primary field of endeavor, but also knowledge of history, aesthetics and pedagogy in

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

**GOALS:**

1. The Theatre and Dance Department will offer courses at the graduate level providing appropriate educational opportunities for students with diverse objectives, skills, and interests.
2. The Theatre and Dance Department will work to recruit locally, regionally, and nationally and retain graduate students of high quality and provide a framework for their educational advancement, ongoing evaluation, and professional development.
3. Graduates of the Theatre and Dance Department will:
  - \* Be competent and reflective practitioners of the art of theatre;
  - \* Be passionate and confident about their work through the success of their performances and realize design work;
  - \* Practice successful collaboration through performances and production;
  - \* Be intellectually curious and decisive in exploring new avenues of expression through work with the “instrument” (actor) or various design venues;
  - \* Exercise professional standards of oral, written and graphic communication;
  - \* Are intellectually, technically, creatively, and technologically prepared to be an artistic member of their community.

**MFA In Acting in Theatre Arts**

**MISSION:**

The Department of Theatre and Dance at California State University, Fullerton is committed to the rigorous training of students interested in professional performance, design, production and/or education. To that end, a prescribed course of study strives to create a well-rounded individual who possesses not only specialized information and training in their primary field of endeavor, but also a broad-based knowledge of history, aesthetics and pedagogy outside the performing arts disciplines. At the heart of the Department's academic program is a comprehensive and wide-ranging series of public performances designed to develop knowledge, improve skills, bolster the students' appreciation for theatre arts and help them experience the shaping force of the arts in society.

**GOALS:**

Graduate of the Department of Theatre and Dance with an MFA in Acting will:

- \* Be competent and reflective practitioners of the art of theatre;
- \* Be passionate and confident about their work through the success of

- their performances;
- \* Practice successful collaboration through performances and production;
- \* Exercise professional standards oral, and written communication;
- \* Be intellectually and creatively prepared to be an artistic member of their community;
- \* Demonstrate competence to enter their professional field with a broad range of skills especially knowledge of their instrument.

### **MFA In Design in Theatre Arts**

#### **MISSION:**

The Department of Theatre and Dance at California State University, Fullerton is committed to the rigorous training of students interested in professional performance, design, production and/or education. To that end, a prescribed course of study strives to create a well-rounded individual who possesses not only specialized information and training in their primary field of endeavor, but also a broad-based knowledge of history, aesthetics and pedagogy outside the performing arts disciplines. At the heart of the Department's academic program is a comprehensive and wide-ranging series of public performances designed to develop knowledge, improve skills, bolster the students' appreciation for theatre arts and help them experience the shaping force of the arts in society.

#### **GOALS:**

Design MFA Graduate of the Theatre and Dance Department will:

- \* Be competent and reflective practitioners of the art of theatre;
- \* Be passionate and confident about their work through the success of their realized designs on stage;
- \* Practice successfully collaboration through production;
- \* Be intellectually curious and decisive in exploring new avenues of expression through design and production;
- \* Exercise professional standards or oral, and written and graphic communication;
- \* Be intellectually, technically, creatively, and technologically prepared to be an artist member of their community;
- \* Demonstrate competence in the unification of design elements in professional production;
- \* Designed a minimum of two full realized productions.

### **MFA In Directing in Theatre Arts**

#### **MISSION:**

The Department of Theatre and Dance at California State University, Fullerton is committed to the rigorous training of students interested in professional performance, design, production and/or education. To that end, a prescribed course

of study strives to create a well-rounded individual who possesses not only specialized information and training in their primary field of endeavor, but also a broad-based knowledge of history, aesthetics and pedagogy outside the performing arts disciplines. At the heart of the Department's academic program is a comprehensive and wide-ranging series of public performances designed to develop knowledge, improve skills, bolster the students' appreciation for theatre arts and help them experience the shaping force of the arts in society.

**GOALS:**

Directing MFA Graduate of the Theatre and Dance Department will:

- \* Be competent and reflective practitioners of the art of theatre;
- \* Be passionate and confident about their work through the success of their productions;
- \* Practice successful collaboration through performances and production;
- \* Be intellectually curious and decisive in exploring new avenues of expressions;
- \* Exercise professional standards through oral, and written communication;
- \* Be intellectually, technically, creatively, and technologically prepared to be an artistic member of their community;
- \* Have an understanding of all the theatre arts and crafts at a sufficient level of knowledge to communicate with other artists and to make critical judgments in all areas of theatre.

**Size and Scope:**

The Department of Theatre and Dance maintains a level of approximately 600-650 undergraduate Majors, spanning its two principal academic programs, Applied Studies and Specialized Studies, and the Concentrations and Emphases therein. Recruiting, on an Area basis, our yearly High School Theatre and Dance Festival, and continuous visits by prospective students (with parents in tow) throughout the year, maintain the number of majors.

The Graduate programs maintain 6-8 Actors, recruited once every three years, and 9-12 Design and Technical Production graduates, recruited continuously.

The Department has 23 Full-Time Faculty and 31 Part-Time Faculty, distributed thusly: Acting (5FT, 3PT), Musical Theatre (3FT, 1PT), Directing (2FT), Voice and Movement (2FT, 3PT), Design & Production (7FT, 4PT), Production and Stage Management (1FT), History, Literature, Writing, GE (3FT, 8PT), Playwriting (1FT), Dance (4FT, 8PT) and routinely augments teaching needs with guest artists and residencies.

Programmatically, advanced (upper level) courses are offered in all principal areas of study (Acting, Musical Theatre, Directing, Voice and Movement, Design and Technical Production, Production and Stage Management, History and Literature,

Playwriting), which allows for appropriate advancement to the next skill level. We are in the process of altering the Playwriting Emphasis to include a 264, to appropriately create a cohesive sequence (264, 364, 464). Currently, 364 is repeated, then 464 is taken, which can also be repeated. The aim is only have 464 repeatable.

**Finances:**

The Department of Theatre (and Dance) relies upon the following combination of funds to carry out its teaching and production activities:

**STATE FUNDS:**

Operation and Expenses allocations have been reduced significantly, over the last decade or so. For instance, the average yearly O&E amount allocated to The Department of Theatre and Dance, before 1998, was \$100,000.00. Currently, the amount is \$25,000.00. This is sustained.

Miscellaneous Course Fees are allocated yearly, at \$35,000.00. This is sustained.

Instructionally Related Activities Accounts: These essential accounts (MDP I: C.2.) are vital to the functioning of the Department. They are reapplied for, each year, and are specifically allocated to what are termed ‘special programs,’ which provide a significant, unique, far-reaching learning experience. IRA funds cannot be used for equipment purchase and do not ‘roll over.’

The Theatre and Dance IRA accounts have been funded for many years, particularly the Musical Theatre and Theatre and Dance accounts. Over the past five years, amounts have been carefully increased, in each account, based upon need. The following accounts and amounts are for the academic year 2015-2016:

Musical Theatre: \$47,942.00  
Theatre and Dance: \$67,593.00  
Grand Central Arts Center: \$22,183.00  
Performers New York Showcase: \$11,638.00  
Dance Repertory: \$21,736.00  
Total: \$171,092.00

Provost Travel Funds: The Provost allocates \$11,000.0 to faculty travel, to be used mainly for Faculty Development, as well as enhancement for conferences and recruiting.

**NON-STATE FUNDS:**

Associated Students Balance: At the end of each ‘season,’ there is balance in what is known as the ASC account, which is the main payout account. The balance total is anywhere from \$50,000.00 to \$125,000.00, depending upon final production and labor expenses of all kinds.

Season Box Office: Our combined season Box Office gross varies, from a high of \$307,000.00 in 10-11, to a low of \$254,000.00, in 09-10. Currently, the average is between \$270,000.00-\$289,000.00. See MDP I: C.3.

Scholarship/Philanthropic Accounts: We have a host of Scholarship accounts (MDP I: C.5.), which allow for modest amounts of money to be awarded in a myriad of areas. The Philanthropic Accounts fund the Scholarship Accounts, and there are two accounts, which are unrestricted, which can be used at the discretion of the Chair. These are very rarely accessed, and may be used to fund a professional guest artist, special project and the like.

MAMM Alliance: This private organization, of community supporters, provides a yearly 'grant' to Theatre and Dance, of \$20,000.00, specifically to fund guest artists and partial funding for the annual Senior BFA Musical Theatre Showcase in New York City. See MDP I: C.4.

Cumulatively, the financial resources are adequate, but not expansive. Without the assurance of at least a third of Department revenue coming from the Box Office yield, sustaining the current high quality of offerings, both academic and performance, would present a significant challenge.

At the conclusion of each academic year, the Chair and Production Managers review the previous years budget in terms of both overage and underage in all item lines, based upon projection and allocation. Previously, at the commencement of the academic year, budget ceilings for labor and supplies have been given to Staff, in their respective areas (Scene Shop, Properties, Costume, Paint, Audio, Electrics, Marketing, Production Offices). Special needs are targeted and any extraordinary overruns (what we consider to be such) are discussed, to mitigate future excess.

As of 2015-2016, after an exhaustive Nation-wide search, the University has hired a new Senior Director of Development for The College of the Arts, Patricia Falzon. Ms. Falzon, working with University Advancement, the Alumni Association and the Advancement Components of The College of the Arts, will be aggressively seeking funding options at all levels of giving. She will also be working with the COTA MAMM Alliance, to enhance that 'private' organization's fund raising activities.

**Governance and Administration:**

Responsibility for the California State University system is vested in the Board of Trustees, whose members are appointed by the governor. The trustees appoint the chancellor, who is the chief executive officer of the system, and the presidents who are the chief executive officers of the respective campuses. See MDP I: M. 1 & 2.

The trustees, the chancellor and the presidents develop system-wide policy, with actual implementation at the campus level, taking place through broadly based consultative procedures. The Academic Senate of the California State University,

made up of elected representatives of the faculty from each campus, recommends policy to the Board of Trustees through the chancellor

Academic excellence has been achieved by the California State University through distinguished faculty, whose primary responsibility is superior teaching. While each campus in the system has its own unique geographic and curricular character, all campuses, as multipurpose institutions, offer undergraduate and graduate instruction for professional and occupational goals as well as broad liberal education. All of the campuses require for graduation a basic program of "General Education Breadth Requirements" regardless of the type of bachelor's degree or major field selected by the student.

The theatre unit is affected by the statewide master plan in terms of degree offerings. However, exceptions to the master plan have been made by the trustees as in the case of the BFA in Musical Theatre, which was not on the master plan but provided for as a pilot program. The success of the BFA at Fullerton has opened the door for other campuses to propose the degree.

The faculty is an integral part of the operation of the Department, and serves on elected and appointed Department committees. The various faculty areas meet periodically as units, and make recommendations to the Chair, the Executive Committee and the Faculty as a whole for administrative changes and governance.

The conduit to the parent institution administration is the department Chair to the Dean of the College of the Arts to the Vice-President for Academia Affairs to the University President. The channels are collegially open to a total flow of information and policy in both directions.

The Department Chair, who serves as the Theatre Executive and receives 9 units of 'assigned time' for administrative responsibilities:

Duties and Responsibilities of the Department Chair:

- 1) Assignment of class schedule for teaching faculty.
- 2) Handling of department budget including State allocation and other sources of income (Theatre Box Office revenue, etc.)
- 3) Supervision of staff personnel.
- 4) Personnel evaluations of faculty and staff.
- 5) Recruitment of faculty and staff.
- 6) Articulation of department needs and problem areas for School Dean.
- 7) Maintenance of high level morale in large closely integrated faculty and staff.
- 8) Leadership and development of department curriculum and educational courses.
- 9) Representation of department on regional and national educational theatre professional organizations.
- 10) Leadership in recruitment of students.

- 11) Leadership and guidance of organizational plan for theatre producing program (scheduling facilities; assignment of directors, designers, and technical staff; constant review of cost and income factors and general public relations). In short the Chair of this department acts as Executive Producer of a theatre production season.
- 12) Cooperative planning for use of facilities and intra-curricular planning with Department of Music (i.e., support of opera as joint Music/Theatre yearly presentation).
- 13) Preparation of annual report.

The Chair also teaches the equivalent of one theatre class per semester. The Chair is under the same requirements for creative work as the balance of the faculty. With the number of performances that occur outside of the university, the Chair is intimately involved with community service as well as administration. Appropriate UPS Documents can be found in MDP I: 5. & 6.

The Chair is assisted in primary responsibilities by one full-time administrative coordinator and part-time clerical assistant. Production Staff members, their titles and duties are listed in MDP I: 2.

The Chair is an elected position, which is held for a term of three years in accord with university policy (MDP I: E.6.). Review of administrators is an ongoing evaluation facilitated by the periodic area meetings, executive committee and full faculty meetings.

**Full Faculty Meetings** are held once a month, with two 'retreats' held at the commencement of each semester. Area meetings, Committee meetings, Staff meetings in their respective areas, are held regularly throughout the semester. See MDP I: D.4.

**Area Meetings** (Performance, Musical Theatre, Voice & Movement, Design & Technical Production, History & Literature) are held at least twice a semester for each discipline, with the Chair attending at least one of those meetings. Programmatic needs and issues are discussed in detail, based upon an agenda prepared by the respective Area Head. Issues, which have the potential to affect the Faculty at large, are noted for subsequent presentation and discussion at a Full Faculty Meeting. See MDP I: D.4.

**Department Committees** (Scholarship/Alumni, Play Selection, Executive, Curriculum) are key committees, made up of appropriate Faculty to achieve their respective and continuing ends/goals. These Committees generally meet at least once, if not twice, per semester, with the Play Selection Committee meeting more frequently, as it is customary to have a season in place, for the following fall, prior to the conclusion of the fall semester. Each Committee has its respective Chair, with the Department Chair helming the Play Selection Committee.



The Executive Committee meets at least once per semester, and is comprised of tenured representatives of each Area, and is helmed by the Department Chair. This Committee addresses issues of note, which can or will affect the functioning of the Unit in significant ways including potential/projected programmatic change, student concerns and discipline, budgetary concerns, curricular issues, assessment standards and procedures, Part-Time Faculty and Staff needs/concerns and other issues deemed appropriate to discuss, by the Department Chair and/or as requested by Faculty. See MDP I: D. 3.

### **Faculty and Staff:**

Faculty are represented by the California Faculty Association, a collective bargaining agent, through a Memorandum of Understanding (MOU) which deals solely with working conditions, personnel procedures regarding tenure and promotion and salary. The contract provisions do not affect faculty policies unique to the theatre unit. A copy of the MOU is available in the Chair's office for perusal by team evaluators.

Each full-time Theatre Unit faculty member meets the qualifications recommended by NAST for faculty. All faculty members have the MFA, PhD or equivalent in Theatre with extensive professional experience in a wide variety of areas and with an extensive number of organizations. The three full-time faculty members currently teaching History & Literature have the PhD. The remaining 17 faculty members have the MFA, which serves the various performances areas. The three remaining faculty have appropriate degrees and/or extensive experience and training. The 31 present Part-time Faculty are also each qualified at the Master's degree level or with extensive professional training in a variety of specializations that meet the demands of the theatre program to fulfill the goals and objectives in the mission statement.

Additionally, the guest artist program allows individual faculty members to invite highly specialized and often uniquely talented artists in a variety of fields to present master classes. Following is a selected listing of guest artists, who have visited the campus within the past two years.

### **List of guest artists 2013-2015:**

- Vic Perillo (Producer, Agent, Manager, Hollywood, CA)
- Omid Abtahi (Actor, *Argo*, A&E original series *Those Who Kill*, *The Hunger Games*)
- Kevin E. West (Actor, and actor's advocate. Founder of The Actors Network)
- Joe Mantello (Broadway director, *Wicked* - audition workshop)
- Jeff Calhoun (Broadway director, *Newsies* - audition workshop)
- Brian Normoyle (Freelance actor, Shakespeare workshop)
- Paul Barnes, (Artistic Director, Great Rivers Shakespeare Company, Shakespeare workshop)
- Marc Cherry (Television Producer, Writer, Director, *Desperate Housewives*,

*Devious Maids*)

- Jim Abele (Freelance Actor, Commercial audition workshop)
- Noah Baron, (Freelance actor, business of acting workshop)
- Patrick Kerr, (Freelance actor, business of acting workshop)
- Jesse Swimm (National Tour and Broadway and Tour of *Mary Poppins*)
- Ellen Harvey (Madam Giry, Broadway's 25th anniversary company of *Phantom of the Opera*)
- Alan Wager (Artistic Director, 22Q Entertainment, New York City)
- Jeremy Aluma, (Directed *Robin Hood* at South Coast Repertory)
- Oanh Nguyen (Artistic Director – The Chance Theater Company)
- K.C. Wilkerson (Senior Lighting Designer - Walt Disney Parks & Entertainment)
- Jerry Sonnenberg (Art Director - Walt Disney Television)
- Larissa Reinbold (Researcher - Walt Disney Imagineering)
- Sam Lerner (South Cost Repertory)
- Lisa Wolpe (Producing Artistic Director, Los Angeles Women's Shakespeare Company)
- Mark Johnson (Designer, Diablo Sound)
- Martin Benson (Director, Founder Emeritus of South Coast Repertory)
- Kelly Miller (Literary Manager, South Coast Repertory)
- Adam Gwon (Composer, Librettist, *Ordinary Days*)
- Drew Dalzell (Sound Designer for *Halloween Horror Nights* at Universal Studios Hollywood, Diablo Sound)
- Dave Revel (CEO, Show Control for Theme environments, TechMD Inc)
- Nick Van Houten (Programmer, Designer, Walt Disney Company)
- Veronica Mullins (Media Imagineer, Walt Disney Imagineering)
- Stacey Quinealty (Lead Media Designer, Universal Studios Hollywood)
- Jeff Folschinsky (Media Designer, Universal Studios Hollywood)
- John Bucchino (Broadway Composer, Librettist – performance workshop)
- Daniel Mulheran (DPM Talent Commercial Agency)
- Angela Strange (Osbrink Commercial Talent Agency)
- Jessica Kubzansky (Director, Artistic Director of Boston Court Theatre)
- Jana Robbins (Actor, Broadway and Regional Producer)

Full-time semester loads are considered to be 15 units, of which 3 are given for committee work and advisement. Classroom teaching assignments are broken down further in accordance with mode of instruction. For lecture classes the faculty member receives one unit for each unit of student credit. For activity classes the faculty member receives 1.3 units of teaching credit for one unit of student credit. For production classes, including rehearsal and performance, the faculty member receives three units for every one unit of student credit. Credit for supervision at the graduate level is .5 units for each one unit of graduate student credit.

Faculty are encouraged to work in the profession as well as pursuing further endeavor, which will appropriately add to their Retention, Tenure, Promotion File (RTP), Post-tenure Review File. Various avenues for paid and un-paid leaves, grants, travel abroad for research purposes are available from the University, though the resources in this regard are limited. The Chair is allocated a faculty development travel budget, which is distributed equitably, with priority given to those who are untenured. Incoming faculty are given a \$5000.00 'development' award (this is aside from relocation expenses) as well as 6 units of release time in the first year.

**FULL-TIME THEATRE & DANCE FACULTY:**

**Theatre:**

JOSEPH ARNOLD – Directing, History & Literature  
EVELYN-CAROL CASE – Acting, Styles of Performance  
MARIA COMINIS – Acting  
BRUCE GOODRICH – Costume & Scenic Design  
MITCH HANLON – Musical Theatre  
EVE HIMMELHEBER – Musical Theatre  
ANNE JAMES – Voice & Movement  
FRED LAWRENCE JASPER – Theatre History & Literature  
FRED KINNEY- Scenic & Costume Design  
WILLIAM LETT – Dance for Musical Theatre  
WILLIAM MEYER – Technical Direction  
DAVE MICKEY – Sound, Projection Design  
DAVID NEVELL – Voice & Movement  
ELIZABETH RAMIREZ – Theatre History & Literature  
MARK RAMONT – Directing  
SVETLANA-EFREMOVA REED – Acting  
ANN SHEFFIELD – Scenic & Costume Design  
JIM VOLZ – Marketing, Management, Theatre History  
JIM TAULLI – Directing, Acting  
ABEL ZEBALLOS – Make-up & Costume Design

**Dance:**

DEBRA NOBLE – Coordinator of Dance  
ALVIN RANGELS-ALVARADO – Modern and Theory  
GLADYS KARES – Classical, Modern and Theory

The student/faculty ratio has risen and then flattened out during the last decade or so. The program has continued to grow and the addition of the new performing arts center allowed us to serve more students, but with generally the same quotient of faculty and staff. The hiring of additional part-time faculty in various areas has slowed the rising ratio, but the ratio, including general education and large lecture courses, is still approximately 20.5 to 1. The ratio taken with only Majors courses falls considerably as class size shrinks. Graduate seminars and activity classes are at a maximum of 10 students. Senior level activity classes usually number about 14 students and many times less. Junior level results are about 16 to 18. Although the

Faculty concur that lower levels top out at about 20, they often exceed that number, sometimes radically. These are exceptions that occur when the applications exceed expectations. As a school in the California State University system, we are obligated to accept students until the administration closes the application deadline. We are an FTE/Target based enrollment system, and during the last 4 years we saw a decline in enrollment and struggled to reach the Target number imposed by the University. The last year, in particular, saw an aggressive recruitment action in Theatre and Dance. To that end, as of this writing, we have increased enrollment of majors by about 70 students and surpassed the FTE/Target number for the fall semester. The Fall Semester of 2015 had a total influx of 150 freshmen into the theatre program.

Graduate students are utilized in three different areas. Teaching of lower division general education courses, which include activity and lecture modes. Salaries are determined by the graduate assistant schedule in the Memorandum of Understanding; as teaching assistants for a variety of classes; administrative and staff positions depending upon individual skills; both areas are determined by the teaching assistant schedule (MDP II: D.2.).

The Staff are represented by CSUEU (California State University Employees Union), under a collective bargaining agreement. We have sufficient Staff in all production and administrative areas, augmented by Graduate Assistants and Undergraduate Assistants, where appropriate. However, that the present time, the University is not allocating additional Staff dollars for the hiring of new positions. Our demanding production schedule would benefit from the addition of part or full-time positions in Scene Painting and Costume Construction among others.

**THEATRE & DANCE STAFF:**

**Full-time:**

HILDA ABOYTIA – Administrative Assistant  
GAYE BERGER – Scenic Artist  
PAM BRADLEY – Costume Shop Manager  
MATT CONNELLY – Associate Scene Shop Manager  
JENNEFER FRAUENZIMMER – Production & Business Coordinator  
JR LUKER – Scene Shop Manager  
DEBBIE DOMBROW – Administrative Coordinator  
JOE HOLBROOK – Associate Technical Director  
ROSS JONES – TV Studio, Audio Visual Coordinator  
JEFF POLUNAS – Audio Technician  
MATT SCHLEICHER – Lighting Technician, Facilities Manager

**Part-time:**

BRIAN SEPEL – Dance Class Accompanist  
BOB WEST – Properties Master  
TBA – Musical Theatre Accompanist

The Part-time Faculty are represented by the California Faculty Association (CFA), under a collective bargaining agreement. The amount of Part-time/Adjunct Faculty,

utilized per semester, varies slightly from Fall to Spring, depending upon shifting needs, with the majority of the faculty having taught at CSUF for long duration. All of these teachers comprise a significant, essential backbone to the collective instruction offerings of the Unit.

**PART-TIME THEATRE & DANCE FACULTY:**

WENDY BARTMAN – Seminar in Writing  
KENNEDY BROWN – Voice & Movement  
ANDREW CHAPPELL - Seminar in Writing, Theatre Management  
GARY CHRISTENSEN – Theatrical Makeup  
KATHI COOK – General Theatre, Oral Interpretation  
KARA CROSS – Dance & Cultural Diversity  
DONNA ESHELMAN – Voice and Movement  
MACARENA GANDARILLAS – Jazz, Dance for Musical Theatre  
AIMEE GUICHARD - Oral Communication  
COREY HIRSCH – Vocal Musical Theatre  
JILL NUNES-JENSEN - Theory & Criticism  
JORDAN KUBAT – Introduction to Theatre  
JEREMY LEWIS – Directing, Freshman Production/Performance  
SHAY LAYMAN – General Dance  
JULIETTE LUNGER – Theatrical Make-up  
JEFFREY MAYOR – Rhythmic Analysis  
SUSAN MERSON – Playwriting, Audition & Rehearsal  
DARLENE O’CADIZ – Ballet, Dance Cultural Diversity  
COURTNEY OZOVEK – General Dance  
PATRICK PEARSON – Intro to Theatre  
LISA PELIKAN – Voice and Movement  
MERLE SEPEL, Ballet, Dance  
CHRISTOPHER SHAW - Oral Communication, Acting  
ADAM EL-SHARKAWI – Acting for Non-Majors  
KEVIN SLAY – Cultural Diversity In Theatre  
HOLLY JEANNE SNEED – General Theatre, Child Drama  
KATY STREETER – Lighting Design  
AMY TABBACK – Introduction to Dance  
CRAIG TRYL – Acting, Art of the Theatre  
KAREN WELLER – Costume Design  
CAROLE WYAND – Drama into Film, Theatre Cultural Diversity

**Facilities, Equipment, Health and Safety:**

The Theatre Unit utilizes a variety of spaces, encompassing all facets of performance and teaching: A 125 seat thrust theatre, a 150 seat ‘black box’ theatre, a 250 seat thrust theatre, a 500 seat proscenium theatre. There are ample dressing rooms designated for each theatre space. Classrooms comprise those used for standard lecture/activity and those used for training/performance. Additional spaces include a design classroom, light lab, audio lab and CAD lab, as well as the graduate design office/studio. Technical shops include a large costume shop, two large fitting rooms, laundry and crafts room, large make-up Lab, large Musical Theatre performance classroom, scene shop, paint lab, small properties shop/storage, large properties

shop adjacent to properties and furniture storage. Costume storage includes men's costume storage and shoes, large general costume storage, dance costume storage, two fabric storage and supplies spaces. Also, audio storage, hazardous materials storage and Musical Theatre storage.

All shops, classroom and storage spaces are adequately supplied (many more-so). A listing of all germane space and equipment is found in MDP I: F.1.

The Theatre Unit is rigorous and attentive to health and safety needs, along with the University standards and policies regarding health and safety. In that regard, we have a quite proactive relationship with the head of the campus's Department of Health and Human Safety. We have designated faculty and staff fire marshals. Regular fire drills, coordinated with the University's fire and earthquake safety schedule, are overseen by the marshals. First aid kits are available in all shops and the production offices. Fire extinguishers are appropriately placed throughout the complex, as per State Law. Any production needs, which require the use of open flame, must be approved by the University designee and the local fire inspection/safety officer. If a play requires, textually, the smoking of cigarettes, cigars or pipes, herbal and/or electronic substitutes are utilized.

Safety is first and foremost in our shops, theatres and classroom spaces. A safety primer is routinely circulated to all faculty, staff and students at the commencement of each semester, with requisite documents for each area. (MPD I: F. 2. 3. 4.) We have designated faculty and staff certified in firearms and CPR. Campus Police are available 24/7 and the on-campus medical clinic is appropriately staffed and available during all regular campus hours.

#### In Further Detail:

General Safety document: This six-page document outlines departmental procedures for various situations that students and university personnel may encounter in case of emergencies including but not limited to injury, fire, earthquake and personal safety. It is distributed to all students enrolled in all theatre and dance classes. The University Blood-borne Pathogens policy is also included in this document.

Company Rules document: This four-page document outlines requirements that are expected of students that participate in all departmental productions (Theatre 478A and 478B). It includes basic information that focuses on "backstage" personnel safety issues. It also includes all emergency contact telephone numbers.

Annual Workplace Safety Inspection: This formal inspection is conducted annually and supplements the departmental policy of ongoing attention to ensure a safe workplace on and offstage.

Building Safety Marshals: Volunteer members, composed of faculty and staff that act as building monitors to ensure that all personnel are evacuated in case of an emergency. They remain stationed at all entrances/exits and make sure that no one re-enters until the situation is deemed safe to return inside. Scheduled and unscheduled evacuation drills occur throughout the academic year to reinforce safety procedures. The Building Marshals are on call in case of a campus wide emergency and assist emergency service personnel.

University Police: The University Police are all sworn police officers that have graduated from a Police Academy. They investigate all crimes on campus and work with the university community to assure that our campus is a safe place. They are responsive to any need that may arise and also conduct crime prevention programs. One of these programs offers late night escorts to campus parking lots to insure student, staff and faculty safety.

Specialized safety documents and training in all production areas: Faculty and staff members in each production area instruct students in the proper and safe use of various power tools sewing machines, fall protection, ventilator use, proper use of counterweight system, stage weaponry, stage combat, etc. This training is ongoing and often done on a one-on-one basis. Supporting documentation includes, TV Studio Safety, Rigging Safety, Respiratory Protection, Scenic Laboratory Safety, Tool Operation, Ladder Safety and Audio Laboratory Safety.

Accident reports to university administration: All accidents are reported to the university administration. The offices of Health and Safety and risk management review these reports.

Academic Field Trip Authorizations: Any time a student needs to travel to support coursework they must fill out the Academic Field Trip Authorization Form in order to comply with UPS 420.105. (found in Appendix A)

Departmental Code of Conduct: This document details the exact level of professional behavior that is expected of our students when traveling and participating in an event that is sponsored and/or supported by state funds. An example of this type of travel is student participation in the American College Theatre Festival and the American College Dance Festival.

University Employee Travel Authorizations: All faculty, staff and graduate teaching assistants must file this form in order to receive approval for and ensure liability coverage when traveling on state business for any job related travel in support of teaching, research or academic field trips.

Maintenance is handled through the Department Production Office and all requests are channeled there. Prior to current fiscal constraints, departments were granted replacement funds as a separate budget line. Current practice precludes specific monies. Funds are now taken directly from operating expenses.

Normally special needs (e.g. piano tuning) are contracted to outside individuals.

Most department maintenance is directed by the faculty member supervising a given area. Staff, graduate assistants and undergraduate work/study students generally provide the necessary work force and expertise. Each basic area is allocated funds depending upon requests and needs to cover the yearly maintenance.

Theatre, studio and classroom doors are locked after each class. Students who wish to rehearse obtain permission through the production office. The sound systems are secured in built-in cabinets with combination locks. These special areas (theatres, scene shop, costume room, lighting room etc.), all have separate keys available only to authorized personnel.

Security is handled by Campus Police who patrol all buildings and areas at night and on weekends. Security concerns, rules and regulations are dispensed to all individuals involved at the beginning of each class each semester and reinforced at the first meeting of the entire company prior to the onset of technical rehearsals.

### **Library and Learning Resources:**

The Duerr Library is the Theatre Department on-site library resource, overseen and managed by a faculty member in History & Literature and managed by MFA Students as part of their Assistantship hours. The bulk of the collection is play scripts, of all genres, with additional volumes/holdings in the categories of Theory and Criticism, Theatre History, Performance Technique, Design & Technical Production and Vintage Theatre Periodicals. Academic Journals are also housed here. A complete listing of titles/holdings will be available on-site.

The Musical Theatre Library is housed on-site and contains a large selection of full musical scores and libretti comprising hundreds of titles.

The Pollack Library is the University Campus Library. In the last decade, there has been a sea change in information dissemination and the critical function of the institutional library due to the astonishing advances in information technology. The Pollack is no exception in being charged with staying current in its holdings and evolving into the continuously morphing digital age.

The Pollack Library's electronic Tabs, which collectively constitute its cross-referenced Theatre Arts holdings, are listed thusly:

Pollock Library Theatre Research Guide:  
Online Research Assistance for Theatre Students

Theatre: Plays  
Theatre: Background  
Theatre: Theatre Reference



Theatre: Articles  
Theatre: Reviews  
Theatre: Websites  
Theatre: Citing  
Theatre: Endnote

Of note: Between all of the professors at large, and many of the part-time faculty, there is a vast array of 'private' publications/volumes in offices, which are made available to students at the discretion of individual instructors.

### **Recruitment, Admission-Retention, Record Keeping, Advisement, and Student Complaints:**

#### **Recruitment:**

Recruitment is ongoing by the University and the Department. Currently the University serves 39,000 students, with the Department serving 600 of those. One of the primary recruitment mechanisms of the Department is the yearly High School Theatre and Dance Festival. Up to 400 students, from as many as 25 regional high schools attend a morning of work shops, master classes and presentations, in all areas of endeavor of the Department, culminating in attending a matinee of one of the Department productions, typically the fall musical, which is in the midst of its run. The HST&D Festival has consistently yielded the majority of our incoming freshmen, over many years.

Throughout the year, based upon the reputation of the program at large, students and parents visit the Department for a tour and consultation. Email queries are continuous for both general and specific information, with parties being referred to the heads of respective areas, as needed.

#### **Admission-Retention:**

Standard Admission to the University is based upon evaluation of transcripts and a minimum grade point average required by the University and then minimum grades/grade point averages required by the Department of Theatre and Dance.

University Minimum GPA: 2.00

Applied Studies: The Bachelor of Arts degree requires a minimum of 120 units; and a passing grade of a "C" or better

Specialized Studies: The Bachelor of Arts degree requires a minimum of 120 units; and a passing grade of a "C" or better -

#### **BFA Programs:**

To be eligible to jury for the program, all candidates must complete the following (or equivalent): [THTR 140](#), [THTR 141A](#), [THTR 141B](#), [THTR 240A](#) and [THTR 240B](#) with a "B-" (2.7) or better in each course; [THTR 200](#) with a "C" (2.0) or better; and an audition in acting.

For incoming freshmen, New Student Orientations (NSO's) are scheduled throughout the summer. All incoming freshmen are required to attend a designated session, which comprises an all-day series of events to familiarize the student with all aspects of University procedure and student life, culminating in General Education course advisement and a targeted advising/orientation with the Department of Theatre and Dance Chair and designated Administrator/Coordinator. Specific Department policies and procedures are introduced and discussed and 'Tracks' (MDP I: H.2.) are assigned to each student, depending upon their area of study within the Department. The Tracks list the exact set of courses the student will be enrolling in, for that fall, allowing room for one to two General Education courses (subsequent advising done by the GE area). It is essential that the Track assignments for each semester be adhered to, as this will maintain the path of the students course of study for their university tenure, making it less likely that they will need to continue studies beyond four-years. We are adamant about advising students to continuously monitor their status, throughout their career with us, in order to avoid oddities, which will result in repeating classes, extending their study period to 'catch-up' with GE requirements or a combination of both.

Transfer Student Orientations (TSO) are held, concurrently, throughout the summer, along with the New Student Orientations. We welcome the transfer student and many, if not all, have made an informed choice to continue their studies in the Department of Theatre and Dance. The percentage of transfer students per degree/concentration/emphasis is by-and-large equal:

**TRANSFER STUDENTS, FALL, 2015:**

Design & Technical Production - 2

BFA Acting - 2

BFA Musical Theatre- 2

Applied Studies - 1

Directing - 1

Teaching - 3

The 478B class, which meets once a week, on Monday evening, is taken by all incoming freshmen in their first semester and serves as a primary, disciplined introduction to the Departments policies and practices as well as solidifying appropriate behavior and conduct to facilitate a smooth retentive path. A selection of faculty guests is utilized, so that each area of study is introduced and, in aggregate, a sense of collectiveness is achieved, in order that the Theatre student develops an acute of how the Department/Profession works as a whole, as well as its component parts.

Of note:

All private studio instruction is immediately filled with majors – allowing little or no additional enrollment. Non-Majors are not allowed to participate in Theatre Department productions.

Non-majors are allowed to enroll in some technical/design and technical production courses under very special consideration, and also in playwriting.

College of the Arts Enrollment, Graduation, Retention Statistics:

The College of the Arts headcount trend has decreased by about 6.1% since fall 2010. The six-year graduation rate for College of the Arts first-time full time freshmen is 53.1%. This is less than the university-wide rate of 55.7%. There is a 19.3 percentage point gap between the college's underrepresented students and non-underrepresented students (higher than the university-wide gap of 12.4 percentage points). The college's one-year retention rate for its most recent freshman cohort (fall 13 cohort) is lower than the university-wide rate (87% vs. 88.5% university-wide). The College's two-year retention rate (fall 12 cohort) however, is slightly higher than the university-wide rate (82.8% vs. 82.7% university-wide).

**Record Keeping:**

The Unit maintains a hard file for each student/major in the Department. These will typically include the most current Titan Degree Audit (TDA), recent jury evaluations, 478B (crew) grade sheets, the most current advising sheet, signed and dated, for the students concentration/emphasis and any germane notes pertaining to the students status and progress. The TDA is the primary advising/consulting document, which notes the students University/Department status, concurrently, and is the sole document used for the 'graduation check.'

**Advisement:**

Within the Unit, we adhere to a strict policy of mandatory advising for all Majors. A student may not enroll in their classes until advised by either a designated faculty advisor in the student's degree/concentration/emphasis of study or after consultation with either one of two Undergraduate Coordinators. Once advised, the 'advising hold' is lifted from their account. Advising sheets are filled out and updated each semester and placed into each students Department file.

The University TDA (Titan Degree Audit) is the primary, continuously updated record of a student's status/progress within the University. Both the student and the student's advisor have access to this document. It is consulted and updated, in concert with the advising sheet pertaining to the individual student's course of study, at all advising sessions. (MDP I: H.2.)

The Unit utilizes two faculty members, who each receive assigned time as undergraduate coordinators. The coordinators compile lists of all theatre majors and assist advisors from the theatre faculty. The coordinator is responsible for the following:

- i. Provides liaison among the department, the COTA Assistant Dean, and the University Advisement Center.

- ii. Guides and coordinates the Academic Advisement program within the department.
- iii. Acts as the student's academic major and general education advisor. Prepares the student's advisement file.
- iv. Disseminates information related to advisement to individual faculty members and assists them with advisement procedures if applicable.
- v. Develops peer and mentor relationships when necessary.
- vi. Generally, makes initial departmental contact with prospective majors.
- vii. Provides specialized advisement to all majors in the area of general education.
- viii. Conducts orientation sessions with prospective majors by arrangement with the COTA Assistant Dean and the University Advisement Center.
- ix. As needed, refers students to medical and counseling services on campus.
- x. Reviews (and co-signs) graduation checks and audits; handles necessary correspondence related to these.
- xi. Counsels students on academic probation.

Theatre majors are given an advisement sheet, which lists course requirements and are advised as to the sequence in which they should be met. Advisees meet with the undergraduate coordinator or their own chosen faculty advisors to help determine their progress towards graduation, and for counseling of a personal nature if desired. Copies of advisement sheets are found in MDP I: H.2.

The very nature of the theatre discipline provides for constant and ongoing advisement of an informal kind. Faculty and students work directly together in many courses and activities, notably in rehearsals and performances where close relationships prevail. This is a major strength of advisement in the department.

Guided and directed by catalog stipulation, the undergraduate coordinator and faculty advisors authorize substitute courses, when necessary, on student study plans. Students are urged to take courses in sequence. Prerequisites for entrance into the acting sequence are closely monitored by the undergraduate advisor and acting faculty by the withholding of section course code numbers in the registration schedule each semester. In all other areas, however, course prerequisites as shown in the catalog provide the only mandate on this matter.

The University also has an Academic Advisement Center where counseling is available to all students especially in the area of general education. The faculty places great emphasis on advisement and agrees that the current system works quite well.

**Student Complaints:**

The standard procedure for appropriately handling student complaints and concerns is generally the following:

The Student confers with the primary Faculty Member, most closely aligned with the issue at hand, unless the issue concerns the Faculty Member (in which case, the Student may consult another Faculty Member, who will refer them to the Chair). If the issue still cannot be resolved, the Faculty Member refers the Student to the Chair. If the issue is still not resolved, the Chair will refer the Student to the Associate Dean of Students of the COTA.

The Student always has the option of conferring with the Dean or Associate Dean, directly, as well as enlisting the services of Student Services. Student complaints/concerns are taken very seriously by the Department and the Administration, and acted upon in a timely manner.

If the issue is of a highly personal nature involving sexual harassment, discrimination or other related behavior of a threatening or exclusionary nature, the student has the option of bypassing the above and contacting HRDI (Human Resources, Diversity and Inclusion) directly.

**Published Materials and Websites:**

Relevant Published Materials are found in MDP I: I.

The website is as follows:

<http://www.fullerton.edu/arts/theatredance/>

**Community Involvement:**

High School Theatre and Dance Festival

For many years the department has conducted a one-day festival of workshops, presentations, and additional learning experiences for invited high school placement students from high schools in the southern California area. In recent years, approximately 300-400 students attended this festival. The primary purpose is to acquaint the high school students with the educational opportunities in theatre at CSUF, and to serve as a liaison with the secondary school educators of theatre in this region. Ultimately, the festival serves as a significant recruiting tool.

Theatre Adjudicators for High School and University Productions

Serving the same purpose as item 2, the department faculty has participated for a number of years as adjudicators for high school and university productions involved in the Southern California Educational Theatre Association High School Festival and the American College Theatre Festival.

Musical Theatre Performances - The Preeminents

The Preeminents, a musical theatre/dance group was initiated to increase the musical theatre majors' opportunities for performance on and off campus. They have performed at the Orange County Center for the Performing Arts, at

Department fund raising events sponsored by major corporations, for the Institute for Advancement and Learning sponsored by the CSUs Chancellor's Office, for many years of CONCERT UNDER THE STARS, a community outreach and major fund-raising event produced by the University which plays to an audience of 5000. The Preeminents have also performed regularly at assisted living centers and other community venues.

I Live in Your World – National Alliance on Mental Illness, NAMI

During the summer of 2013 “I Live in Your World” an 85 minute original play, written by California State University, Department of Theatre and Dance Graduate, Vanessa Espino, was performed for a two-week, at the CSUF Grand Central Arts Center, in Santa Ana, as part of the Orange County and NAMI Arts End Stigma events.

The creation and performance of the play utilized CSUF students, faculty, graduates and undergraduates in all key positions of design, production and performance. The play was directed by Professor Maria Cominis, who is also a professional actor, with many credits to her name, including a recurring role on “Desperate Housewives,” during its eight-year, network run.

The 6-member cast of “I Live in Your World,” was comprised of highly trained students from the undergraduate and graduate programs, of CSUF, as well as working professionals. A number of the cast members live with and/or have dealt with acute issues of mental health and the resultant stigma.

“I Live in Your World” uses six different stories of ongoing challenge, and coping with key mental disorders. Details, of each individual story, are presented and then each story is illuminated, dramatically and poetically. Ultimately, we find that the stories have a humanist link to one another, with the common message of not being ashamed, hence “stigmatized,” for one’s special needs.

**Articulation with Other Schools:**

A listing of Articulation/Equivalencies is found in MDP II: A.3.

## **SECTION II. INSTRUCTIONAL PROGRAMS PORTFOLIO**

### **Section II.A. Certain Curriculum Categories – Text Outline**

#### **Item UP: All Professional Baccalaureate Degrees in Theatre-Common Body of Knowledge and Skills:**

##### **BFA in Musical Theatre**

##### **BFA in Acting**

##### **Production:**

Students training in the BFA programs is rigorous, with a firm underpinning of vocal training, movement training, acting technique and styles of interpretation and performance, as well as essential grounding in the collaborative areas of design & technical production. All students will work on production crews during their tenure, as well as selecting from an elective package, which requires participation in at least two fundamental design & production classes.

The essential skills/technique classes, directly related to the BFA programs, are highly discreet as regards moving from one level to the next. Jury and evaluation is done at key intervals throughout the academic year, with culminating sessions at the conclusion of each semester. Performance training should result in a responsive, collaborative, flexible, confident performer, free of artifice and conceit, able to successfully navigate the vicissitudes of a professional career in Acting/Musical Theatre. In the case of musical theatre, a particularly high level of combined skill must be achieved in the areas of singing, acting and dance, if not also being proficient at playing at least one musical instrument (though this last is not required, it is encouraged).

The main stage and Grand Central seasons provide a wide variety of performance opportunities, in genre and style, actualizing, at a high level, those concepts of theory and performance espoused in in-class endeavor.

The Los Angeles Acting Showcase and the New York City Musical Theatre Showcase provide a significant capstone event for the graduating BFA senior. They are able to work on a variety of material, tailored to their unique talents, and to present this material in a professional venue for industry agents, managers and producers.

##### **Repertory:**

The combined reading and analysis of theatre literature in a variety of History classes, specialized BFA classes and focused projects therein (Shakespeare Scenes, Greek Scenes, Musical Theatre Scenes), design and production classes and the mandatory attendance at the production season's multitude of offerings, ensures the assimilation of 'repertory' providing exposure to a diverse selection of conceptual and intellectual modes of expression, design and directorial concept.

**Theoretical and Historical Studies:**

Theatre 200, The Art of the Theatre, is the required foundation class, which provides a strong 'scaffolding' in the nature and practice of theatre as an art form, its interconnected elements of writing, conceptual approach, design and technical production and performance (styles and genre). The analysis of plays and performances is studied in detail and critiques of performances, Departmental and professional is a required element of the course.

The required History & Literature and writing classes underpin historical through-line and context, while the writing class supports critical thinking and further analytical skills.

Many other classes also require critiques as part of the analysis and critical thinking component of the class. Theatre 277, Costume Design, for example, requires detailed analysis of the play script for design/character purposes, as well as historical needs, when appropriate, as well as requiring critiques of Department and professional productions.

The 478B Monday night class is taken by all incoming freshmen, and is designed to introduce them to the specific workings and policies of the Department, and how to be a successful collaborator. Throughout the semester, guest speakers from the faculty, in all areas, visit the class, to provide an overview of their area of expertise. Critiques of performances are also a requirement of the class.

**Technology: and:**

There is no BFA in Design and Production, but the BFA Acting/Musical Theatre students 'experience' technology in practice, in productions they are cast in, and learn the essentials of various technologies (costume, stagecraft, lighting) theoretically in elective classes and practically, serving on production crews.

**Synthesis:**

The well-rounded BFA graduate is highly versed in not only their respective discipline, but is fully aware of the related disciplines of the art form. They will have experienced, through an intensive production schedule and general and specialized classes, a totality of learning, which will have equipped them with the essential tools to pursue their craft to the highest standard possible.

**Item TE: Teacher Preparation (Theatre Education) Programs**Theatre Teaching BA degree

Current state:

- Theatre Teaching students are required to double major in English and Theatre Teaching.



- Previously, a ¾ time faculty member was responsible for supervising credential students in field work in English classrooms as part of credential program.
- Currently, 1 advisor for Theatre Teaching students as component of part-time duties, adjuncts teaching creative drama courses, no faculty teaching Theatre in Secondary School course, no theater faculty supervising credential students.
- Undergraduate students have increased vocal interest in Theatre Teaching, but there is no dedicated faculty member to oversee the program, and current requirements present a barrier to degree completion within four years.

Proposed changes in academic year 2015-2016:

- Remove requirement for double major in English and Theatre Teaching; replace with specialized course of study (analogous to minor, called the Subject Matter Preparation Program as identified by the Center for Careers in Teaching) in English, Social Studies, or other subject area
- Integrate BA requirements for future credential applicants (4 courses for Secondary Education applicants) from College of Education into the Theatre Teaching study plan; Make connections to EDSC courses in Theatre Teaching coursework
- Initiate requirement for 3 or 6 units of field work with young people at sites to be identified by Theatre Teaching students and advisor
- New course offering in Theatre for Social Change, including work with young people and communities

Future changes:

- Hire a faculty member dedicated to Theatre Teaching program and to reposition the program as Theatre Education and Community Practice BA concentration
- Expand BA degree from K-12 focus to include a broader focus on youth and community

Proposal for faculty position in Theatre Education and Community Practice:  
**(Crossover with CSUF strategic plan noted in bold)**

Vision for faculty position/CSUF theatre education program

- Expand a theatre education program to include both teacher preparation and community-engaged theatre work (as with SCR's Santa Ana show or Cornerstone Theatre) and building teaching artists who will work in diverse community and educational settings (Segerstrom and SCR education programs)
- Develop community-engaged, social change focus as part of teaching artist pedagogy skill set (new course development, initiate partnerships including Grand Central)
- Expand partnerships to under-represented communities as well as community groups who work with these young people. Expand CSUF students' opportunities/internships with these communities
- Expand curricular and community partnerships in theatre for young audiences/families- cross over with Chance's TYA season and SCR's season (especially Chance), present TYA pieces at Grand Central

- Infuse and enrich the curriculum, pedagogy and skills of theatre as a teaching and social engagement tool to address difference, diversity, conflict, trauma, inclusion

Duties for faculty member

1. Enhance and maintain curriculum for following courses

Dramatic activities for elementary students/younger children (402A)  
Oral interpretation of children's literature (311)

2. Teach, with specific attention to high impact practices (HIPs) and student engagement/retention

One or more sections of oral interpretation of children's literature (311)  
Drama with secondary students/older children (402B)  
Theatre for Social Change (325)  
GE course in fantastic worlds in performance (to be developed/proposed)  
Theatre management (351)

**Strategic plan goal 2, objective 4: Increase participation in High-Impact Practices (HIPs) and ensure that 75% of CSUF students participate in at least two HIPs by graduation.**

3. Develop new courses

Theatre for Social Change course with strong community engagement component  
History and literature of theatre for young audiences course (revamped 403A/B)  
Majors/non majors Puppetry course  
Research-based, ethnographic field work in theatre education with strong community engagement component  
Playwriting for youth course (464B-advanced playwriting B?)

**Strategic plan goal 1, objective 3: Increase by 25% the number of CSUF students participating in international, service learning, internship, community engagement or other innovative instructional experiences that prepare students for professional endeavors in a global society.**

4. Serve as advisor

Theatre Education students as well as Applied Studies students  
Focus on tying academic goals together with professional goals; creating strategy for life after graduation in junior/senior year (possible senior seminar?)

**Strategic plan goal 1, objective 2: Ensure that at least 75% of CSUF students participate in an advising system that integrates academic, career and personal development components.**

5. Conduct research linked to courses/field of theatre education

Present at AATE (theatre education conference) and other related conferences such as ATHE (Association for Theatre in Higher Education) each year  
Collaborate to form special interest group at ATHE in theatre pedagogy

Publish on state of Theatre Education in higher ed, following journal article in Theatre Topics 2015  
Incorporate student research and student work in courses into co-authored articles, chapters, projects, presentations

#### 6. Conduct service

Department curriculum committee

Campus committees

Initiate partnerships, symposia, youth festivals, summits

HS theatre festival- co-host with Fullerton College?

Develop partnership with College of Education around role of the arts in Common Core, 21<sup>st</sup> Century Learning and the Creative Mind

Link with Grand Central visiting artists

#### **Item GR: Graduate Programs:**

**NOTE: For further reference/consultation, the following selected sections of the University Catalog are to be found in MDP II: D.2.**

#### **Graduate Regulations:**

**GRADUATE ADMISSIONS**

**GRADUATE DEGREE REQUIREMENTS**

**GRADUATE ENROLLMENT POLICIES**

**DISSERTATIONS, THESES & PROJECTS**

#### Functions of Graduate Study:

1. The graduate courses in all areas begin well beyond the fundamentals of each degree (e.g. Acting, Directing and Design and Technical Theatre) encouraging and demanding individual creative and scholarly talents. With the extensive production program at Cal State Fullerton, there is also a wide variety of productions that ensures the expansion of boundaries previously encountered and a movement to increase the cultural heritage brought to the program.
2. In every graduate specialty there is a significant body of work required, observed and critiqued to ensure proper growth and excellence in the field. Actors must be seen in a minimum of two significant roles, directors have two fully supported major productions and deigns candidates inevitably produce a portfolio with minimally six outstanding designs.
3. Because the faculty is large and from diversified backgrounds, the student will be continually challenged with methods, techniques, ideas and concepts with which he/she has not been exposed to in the past. In any field of art, the student will and should eventually form an individual methodology, which is unique to him/her.

4. Scholarly competence will be ensured by the Introduction to Graduate Studies, which is the research course that delves into many aspects of the art form, and additional theoretical seminars are in each degree program to further encourage the scholarly competence of the candidate.
5. Oral presentation of ideas is a function of almost every course in the department, and written presentations are part and parcel of the seminars mentioned in number 4, above.

The MFA in Theatre does not require a Thesis. It's equivalent is the Project Book, which is a formal culminating document.

**Graduate 'Published' Project Books:**

Amy Shuffield, *Scenic Design for Carousel* – Scenic Design

Paul Collins, *Integrating Physical Improvisation into Stanislavski Training* – Acting

Brian Rickel, *Adapting and Performing Judevine for Solo Performance*, Acting

Keiko Suda, *Ensemble: An Exploration and Analysis of Contemporary Practices* – Acting

Harrison Haug, *Approaching Educational Lighting Analysis* – Lighting Design

Jeremy Lewis, *The Dictator, The Facilitator and The Collaborator: A study on the Directorial Approaching for Emerging Actors* – Directing

Kristin Campell, *And Then There were None* – Scenic Design

Cheryl Ann Gottselig, *Creating Heritage: A Short Play Based on Interviews*

*Highlighting the Experience of Panamanians Under Manuel Noriega's Rule* – Acting

Molly Stilliens, *Movement and Musical Theatre: Bridging the Gap* – Musical Theatre

Andy Babinski, *Different Pages: Ego, Righteousness, and Authority in the Subjective World of Theatre* – Acting

Amanda Arbues, *La Adelita Americana, A One-Woman Show* – Acting

Joseph Austin Holbrook, *Scenic Design and Technical Direction for The Wedding Singer: The Musical Comedy* – Technical Direction

Ben Lambert, *The Fever* – Acting

Raul Miranda, Jr. *Technical Direction of The Diary of Anne Frank* – Technical Direction

At the end of each semester, MFA Candidates are evaluated by their faculty committee. The committee, by recommendation to the Associate Vice President for Graduate Studies, has the authority to retain, dismiss or place candidates on probation. To be retained in the MFA Acting program, students must prepare an acting demonstration (jury) at the end of each semester. The performance faculty will assess each student at this time and determine if the student warrants retention or dismissal from the program based on a set of predetermined criteria. In addition to the acting jury, each student will be assessed on professionalism, collegiality and progress in coursework and departmental productions.

Of note:

It is both the philosophy and practice of the department to foster teaching skills of the graduate students. However, the assignment of graduate students to teaching in the classroom is neither a requirement of the degree program nor a right of the student. Assignments are made based on observed ability, experience and aptitude. The MFA acting and directing students are usually placed in the beginning acting classes or Introduction to Theatre classes, which are a portion of the general education package for non-majors. However, expertise in other areas, e.g. dance, oral interpretation, children's literature, etc., are also considered when making assignments. Often classes are team taught with a lead instructor who has experience being aided by a less knowledgeable individual. The teams are shifted every semester. The students are supervised by a faculty member who approves syllabi, texts, and projects, and who offers advice and techniques to ensure the quality of the program is maintained.

Design and Production students are, upon rare occasion, assigned to the non-major Introduction to Theatre Classes, often times supervising undergraduate designers, supervising an undergraduate designer and/or work as an assistant to a faculty member both in the classroom and during technical rehearsals.

The assignment of students to teaching has proven to be a sought after reward for graduates and because the qualifications are rigorously observed, the students work diligently to prove their abilities. It is a valuable program for the students and the Department.

**MFA in Acting:**

A broad range of skills is achieved by the actor by extensive work in voice and movement including dialects and period movement, styles of production, and Audition techniques, which are covered in Thtr 543: The Performer and The Professional Theatre.

With the exception of the first semester of residence, every graduate student is cast every semester and the graduate advisors ensure the participation in at least two significant roles prior to graduation.

The acting candidates meet with the studio and other faculty for evaluation and response twice in their initial year and each project or role is critiqued. The culminating review is based on two creative projects, which are by their nature, of sufficient challenge and complexity to be accepted as worthy completion of the period of study. These projects, or performances, in major departmental productions, are approved by the individual's committee. In addition, the program will culminate in a project book submitted by the MFA candidate to the individual's committee. The project book will clearly and objectively articulate the development of the candidate's process as an actor based on various experiences in and materials discovered through both classroom and performance.

Appropriate casting choices, in public performances, are instrumental for the MFA Actor, to explore technique, style and develop vocal and physical awareness. These choices are carefully made in consultation with the Director (Faculty or Guest) and the MFA student's primary faculty advisors.

MFA students in Acting, as a component of their Assistantship, teach introductory classes, in the major: Theatre 100, Theatre 160-Acting for Non-majors. They are mentored by the Graduate Coordinator in teaching methodology, as well as being assisted by former MFA Acting graduates, brought in for this purpose. In this fashion they are able to develop useful teaching skills, as well as create important interaction with undergraduate students.

### **MFA in Directing:**

The M.F.A. in Directing Program requires the completion of three creative projects that have been approved by the individual's committee and are of sufficient challenge and complexity. These projects are mounted and presented by the Department of Theatre and Dance as a portion of its production program. The program culminates in a Project Book submitted by the M.F.A. candidate to the individual's committee. The Project Book will clearly and objectively articulate the process of formulating the final main stage project from initial concept to critical reaction, utilizing experiences and material discovered through classroom participation and the development of the production.

Currently, we bring in one MFA Director, every two years, with a one-year overlap. During that period, there is an incoming and an outgoing MFA Director, concurrently. This provides for a mentorship opportunity for the 'senior' MFA Director and conversely for the incoming director. The MFA Director, as part of their assistantship, teaches an undergraduate section of Theatre 000, Introduction to Directing, which provides an invaluable opportunity for the MFA student to develop useful teaching skills, as well as guiding and evaluating undergraduate directors, using primary skills being learned and honed in their MFA studies. This learning factor is intensified with the artistic leadership of the BA Showcase, which allows the MFA Director to assemble and guide/oversee performance projects for ambitious and talented students in the Applied Studies program. The MFA Directors have the advantage of a close one-on-one relationship with the directing faculty. In addition, they are able to direct a wide variety of projects. These are chosen carefully, in order that the student is able to work in a variety of spaces/configurations, work with a variety of designers and to work on a diverse array of texts (Classical, Modern, Shakespeare, etc.), exploring conceptual approach, the challenges of casting and becoming aware of the vicissitudes of guiding the directing project to create a unified whole, serving the text, unencumbered by pretentious and/or overarching choices.

### **MFA in Design and Technical Production:**

The MFA Program in Design and Technical Production is culminated by two creative projects that are of sufficient challenge and complexity. The projects are

determined by the individual committee and are design and production assignments for major productions. Each project is reviewed by the individual students committee, within two weeks after completion. If accepted, the student shall submit a Project Book within a specified time.

MFA Design students are given the opportunity to design as many as six fully realized projects in their respective area. Not only does this allow the student to add significantly to their portfolio, it also allows for working in a variety of spaces, with Faculty, guest and graduate directors, on an array of texts, from traditional to expressionistic and in a variety of genres (Play, Musical Theatre, Dance, Opera). Choices and design teams are carefully chosen, in order that the student receives the widest set of learning opportunities possible. The collaborative aspect of the Design area is essential, just as the cumulative collaborative aspect of the production at hand is essential. We are strongly committed to the close mentorship and advising of the designers and technicians, while allowing them to flourish independently. They are part of an intensive production schedule and it is crucial that they embrace the intrinsic demands, and set an example to the many undergraduates they will be working with/teaching.

**MFA Assessment:**

Graduates in Performance are assessed each semester, by the Performance faculty. They are “interviewed,” by their primary advisor, master teachers, or combination, following each role they play, and then, cumulatively, at the end of the semester. The Performance faculty meets regularly, throughout the semester, to address programmatic and curricular needs, and to discuss the progress of the current class. Graduates in Design attend a portfolio review, at the end of each semester, with the Design faculty, to present their current and continuing work, update their resume, and discuss progress, needs and artistic growth. The Performance faculty meets regularly, throughout the semester, to address programmatic and curricular needs, and to discuss the progress of the current class.

All Graduate students take a compliment of seminars in Theatre History and Literature, Analysis and Theory and Criticism. These provide significant underpinning, to their full course of studies, in critical thinking, process and in the development of stylistic and intellectual acuity and curiosity.

**MFA Advisement:**

The graduate program in theatre operates with a Department Graduate Committee, a Graduate Coordinator and a 3 faculty member graduate committee for each student. (The departmental Graduate Committee recommends policy for the department, including but not limited to establishment of admission, retention and graduation requirements, curriculum planning, course proposal review, etc.)

Individual student graduate committees, comprised of the major advisor and at least two additional faculty members, guide the student into a program which will meet the demands of the department and the goals of the student, determine

prerequisites if necessary, provide counseling during the term of the degree program, hears oral defense of thesis, and guide and thesis project book.

The Graduate Coordinator screens all applicants for admission requirements, establishes student graduate committees in consultation with the Chair, advises all graduate students in procedural matters, consults with students on assignment of major advisors, aids in the development of student programs, monitors progress for retention, chairs the Department Graduate Committee, and ensures the completion of requirements for the degree.

The faculty of the theatre program provides professional advisement in class and office; presents guests on campus from various areas of theatre industry who provide first-hand information on job availability and placement; keeps major advisers aware of student progress and problems; and coaches and aids in preparation of students for auditions and interviews with professional theatre organizations.

The University Office of Graduate Studies provides a series of checks and balances to ensure that the department and student have met all of their accepted and assigned responsibilities.

A complete set of student records is maintained in the Department of Theatre and Dance on all undergraduate and graduate students. These records include transcripts, evaluations, study plans, grade reports, graduation checks, and correspondence related to the academic careers of the major in the department. The records are both a resource and record of advisement. For the BFA in Musical Theatre they include repertory and performance participation.

Record keeping procedures are effective giving an accurate, complete, and timely report on student progress.

## **Section II.B. Specific Curricula – Text Outline:**

### **Important Note:**

Two Title changes, within the Major, were initiated six-years ago, and approved by the Department of Theatre and Dance Curriculum Committee and University Curriculum Committee:

**APPLIED STUDIES (Liberal Arts) IN THEATRE CONCENTRATION replaces LIBERAL ARTS CONCENTRATION**

**SPECIALIZED STUDIES IN THEATRE CONCENTRATION replaces PRODUCTION PERFORMANCE CONCENTRATION**

The content, format, curricular and pedagogic elements, of the above-mentioned Concentrations remain unchanged.



## **1. PROGRAM/DEGREE TITLES:**

### **Bachelor of Arts in Theatre Arts**

#### **APPLIED STUDIES IN THEATRE CONCENTRATION:**

The Applied Studies in Theatre Concentration is designed to provide a firm underpinning of liberal arts as it pertains to theatre theory and practice. Students study all of the intrinsic elements of the theatre: history & literature, design & technical theatre, writing, critical thinking, performance, management, and marketing. The aim is to train and produce a well-rounded theatre practitioner, fully involved in the activities of the Unit, who is able to communicate and analyze clearly, and with acuity, regarding the core elements, which comprise the collective experience of the art form.

The successful Applied Studies student will be well equipped to pursue post-graduate study in theatre arts, live an enriched life in their California communities and the general work force, or in preparation for teaching and advancement to teacher credentialing for the California school systems. This is also a productive safety valve for students who enter CSUF and fail to pass their acting juries. Ultimately, the Applied Studies in Theatre Concentration offers all students an opportunity to focus on the art, craft, research, literature, practice and theory of the field and explore many areas than the more BFA Acting and BFA Musical Theatre focused programs allow.

The Concentration provides the guidance, structure, and options to pursue work in theatre management, playwriting, elementary, secondary, college or university teaching, and theatre-related and business related opportunities in the areas of sales, marketing, fundraising, finance, or general operations in corporate or nonprofit businesses.

The core courses offer a wide array of general theatre classes, as well as specialized education and training in specific, highly employable areas (makeup, costuming, theatre management, production, etc.) Many students have been inspired by these classes and have excelled in professional theatre and in advanced academic programs at other universities.

Students are actively engaged in production through the TH478B production process and they must excel in our active production program, even if they are unmotivated to excel academically. Improvement could certainly be made in the program by finding a way to identify and weed out unmotivated, academically disinterested undergraduates in their freshman or sophomore years. A great deal of renovation of this area has transpired, over the last 6-years, or so, to find solid outlets for the 'general' theatre student. One very successful element has been the creation of the BA Showcase, artistic directed by an MFA Directing student. This endeavor allows a performance outlet/forum for new and traditional work of all kinds.

The Applied Studies program, in its current practice, is very successful at maintaining standards for the non-specialized, non-BFA student. A wealth of courses are available, which provide solid underpinning of theory and skills, while allowing the student to excel in a broad-based curriculum, which allows her/him to function successfully in society, with a Theatre Arts background, which has developed profound awareness of the disciplines functions/practices.

It is an ongoing challenge to advise and proactively mentor those students who were originally on one of the BFA Tracks, did not pass their juries, and then feel 'lost' as to what to do next. We are highly attentive to student's essential needs and offer focused, personal advisement options in this regard. Moving into Design, Directing, Writing becomes a viable path for many. Others, who still wish to perform, still have a range of opportunities within the program.

Maintaining creative/performing opportunities for the BA students is an important priority.

APPLIED STUDIES	PERFORMANCE	ELECTIVES	GENERAL STUDIES	TOTAL NUMBER OF UNITS
TOTAL 38 UNITS	TOTAL 12 UNITS	TOTAL 22 UNITS	TOTAL 51 UNITS	TOTAL 120 UNITS
38/120 = 31.6%	12/120 = 10%	22/120 = 18.3%	51/120 = 42.5%	120/120 = 100%

**Applied Studies (Liberal Arts) 38**

- THTR 140 Acting 1 2
- THTR 200 Art of Theatre 3
- THTR 276 Stagecraft *-Or*
- THTR 277 Intro to Costume Design 3
- THTR 285 Theatrical Make-up 3
- THTR 351 Theatre Management 3
- THTR 370A Fund. of Directing 3
- THTR 375 Seminar in Writing 3
- THTR 386 Fund of Lighting Design 3
- THTR 387 Audio Techniques 3
- THTR 475 - World Theatre**
- 3/3/3/3
- 475A, 475B, 475C, and 475E**

**Electives** **22**

Three Units Minimum of Acting/Directing

THTR 141A/B Voice & Movement I	2/2
THTR 236A/B Fund of Musical Thtr	2/2
THTR 240 A/B Acting II	3/3
THTR 241 A/B Voice & Movement II	3/3
THTR 350 Stage Management	2
THTR 370B Fund of Directing II	3
THTR 470A Adv. Directing I	3

Three Units Minimum of Design/Technical Production

THTR 277 Intro to Costume Design	3
THTR 276 Stagecraft	3
THTR 288 Intro to Scene Design	3
THTR 377 Adv. Costume	3
THTR 387 Audio Techniques	3
THTR 486 Adv. Lighting Design	3
THTR 487 Adv. Audio Techniques	3
THTR 488 Adv. Design and Production	3

Five Units Minimum of Theatre/Dance/Art/RTVF/or Music

THTR 300 Theatre and Cultural Diversity	3
THTR 311 Oral Interp. of Children's Lit	3
THTR 312 Shakespeare in Performance	3
THTR 364 Seminar in Playwriting	3
THTR 383 Drama into Film	3
THTR 402A Drama Across the Curriculum	3
THTR 402B Teaching Theatre to Secondary	3

**Performance** **12**

THTR 478B	2
(THTR 478B is taken 6 semesters for a total of 12 units)	

**BA Applied Studies in Theatre Arts Total Number of Units** **120**

## **Specialized Studies in Theatre**

### **DIRECTING EMPHASIS:**

The core component of the Undergraduate (BA) directing program is a four-semester sequence of directing courses.

The first semester, THTR 370A, which is a requirement for all Department majors, lays down a basic foundation for the director's craft. Students learn an approach to play analysis specific to a director, practice fundamental skills that a director can use in staging a play, and then combine the skills and analysis through directing scenes from contemporary American plays. This course is designed to benefit Theatre majors from all disciplines by enhancing their understanding of play analysis and experiencing how the disparate parts of the theatrical experience come together into a cohesive whole.

The second semester, THTR 370B, focuses on the director/actor relationship. In this course, the student learns a process of working with actors. The students work through four stages of the rehearsal process *in class* under the professor's guidance, receiving immediate feedback for techniques and tactics used in communicating with actors. The textual foundation for the course is the works of three of America's great playwrights: Eugene O'Neill, Tennessee Williams, and Arthur Miller.

The third semester, THTR 470A, explores the challenges language poses to the contemporary director by rehearsing and presenting scenes from the works of Shakespeare, Moliere and Wilde. It is important that directors learn to see language as action, and to release the power of language for both the actor and the audience. There is no better teacher for this than Shakespeare, so the majority of the semester is used to explore how Shakespeare's language works and how to make it accessible to both actor and audience.

The final semester, THTR 470B, is used to expose the students to the challenges posed to the director by contemporary material. This course is divided into three segments. The first deals with the almost cinematic fluidity demanded by many contemporary plays. Students direct an extended segment of a play with many transitions, requiring them to sustain the rhythms of a play's story through changes of place and time. The second segment allows the director to dabble in musical theatre, which has become the dominant form in the contemporary theatre, by presenting a scene with a musical number from a book musical. The final segment introduces the director to the challenges of working with a playwright on material never previously produced. Students direct student-written plays with the playwright as part of the process, culminating in a public performance of the original one acts.

In addition to the core directing courses, students take upper division courses in Theatre History, Theatre Management and Stage Management, and Design courses. They are also required to assistant stage manage and stage manage Department productions.

By the end of this four-semester sequence, students have had practical experience dealing with many of the challenges faced by professional directors and are now prepared to advance to graduate study or to entry-level positions in the professional theatre.

Our 'new' Head of Directing has transformed this area of training, in both the Undergraduate and Graduate components. For the Undergraduate, the training is now particularly acute, aimed at creating a self-motivated, conceptually aware, articulate practitioner, ready to pursue intern or graduate opportunities.

We are pondering an array of additional possibilities for young directors to practice the craft, including more directing of new work, via staged readings and workshops.

DIRECTING STUDIES	PERFORMANCE	ELECTIVES	GENERAL STUDIES	TOTAL NUMBER OF UNITS
TOTAL 57 UNITS	TOTAL 12 UNITS	TOTAL 3 UNITS	TOTAL 51 UNITS	TOTAL 120 UNITS
$57/120 = 47.5\%$	$12/120 = 10\%$	$3/120 = 25\%$	$51/120 = 42.5\%$	$120/120 = 100\%$

<b>Directing</b>	<b>57</b>
THTR 110 Introduction to Oral Communication	3
THTR 140 Acting I	2
THTR 141A/B Voice/Movement for the Stage	2/2
THTR 240A Acting II	3
THTR 200 Art of the Theatre	3
THTR 276 Beginning Stagecraft	3
THTR 277 Costume Fundamentals <i>-Or</i>	
THTR 285 Theatrical Makeup	3
THTR 288 Design for the Theatre	3
THTR 350 Stage Management	2
THTR 351 Theatre Management	3
THTR 370A,B Fundamentals of Directing	3/3
THTR 375 Seminar in Critical Techniques	3
THTR 386 Beginning Lighting	3
THTR 470A/B Advanced Directing	3/3
THTR 475A/B/C World Theatre	3/3/3

<b>Elective</b>	<b>3</b>
THTR 482A/B Directing/Acting for the Camera	3
<b>Performance</b>	<b>12</b>
THTR 478B (THTR 478B is taken 6 semesters for a total of 12 units)	2
<b>BA Directing in Theatre Arts Total Number of Units</b>	<b>120</b>

**PLAYWRITING EMPHASIS:**

The Playwriting emphasis provides opportunities for undergraduates to develop their works over a period of time and then potentially to see their work produced in conjunction with the advanced directing class. Once the plays have been written and thoroughly rewritten, they are selected by directors and prepared through revisions and development for performance. This process has proved invaluable to those students who have become professional playwrights and screenwriters. In addition to one-act productions, full-length plays are given staged readings and with consideration, perhaps move on to production at the Grand Central Arts Center.

Although all playwright emphasis students have not achieved success, the department holds fast to the philosophy that the initial stage of the creative process, playwriting, must be an integral and prominent part of the curriculum. The emphasis has developed a logical progression and will require additional resources from the department to become a truly viable force.

Our current faculty is one part-time practicing playwright/screen writer, who has increased the participation in the field enormously, but the department is without sufficient resources to allocate additional time and funds to additional production in the playwriting area. Currently, the faculty member is in New York City and visits the campus once a month, with the bulk of the course being conducted online. Initially, when this individual was on-site, we had a more robust, consistent development of new work, with more presentation opportunities (the On Your Feet Festival). Now, there is a culminating presentation of work at the end of each semester.

Despite the aforementioned, we are keeping playwriting options as available and active as possible. Currently, we are considering several pieces by recently graduated students to be presented as staged readings, initiating what we hope will be a mini-series of regular presentations of new work, perhaps two per semester, directed by a combination of faculty, directing and MFA directing students and guest artists. Other needs/concerns of this area are addressed in Section III: Future Issues.

PLAYWRITING STUDIES	PERFORMANCE	ELECTIVES	GENERAL STUDIES	TOTAL NUMBER OF UNITS
TOTAL 52 UNITS	TOTAL 12 UNITS	TOTAL 0 UNITS	TOTAL 51 UNITS	TOTAL 120 UNITS
52/120 = 43.3%	12/120 = 10%	0/120 = 0%	51/120 = 42.5%	120/120 = 100%

<b>Playwriting</b>	<b>52</b>
THTR 110 Introduction to Oral Communication	3
THTR 140 Acting 1	2
THTR 200 Art of the Theatre	3
THTR 276 Introduction to Stagecraft <i>-Or</i>	
THTR 277 Introduction to Costume Design <i>-Or</i>	
THTR 288 Introduction to Scene Design	3/3
THTR 350 Stage Management	2
THTR 364 Seminar in Playwriting	3/3
THTR 370A/B Fundamentals of Directing	3/3
THTR 375 Seminar in Critical Techniques	3
THTR 386 Fundamentals of Lighting Design	3
THTR 464 Advanced Playwriting	3
THTR 475A/B/C/E World Theatre	
3/3/3/3	

**SIX ADVISOR APPROVED UNITS FROM THE FOLLOWING**

THTR 300 Theatre & Cultural Diversity	3
THTR 351 Theatre Management	3
THTR 383 Drama into Film	3
DANC 301 Dance & Cultural Diversity	3

**Performance 12**

THTR 478B	2
(THTR 478B is taken 6 semesters for a total of 12 units)	

**BA Playwriting in Theatre Arts Total Number of Units 120**

**DESIGN AND TECHNICAL PRODUCTION EMPHASIS:**

This Emphasis is for those who wish to pursue the Design and Technical Production aspects of the collaborative nature of theatre arts. While a general knowledge of this aspect is required of all majors, this emphasis allows for more intensive, targeted, practical and theoretical study of scenic design, costume design, lighting design, technical production and production and stage management. Each area is underpinned with beginning, intermediate and advanced classes, with a foundation in writing and theatre history. Selected acting and directing classes are included to give the student a well-rounded sense of the creative totality from the conceptual and performance viewpoints.

Mastery of skills is produced in respective, specialized classes in each discipline with the design or technical direction of classroom projects, and realized full productions being the culmination of skill competency. Undergraduates are routinely selected to design scenery, lighting, costumes, provide technical direction, production or stage manage for a wide variety of projects at various levels of complexity, with the main stage being the highest level of attainment. It is not unusual for productions to have undergraduate and graduate designers, technical directors and stage managers, working in tandem.

In addition, many undergraduates have continued on to graduate study at notable institutions including UCLA, Yale School of Drama, University of Pennsylvania, and the like.

The early targeting of potential Design and Technical Production undergraduate students is crucial, as a number of times we have had talented students develop strong interest in one or the other of the areas, only to have them distinguish this in their junior or senior year, when the opportunities for actualization are much slimmer. This is an ongoing caveat, which we are ever mindful of.

In the future, we would like to develop a ‘formal’ portfolio review for undergraduate design and technical production students. Currently, selected students participate in the end of semester design show, along with the MFA designers, in the exhibition and subsequent critique of their work. This would give burgeoning/interested students further incentive to pursue this area of training earlier in their college careers.

DESIGN/ PRODUCTION CONCENTRATION	PERFORMANCE	ELECTIVES	GENERAL STUDIES	TOTAL NUMBER OF UNITS
TOTAL 42 UNITS	TOTAL 12 UNITS	TOTAL 17 UNITS	TOTAL 51 UNITS	TOTAL 120 UNITS
42/120 = 35%	12/120 = 10%	17/120 = 14.2%	51/120 = 42.5%	120/120 = 100%



THTR 160 Acting for Non Majors	3
THTR 200 Art of the Theatre	3
THTR 276 Introduction to Stagecraft	3
THTR 277 Introduction to Costume Design	3
THTR 285 Theatrical Makeup	3
THTR 288 Introduction to Scene Design	3
THTR 370A Fundamentals of Directing	3
THTR 372 Drafting CAD for Theatre	3
THTR 375 Seminar in Writing: Critical Techniques	3
THTR 386 Fundamentals of Lighting Design	3
THTR 387 Audio Techniques	3
THTR 475 A/B/C World Theatre	3/3/3

**ADVISOR APPROVED UPPER DIVISION ELECTIVES** **17**

THTR 350 Stage Management	2
THTR 351 Theatre Management	3
THTR 377 Costume Design	3
THTR 379 Rendering for the Theatre	3
THTR 388 Period Style & Form	3
THTR 389 Set Design/ Craft	3
THTR 451 Theatre Production Management	3
THTR 466 Adv. Technical Production	3
THTR 476 Scenery Automation & Rigging	3
THTR 475 E World Theatre	3
THTR 484 Automated Lighting	3
THTR 485 Advanced Makeup	3
THTR 486 Advanced Lighting Design	3
THTR 487 Advanced Audio	3
THTR 488 Advanced Design and Production-Scenery	3
THTR 488 Advanced Design and Production-Costume	3

**SPECIAL COURSES**

THTR 390 Costume Construction	3
THTR 389 Scene Design Practice & Craft	3
THTR 467 Projection Design	3
THTR 489 Advanced Show Control	3

**Performance** **12**

THTR 478B

2

(THTR 478B is taken 6 semesters for a total of 12 units)

**BA Design/Production in Theatre Arts Total Number of Units 120**

**TEACHING EMPHASIS:**

The Teaching in secondary schools Emphasis is contingent upon achieving a concurrent degree in English. The detailed current status of this degree and proposed alterations and improvements is outlined in **Item TE**.

TEACHING CONCENTRATION	PERFORMANCE	ELECTIVES	GENERAL STUDIES	TOTAL NUMBER OF UNITS
TOTAL 59 UNITS	TOTAL 12 UNITS	TOTAL 0 UNITS	TOTAL 51 UNITS	TOTAL 120 UNITS
59/120 = 49.2%	12/120 = 10%	0/120 = 0%	51/120 = 42.5%	120/120 = 100%

**Teaching Concentration**

**59**

THTR 140 Acting I

2

THTR 141A/B Voice/Movement for the Stage I

2/2

THTR 200 Art of the Theatre

3

THTR 240 A Acting II

3

THTR 276 Introduction to Stagecraft

3

THTR 277 Introduction to Costume Design

3

THTR 285 Theatrical Makeup

3

THTR 288 Introduction to Scene Design

3

THTR 350 Stage Management

2

THTR 370A/B Fundamentals of Directing

3/3

THTR 375 Seminar in Critical Techniques *-Or*

ENG 301 Advanced College Writing

3

THTR 386 Fundamentals of Lighting Design

3

THTR 402B Teaching Theatre to Secondary

3

THTR 470A Advanced Directing

3

THTR 475 A/B/C/E World Theatre

3/3/3/3

**Performance**

**12**

THTR 478B 2  
(THTR 478B is taken 6 semesters for a total of 12 units)

**BA Theatre Arts Teaching Concentration**  
**Total Number of Units 120**

**Bachelor of Fine Arts in Theatre Arts**

**ACTING:**

The BFA in Acting is a professionally oriented degree for those students who wish acute, rigorous training in the art of performance, resulting in being highly equipped, upon graduation, to pursue Acting as a profession in stage, film and television. The study of acting styles (classical and contemporary), technique, voice and movement is at the core of training, with a firm underpinning of history, literature and writing, along with an array of electives to provide solid foundation for the many collaborative elements involved in producing theatre art.

Juries and evaluations/assessments of skill levels are held each semester of the probationary period and during each semester of the two-year tenure of the BFA.

As mentioned, the Los Angeles Showcase, provides a significant 'professional' capstone event for the graduating senior, presenting her/him at the height of their abilities to industry agents, producers and managers.

A very recent example of highly successful transition, from professional training to professional career, is Ms. Emily James. In the spring of 2015, she was recommended to audition for a starring role in Rajiv Joseph's new play, *Mr. Wolf*, at the prestigious South Coast Repertory Theatre. She was cast in the play, and henceforth, during the spring semester of her senior year, she was admitted to AEA, as a full member and secured agent representation. As of this writing, she has just been cast in *Antigone* at the highly regarded A Noise Within, in Los Angeles. Ms. James joins a long list of graduates in Acting, as well as Musical Theatre, who have gone on to very successful careers.

The BFA in Acting is under constant internal scrutiny as regards effectiveness, standards and efficacy. Not because we feel it is lacking in quality or consistency, but because of the enormous care and effort taken to maintain the aforementioned. We are asking talented, select young people to challenge themselves emotionally and physically at high levels of output. Accessing honestly and vitally, voice, body and mind is essential to the training at hand.

In that regard, there have been times where students have felt pushed farther than they might feel comfortable. In this situation it is always made clear that the student knows she or he is absolutely 'safe.' The majority of instances of this sort are ephemeral, resulting in a break-through/realization of the power and skill they are beginning to command. Other times, few and far between, it has resulted in

distancing and a feeling that an instructor or technique is not for them. Collectively, it is the ideology of the performance faculty that students who are experiencing training concerns/challenges are thoughtfully advised, and at all costs encouraged to continue the process, whatever stage it is in/mechanism it may be, to its conclusion.

BFA ACTING CONCENTRATION	PERFORMANCE	ELECTIVES	GENERAL STUDIES	TOTAL NUMBER OF UNITS
TOTAL 74 UNITS	TOTAL 14 UNITS	TOTAL 6 UNITS	TOTAL 51 UNITS	TOTAL 120 UNITS
74/120 = 61.7%	14/120 = 11.7%	6/120 = 5%	51/120 = 42.5%	120/120 = 100%

### **BFA Acting Concentration**

**74**

THTR 140 Acting I	2
THTR 141A/B Voice and Movement I	2/2
THTR 200 Art of the Theatre (Script Analysis)	3
THTR 240 A/B Acting II	3/3
THTR 241 A/B Voice and Movement II	3/3
THTR 285 Make-up	3
THTR 310 Oral Interpretation of Shakespeare	3
THTR 340 A/B Acting III	3/3
THTR 341 A/B Voice and Movement III	2/2
THTR 370A Fundamentals of Directing	3
THTR 375 Critical Writing	3
THTR 440 A/B Acting IV	3/3
THTR 443 Audition	3
THTR 475 A/B/C World Theatre	3/3/3
THTR 482 A/B Acting for the Camera	3/3
THTR 483 Acting Workshop	3

### **ELECTIVES**

**6**

THTR 277 Introduction to Costume design	3
THTR 276 Introduction to Stagecraft	3
THTR 288 Introduction to Scenic Design	3
THTR 386 Fundamentals of Stage Lighting	3
THTR 387 Audio Techniques	3
THTR 300 Theatre and Cultural Diversity	3
THTR 351 Theatre Management	3

THTR 364 Seminar in Playwriting	3
THTR 383 Drama into Film	3

**Performance 14**

THTR 478B (THTR 478B is taken 6 semesters for a total of 12 units)	2
THTR 497 (THTR 497 is taken 4 semesters for a total of 4 units)	1

**BFA in Acting Concentration Total Number of Units 120**

**MUSICAL THEATRE:**

This degree is for students who wish professionally oriented education and training in musical theatre. Only those who exhibit exceptional talent, motivation and commitment will be admitted to the program

Performance in Musical Theatre makes complex demands on the performer. The genre requires competency in acting, dance and music—the proverbial “triple threat” individual. The objectives for the student are to comprehend the processes involved in the creation of theatre, achieve a level of competency in all three areas with significant technical mastery in one area, develop goals and comprehend the significance of the work, and demonstrate competency in the field.

Periodic review of the competencies of all BFA students is conducted each semester in acting and singing and each year in dance. Each candidate is reviewed each semester in an interview conducted by faculty in acting, music and dance to ensure sufficient progress in all areas.

The New York Showcase provides a significant culminating, capstone event for the graduating senior, presenting her/him, to the very best of their abilities before industry agents, producers and managers.

This program is of particular note as it was our flagship BFA degree. It has been particularly popular, since its inception. It is a challenging, but fulfilling, degree to maintain, for a variety of significant reasons: it requires substantial resources to ‘produce’ work of this nature, with the high level of quality we expect, which is requisite, and which appropriately parallels NAST standards; it asks a great deal of the students who are fortunate to gain entry into the program, as they are expected to master a variety of performance skills (acting, singing, dancing) to relatively equal measure; the personal expectation can be enormously high for the student, this against a fairly rigidly structured set of ‘rules,’ designed to benefit the student, but which can sometimes seem overwhelming as regards adherence.

The cumulative training experience is solidly underpinned, as regards the development and mastery of skills/competencies, and the assessment of 'same' is rigorous and ongoing. The 'passage' from one level of the program to the next is finely tuned. What can sometimes vex the musical theatre student, it seems a bit more than others in other programs, are the 'academic' requirements of the degree, along with the academic/GE requirements of the University. This is a question of time management, which we take care to continuously stress, even if the student is entirely on track. One of our main goals with students in this degree, as per this aspect, is even closer monitoring of their progress throughout their tenure.

BFA MUSICAL THEATRE CONCENTRATION	PERFORMANCE	ELECTIVES	GENERAL STUDIES	TOTAL NUMBER OF UNITS
TOTAL 76 UNITS	TOTAL 14 UNITS	TOTAL 2 UNITS	TOTAL 51 UNITS	TOTAL 120 UNITS
76/120 = 63.3%	14/120 = 11.7%	2/120 = 16.7%	51/120 = 42.5%	120/120 = 100%

### **Musical Theatre Concentration**

**76**

MUS 101 Theory = prereq. to THTR 181

3

DANC 212 Ballet II

2

DANC 232 Jazz II

2

DANC 242 Tap II

2

THTR 140 Acting I

2

THTR 141A/B Voice & Movement I

2/2

THTR 181 Music Reading

1

THTR 200 Art of the Theatre

3

THTR 236 A/B Musical Theatre I

2/2

THTR 240A/B Acting II

3/3

THTR 276 Intro to Stagecraft *-Or*

THTR 277 Intro to Costume Design

3

THTR 285 Theatrical Make-up

3

DANC 336 Dance for Musical Theatre

3/3

THTR 340 A/B Acting III	3/3
THTR 370A Directing I	3
THTR 375 Sem in Crit Writing	3
THTR 393 Individual Voice Instruction	1/1
THTR 436A/B Musical Theatre Workshop	3/3
THTR 437A/B/A MT Practicum [ <i>Premminents</i> ]	1/1/1
THTR 475A/B or C World Theatre History	3/3
THTR 475E World Theatre History	3
THTR 493 Individual Voice Instruction	1/1

<b>ELECTIVES</b>	<b>2</b>
DANC126 Dance Improvisation	2
DANC 312 Ballet III	2
DANC 332 Jazz III	3
MUS 406D Opera Theatre	1
KNES 120 A/B/C Gymnastics	1
KNES 246 A/B Yoga	2
Excess THTR 437B MT Practicum [ <i>Premminents</i> ]	1-3
Excess THTR 478B Production	2

**Performance 14**

THTR 478B (THTR 478B is taken 6 semesters for a total of 12 units)	2
THTR 478A (THTR 478A is taken 2 semesters for a total of 2 units)	1

**BFA in Musical Theatre Concentration**  
**Total Number of Units 120**

**ASSESSMENT** of learning, via the detailed establishment and analysis of goals and learning outcomes, has become a nation-wide mandated procedural norm, particularly at Public Universities. CSUF is deeply committed to Assessment, at all levels of evaluation. Assessment is a continuous process, and once the standards are formalized and then made 'routine,' over time, the aggregate results of Assessment will allow for self-analysis of the Unit at large, and the long and short-term effectiveness of its component parts. Within the Unit, we have an Assessment

Committee, who have developed our unique standards, which are being rigorously put into practice and include the following SLO's – Student Learning Outcomes:

Students completing the Bachelor of Arts Degree in Theatre Arts Applied Studies will be able to:

1. Demonstrate a comprehensive knowledge of Theatre History and Literature from the earliest beginnings of the art to modern day.
  - a. Master Level: THTR 475 A,B,C,E
2. Demonstrate an ability to analyze Theatrical Literature in its many forms and from a variety of viewpoints and perspectives.
  - a. Master Level: THTR 470A/B, 475A/B/C/E, 470A/B, 485, 486, 487, 488
3. Critically evaluate, orally and in writing, the elements of production and performance as conceived by the various artists and executed by actors, technicians and production personnel.
  - a. Master Level: 470A/B, 475A/B/C/E, 485, 486, 487, 488
4. Apply basic skills and techniques in working with the materials of technical theatre including those involved in the creation of sets, costumes, makeup, lights and sound.
  - a. Master Level: 478, 485, 486, 487, 488
5. Communicate interpretations and conceptualizations of theatrical material orally, in writing, and through performance or other means of artistic expression.
  - a. Master Level: 470A/B, 478A/B, 485, 486, 487, 488
6. Collaborate successfully with other students and artists in the creation and execution of work for the theatre in one or more capacities, including as actors, directors, designers, playwrights, technicians, stage managers and production personnel.
  - a. Master Level: 470A/B, 478A/B, 485, 486, 487, 488

Upon completion of the BFA in Acting and Musical Theatre, the student will be able to:

1. Demonstrate proficiency in the ability to analyze text in relation to character. Master level: THTR 436A/B, 437A/B, 440A/B, 475A/B/C/E, 482A/B, 493, 497
2. Integrate analysis, voice production, movement, and acting technique into a cohesive characterization for public performance. Master Level: THTR 436A/B, 437A/B, 440A/B, 482A/B, 497, Cabarets
3. Demonstrate proficiency in the effective use of movement and voice production. Master Level: THTR 436A/B, 437A/B, 493, 497
4. Collaborate successfully with other students and artists in the creation and execution of work for the theatre. Master Level: THTR 437A/B, 482A/B, 497



5. Demonstrate a comprehensive knowledge of theatre history and literature from the earliest beginnings of the art to modern day. Master level: THTR 475A/B/C/E.

The full current Department/Unit Assessment documents are found in MDP II: B.1.

### **Master of Fine Arts in Theatre Arts**

This degree is for students who desire a professionally oriented education and training in design and technical production, acting and directing. Based on a student's previous undergraduate or professional experience, substitutions or revisions in the study plan might be appropriate. Average length of time to complete the program is three years.

### **Admission to Graduate Standing – Classified**

Prerequisites for admission to the program and granting of classified standing are:

1. B.A., B.F.A. or M.A. from an accredited college or university with a major in theatre; or a degree in a related field and extensive work in technical design and production, acting or directing;
2. completion of an oral interview and satisfactory review of the student's portfolio or audition;
3. acceptance by the faculty;
4. minimum GPA of 3.0 in all upper-division undergraduate work in theatre. A minimum GPA of 2.75 for the last half of the undergraduate program is also required;
5. completion of any additional prerequisites which may be required by the student's individual committee prior to classification;
6. selection of a graduate adviser and committee. Total committee membership should be three or four faculty members, including the adviser;
7. submission of a formal M.F.A. study program approved by the individual

Acting, Directing and Design each require 60 units, for the degree. Each graduate is offered an assistantship, in their respective area, with hours worked in both their primary and declared secondary area. Performance graduates work in the production offices, assist teaching faculty and teach their own classes. Performance graduates can be "released," if it does not impact their on-site training, occasionally, for professional auditions, callbacks and commercial work.

### **ACTING:**

Graduate students experience a breadth of knowledge in acting techniques during their tenure to prepare them for theatre, television and film. In Acting Studio, they experience a comprehensive study in Stanislavsky, Michael Chekhov, and Uta Hagen. They study a variety of genres in acting class: Early Realism, Chekhov, Ibsen and Strindberg and contemporary adaptations of Greek classics.

In voice and movement, the Fitzmaurice Voicework is taught for physical and vocal release and Shakespeare text is utilized in this part of their training as well as stage combat.

Faculty who teach graduate students acting, voice and movement are full time professors. The only part time teacher is usually the combat instructor.

Part of graduate acting training is participating in main stage productions in a significant role. Graduate students audition every semester. They are cast every semester on our main stage except for their first semester where they are cast in our downtown arts center. They are considered for three plays and one musical (if they sing), each semester. The genres range from Realism, High Comedy, and Contemporary ensemble to the classics, which include one Shakespeare each year.

MFA ACTING	PERFORMANCE	ELECTIVES
TOTAL 60 UNITS	TOTAL 0 UNITS	TOTAL 3 UNITS
60/120 = 50%	0/120 = 10%	3/120 = 25%

<b>MFA Acting</b>	<b>60</b>
THTR 443 Audition and Rehearsal Processes	3/3
THTR 500 Intro to Graduate Studies	3
THTR 541 Voice and Movement for the Actor	4/4
THTR 543 The Performer and Professional Theatre	3
THTR 563 Acting Studio	4/4/4/4
THTR 565 Dramatic Textual Analysis	3
THTR 570A/B Styles of Directing/Performance	3
THTR 582A/B Camera Techniques	3/3
THTR 583 Graduate Seminar: Acting	3
THTR 597 Project Book	3/3
<b>ELECTIVES</b>	<b>3</b>

\*Advisor-approved electives

**DIRECTING:**

The MFA directing student at CSU Fullerton enjoys a unique educational experience. One student receives the sole attention and support of the Head of the Directing

program for the entire three-year residency. In addition, the student directs three Mainstage productions in three different venues (proscenium, thrust and arena) with full production support and the full producing resources of the department. In addition, by the time the student completes the program, she/he will have had significant classroom teaching experience, including being the sole teacher of directing fundamentals courses. Upon graduation, the MFA directing student will be prepared for an entry level position in the artistic department of a major regional company, to enter the teaching profession, to found a new theatre company and/or pursue a freelance career as a director.

#### A. Preparation for Employment

##### a. Developing advanced competencies

- i. Directing courses 470A and B provide opportunities to analyze plays and direct scenes from Shakespeare and Ibsen. In addition, the student directs a scene from a musical, as well as works on a new script in collaboration with a student playwright that culminates in two open performances.
- ii. In the 570A and B coursework (Styles of Directing and Performance), the MFA director works with MFA actors on a text from Shakespeare, and on style work with actors based in commedia.
- iii. Other required coursework includes
  1. Graduate level acting courses taken with the MFA acting students, including voice and movement, acting studio, graduate acting seminar and camera techniques for the actor and director.
  2. Graduate level courses in Dramatic Textual Analysis and Theatre History

##### b. Developing practical understanding:

- i. The MFA director collaborates with a playwright in his second semester on an original piece, culminating in an open performance. Sound and lighting designers are assigned to the director.
- ii. The MFA director is required to assistant stage manage and stage manage a production on the Mainstage. In addition, the student is encouraged to assistant direct on one or more productions during his/her residency.
- iii. The MFA director is encouraged to take courses in at least one area of design. In addition, the advanced directing course requires collaboration with a student set designer on a class project. (This semester's project is Ibsen's *Ghosts*.)

B. Development of Directing Professionals

a. Availability of Directing Opportunities

- i. Three Mainstage directing opportunities, with full a full complement of designers, fully realized production values, and in three different venues: proscenium, thrust and arena.
- ii. The MFA director’s directing opportunities are designed in collaboration with the Chair and Head of the Directing program to ensure that the challenges of the material address the student’s interests and weakness, while providing a range of styles and genres. Including in the three Mainstage performances are at least one musical and/or classical play.

b. Directing advanced actors in fully realized and produced productions

- i. The above-mentioned Mainstage productions are cast from the Department’s pool of actors, which includes MFA acting students, as well as BFA students in acting and musical theatre. On occasion, professional actors, both on faculty and guest artists, may be cast.
- ii. In addition to the Mainstage productions, the MFA director is required to direct the MFA acting class in an evening of one acts in our experimental thrust space (Grand Central) with minimal production support.

c. Inclusion of well-prepared collaborators

- i. Designers, as well as technical support staff, come from CSUF’s pool of professional faculty designers, as well as from the MFA design and BA design students. All student designers and technical support staff are supervised closely by professional faculty members in the appropriate fields. Shows are stage managed by graduate and advanced undergraduate students.

MFA DIRECTING	PERFORMANCE	ELECTIVES
TOTAL 60 UNITS	TOTAL 0 UNITS	TOTAL 12 UNITS
60/120 = 50%	0/120 = 10%	12/120 = 10%

MFA Directing

**60**

THTR 470A/B Advanced Directing

3/3

THTR 500 Intro to Graduate Studies

3

THTR 563 Acting Studio		3
THTR 565 Dramatic Text Analysis	3	
THTR 578 Set Design	3	
THTR 586 Lighting Design	3	
THTR 577 Costume Design	3	
THTR 588 Graduate Projects in Directing	3/3	
THTR 599 Independent Study (Directing Projects)		3/3
THTR 582A/B Camera Techniques	3/3	
THTR 495 Internship	3/3	
THTR 575 Seminar in Theatre History	3	
THTR 588 Graduate Projects in Directing	3	
THTR 597 Project Book	3/3	

## **ELECTIVES**

**12**

\*Advisor-approved electives (include 6 units technical coursework)

## **DESIGN & TECHNICAL PRODUCTION**

The Design & Production program, in the Department of Theatre & Dance, offers unique, personalized, professional training tailored to the needs of Graduate designers and technicians.

At the program's core, the mastery of drawing, painting, drafting, model-building, and essential technical skills is continuously stressed, in combination with a firm basis in art history and text analysis. The aim is to nurture a powerful individual viewpoint, visual acuity, technical proficiency and conceptual flexibility, leading to successful collaborative engagement in a provocative, ever-changing art form.

The Master of Fine Arts in Theatre Arts (Design) include primary concentrations in Scenic Design, Costume Design, Lighting Design, with secondary concentrations in Make-up and Hair Design, Sound Design, Technical Production and Stage Management. The repeated (twice for each) Seminars in Scenic Design, Costume Design, Lighting Design and Technical Production are packaged with 400 level classes in the electives category, to target the student's main area of focus.

Students are advised to select a secondary area of study, from within the primary concentrations. The emphasis and intensity of this secondary area depends upon individual needs and growth as a theatre artist, in consultation with a faculty advisor.

Graduate students are given design assignments as early as the first semester, resulting in as many as six realized designs during their three-year course of study. The majority of, if not all, productions in the Department are designed by student

designers. Graduates are given priority and assigned projects, which we feel will stretch and challenge their creativity, allow them to collaborate with a variety of artists/peers/guests/faculty and allow them to become mentors to undergraduates. A portfolio review is conducted at the conclusion of each semester to assess the student's progress and individual needs.

Training in all areas is embedded in a rigorous schedule consisting of 10-12 productions per academic year. This includes Drama, Opera, Dance, Musical Comedy, Theatre for Children and Special Events, directed by a combination of Faculty, Guest Artists and Graduate directors.

In an on-going capacity, Master Classes by prominent artists, field trips and visitations are arranged throughout the academic year. Guest Artists in Design have included James Noone (Boston University), Ming Cho Lee (Yale School of Drama), Mirena Rada (Avenue Q), Don Holder, Tony Walton, David Mitchell, Kenneth Posner, and Michael Krass (New York University), as well as guests in film and television design. Fieldtrips and seminars, professional relationships include South Coast Repertory Theatre, The Laguna Playhouse (Internship Program), The Chance Theatre, Theatre NEO, The Courage Theatre, International City Theatre, Pasadena Playhouse, The Costume Designers Guild of the Academy of Motion Picture Arts and Sciences, Orange County Center for the Performing Arts, Soundelux Post Production (Hollywood), The Ahmanson Theatre, Donald Van Hook Costumes and Michael Burnett Productions (Special Effects Make-up Studio).

The three-year program of study in SCENIC, COSTUME, LIGHTING DESIGN OR TECHNICAL PRODUCTION enables the candidate to design up to six, fully realized productions, in a wide variety of circumstances, working with faculty, graduate and guest directors. A full complement of staff is allowed the designer (undergraduate design assistants in all areas, electricians, technicians, prop master, make-up and hair, crafts, etc.). Meetings with the director, assistants and other members of the design team, take place as early as the end of the spring semester, for the first fall production, with subsequent, regular production meetings, carefully scheduled into the master calendar, throughout the process.

Model building, hand and computer drafting, costume construction and fabric facility and scenic art, are significantly underpinned in both classroom and practical, realized production form. The production/design schedule demands fluency in these skills, as well as an understanding of the history of the art form, its beginnings, evolution and currency.

Collaborative engagement is the central component of the design process, enhanced by scheduled, weekly production meetings, with the full design and technical team, augmented by director and designer meetings as needed, along with further conferences as necessary. Build and load-in schedules are precisely coordinated, with realistic leeway for the vicissitudes of art.

Aesthetics, historical and contemporary, is explored in the seminar and project classes, to a great degree. Each area has its approach, but all are embedded in the desire to provide a solid base of art, theatrical design (Appia, Craig, Picasso, Cocteau, Diaghilev, Benois, Oenslager, Jones, Mielziner, Aronson, Rosenthal, McCandless and on...), and cultural history which informs the creative process, and ultimately contributes significantly to a deeper understanding of the text.

In Technical Production, an underpinning of design training is integral, along with the requisite training in rigging, construction, drafting and fabrication of all kinds. The important/vital relationship of the technical director with the scenic designer is stressed and augmented with carefully chosen projects, which allow collaborative dialog to flourish.

Fieldtrips to area professional theatres, as well as seminars in the “nuts and bolts” of theatre practices, are conducted throughout the graduate designer’s studies. The organizational details, requirements and practices, of United Scenic Artists, are routinely related to graduate designers, by our union faculty.

Graduate designers/technicians, in the third year, are encouraged to fit an outside project, into their schedule, as well as serving as assistant or associate designers on faculty outside projects. Very recent projects include Costume and Scenic Design, by individual graduates, for the new musical, *Rooms* at the Chance Theatre, Assistant to the Costume Designer for *Sight unseen*, at South Coast Repertory Theatre. Assistant to the Costume Designer and Assistant to the Scenic Designer, for Ziad Dorns new play, *Reborn*, also at the Chance Theatre. Graduate designers routinely assist faculty designers on outside projects, both locally and regionally.

One-on-one training and close faculty mentoring have proved successful in Design and Technical Production. One of the main strengths of the area is that the student is able to design a large number of projects, during her/his tenure, adding significantly to their portfolio.

Future hopes are for more intensified study/offering in scenic painting, paralleling a renovation of that area. Currently, our one staff scenic artist is nearing retirement, which will give us the opportunity to examine this area closely, as we ponder replacement of the position. More intensified study/offering in costume construction; currently, this component is ‘tailored’ to meet the needs of each graduate in the costume area, with close work with the costume shop manager, and the ability to enroll in an upper level component of the Costume Construction class.

Sound and Projection Design studies have been significantly renovated/updated in the last six years. We are hoping to establish more formalized graduate and undergraduate courses of study in this regard.

MFA DESIGN/ PRODUCTION	PERFORMANCE	ELECTIVES
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TOTAL 60 UNITS	TOTAL 0 UNITS	TOTAL 12 UNITS
60/120 = 50%	0/120 = 10%	12/120 = 10%

MFA Design/Production **60**

THTR 500 Introduction to Graduate Studies	3
THTR 565 Dramatic Textual Analysis	3
THTR 575 Seminar in Theatre History	3
THTR 566 Seminar in Technical Production	3
THTR 577 Seminar in Costume Design	3
THTR 578 Seminar in Scenic Design	3
THTR 586 Seminar in Lighting Design	3
THTR 588A-1 Projects in Design & Technical Production	3
THTR 588A-2 Projects in Design & Technical Production	3
THTR 588A-3 Projects in Design & Technical Production	3
THTR 588A-4 Projects in Design & Technical Production	3
THTR 588B-1 Projects in Design & Technical Production	3
THTR 588B-2 Projects in Design & Technical Production	3
THTR 588B-3 Projects in Design & Technical Production	3
THTR 588B-4 Projects in Design & Technical Production	3
THTR 597 Project in primary area with project book	3
THTR 597 Project in secondary area	3

**ELECTIVES** **12**

\*Advisor-approved electives

### Section II.C. Programmatic Areas – Text Outline

#### Item TGE: Theatre Studies in General Education:

The University's General Education Committee determines which departmental offerings may fulfill the general education requirements. The procedure followed is: The Department submits requests and course outlines to the General Education Committee; the Committee makes recommendations; and, the Academic Senate gives final approval. UPS411.200 General Education Guidelines and Procedures are found in the MDP V. 6.



Course offerings within the Department, which meet the General Education Requirement:

THTR 110: Oral Communication of Literature (3)  
THTR 300: Cultural Diversity in Theatre (3)  
THTR 311: Oral Interpretation of Children's Literature ( 3)  
THTR 383: Drama into Film (3)

All Theatre Majors are required to take the following General Theatre Courses:

THTR 200: Art of the Theatre (3)  
THTR 375: Seminar in Writing (Critical Thinking) (3)  
THTR 475 A,B,C: Theatre History (3,3,3)  
THTR 478B: Production & Performance (2)

It is the department's policy to offer a broad spectrum of courses that allow the general college student to develop theoretical knowledge, critical and creative insights and appreciation of the art form as well as direct participation in the studio and activity classes. The combination of majors with the general college student in many of the classes results in an interactive appreciation for both parties, and provides valuable insight for majors as they observe the growth and development of their peers from other fields.

Faculty and administration are actively involved individually and through activity on the department curriculum committee. The faculty is the foundation of the development of courses, which are encouraged and even demanded by the administration of the University. Additional involvement occurs at the University Committee level.

Local community and media participation in the General Education package is extremely limited. The presence of Community Colleges, which serve the needs of the community, in close proximity to the University, minimizes the need for the provision of outlets for the community or community involvement in the development of specific courses. Media outlets are also non-existent for similar reasons.

Arts and art education policy development are in the forefront of the Department's thinking on a continual basis. The department participates actively in the College of the Arts committees, which formulate policy to keep the arts in the forefront of the educational process. Without the support of the Dean of the College of the Arts and the College Committee structure, the strength of one department would go unheeded. However, the combined efforts continue to support the General Education requirements of a minimum of 3 units in the Introduction to the Arts.

**Item PER: Performance:**

Public performance is at the heart of the Unit's goals and objectives, both in Community and Classroom capacities. We consider the public performances to be a culminating extension of the work in performance classes, with the requisite process, preparation and rehearsal, which leads to the synthesis of live performance. To that end, we have a subscription main stage season, of between 9-10 productions (including two Dance Theatre productions) and a season of 4-6 productions presented in our on-site small thrust venue and at our off-site venue, at the University's Grand Central Arts Center in nearby Downtown Santa Ana.

The Performance Faculty are professionals, working in their field, and are members of AEA (Actor's Equity Association), if not also SAG (Screen Actor's Guild) and AFTRA (American Federation of Television and Radio Actors). Along with outside guest artists, we have utilized faculty frequently, in taking selected roles, which allow the students to interact with an experienced artist, as well as lend gravitas to roles, which benefit the project, collectively, from having an age-appropriate actor.

We have also utilized guest SSDC (Society of Stage Directors and Choreographers) Directors regularly, for both plays and musicals, which gives the students an invaluable experience in working with a professional whose expectations are primarily result oriented, which parallels many situations in the industry.

The Hallberg Theatre productions (150 seats) run for 18 performances. The Young Theatre productions (250 seats) run for 13 performances. The Little Theatre productions (500 seats) run for 13 performances. Grand Central productions (125 and 70 seats, respectively) run for 9 performances.

We are extremely careful about the selection of plays, in order to meet a wide variety of specific needs: appropriate casting for the BFA programs, appropriate casting for BA and potential BFA students, appropriate casting for the MFA Acting program, MFA Directing program, both BA and MFA Design & Technical Production opportunities, subject matter as regards a range of classic, traditional and modern texts, box office viability to ensure a high level of audience/performer engagement and to maintain minimum levels of financial solvency.

Internally, we offer/create a large selection of additional performances, including a bi-weekly BA Showcase, which highlights new work, standard repertory and allows those on the way to one of the BFA programs, or those who wish to pursue performance, via Applied Studies, a vital avenue of expression. There are also readings of new work as well as final scenes, culminating performance projects in advanced acting classes (The Shakespeare Scenes, The Greek Scenes, etc.) and the BFA Cabarets, all essentially embedded in the curriculum, which are open to the Department public viewing.

2014-2015:  
HEARTS LIKE FISTS  
FALL DANCE THEATRE

IS HE DEAD?  
THE NIGHT THOREAU SPENT IN JAIL  
KISS ME, KATE  
SMASH  
THE COMEDY OF ERRORS  
LOOSE ENDS  
SPRING AWAKENING  
SPRING DANCE THEATRE  
RUTHLESS, THE MUSICAL

2015-2016:  
DANCING AT LUGHNASA  
CARRIE, THE MUSICAL  
THE RIOT CLUB (AKA POSH)  
FALL DANCE THEATRE  
A CHRISTMAS CAROL  
STOP KISS  
THE MIRACLE WORKER  
TROJAN BARBIE  
THE MERRY WIVES OF WINDSOR  
INTO THE WOODS  
DON'T DRESS FOR DINNER  
SPRING DANCE THEATRE

Currently, we are meeting to choose the 2016-2017 Season. We have developed a more diverse student body in the Unit, both Undergraduate and Graduate, in the last 5-6 years, and selected potential choices reflect this factor. Titles under consideration for 2016-2017 are:

LIVING OUT  
ANNA IN THE TROPICS: We are hoping to hire a Latino guest artist to direct this production.  
INTIMATE APPAREL  
RAGTIME  
PUNK ROCK  
LET THE RIGHT ONE IN (based upon the Swedish film)  
CASH ON DELIVERY  
HAIRSPRAY  
COMPANY  
TWO GENTLEMEN OF VERONA  
MACBETH

We have a long history of robust participation in the Kennedy Center-American College Theatre Festival. All productions are entered, at some level, for adjudication. We have had full productions move on to both the Regional and National Festivals and our students have received many awards and

commendations in all areas of Performance and Production. Each year, a selection of Designers are chosen to show their work and various invited scenes are presented, along with the requisite juried scenes, providing a format for critical interaction with other training institutions, as well as a further venue for public performance. A selection of recent awards include:

2015

The Rosa Parks Playwriting Award - 2015

*The Puppeteer* by Desiree York, University of California – Fullerton

2014

Directing: Desiree York, California State University, Fullerton

Alternate: Katherine Hoevers, California State University, Fullerton

Best Of 10-Minute Playfest

Best Actress: Suzi Green, California State University-San Bernardino, and Emily James, California State University-Fullerton

Desiree York, California State University at Fullerton, The O'Neill Playwrights' Conference Directing Fellowship

Excellence In Education

Mark Ramont – CSU, Fullerton

2013

The Hilton Worldwide National Awards Program

Outstanding Production of a Musical

*Godspell*, music and lyrics by Stephen Schwartz, book by John-Michael Tebelak, California State University – Fullerton

Outstanding Director of a Musical

Jim Taulli and Craig Tyrl for *Godspell*, California State University - Fullerton.

Choreography Award

2013 Jim Taulli and Craig Tyrl for *Godspell*, California State University-Fullerton;

Outstanding Performance by an Actor

Distinguished Achievement:

Kevin Rose as Jesus, in *Godspell*, California State University-Fullerton

Outstanding Performance and Production Ensembles

Distinguished Achievement:

*Godspell*, California State University-Fullerton

**Item OPA: Other Programmatic Activities:**

**Wales/Trinity Exchange Program:**

We have a successful, ongoing exchange program with Trinity University in Wales. The program was conceived and initiated by Professor Anne James, Voice and Movement. This program is considered one of the more successful international exchange programs on campus. We are one of only a handful of international programs that regularly achieves "parity", meaning we consistently have an exchange of students at both institutions year in and year out.

We typically have 4-6 Trinity students in residence every fall. We tend to have 2-6 CSUF students studying at Trinity each spring. Currently, we have 5 Trinity students here with us: 4 in Performance and 1 in Design and Production. Last spring, we had 6 CSUF studying at Trinity – 5 performance/1 Design & Production. We'll be hosting two representatives from Trinity in October that will be here to meet with program heads and assist with recruiting.

CSUF's Dept of Kinesiology is currently developing an exchange with Trinity, based on Theatre & Dance's model, which will be launched in Spring 2016. Ms. James has been serving as an advisor to those efforts.

The CSUF/Wales, Trinity Charter is found in MDP V.3.

### **SECTION III. EVALUATION, PLANNING, PROJECTIONS**

#### **A. Theatre Unit:**

The department's structural approach to planning has paralleled, in part, its approach to governance. It is organized strongly around committee-based activity.

Department organizational structure includes: the theatre executive (the department Chair); an Executive Committee (which is comprised of the Chair, Production Manager, all coordinators, and faculty members elected by the faculty as a whole); the various standing committees (Curriculum, graduate, etc.); and committees of appropriate area interest (Acting/Directing faculty, Design & Technical Production/Design faculty, etc.). Departmental meetings (which include the entire faculty) are held on a monthly basis. The Executive Committee meets on an as needed basis. Other committees meet on a regular basis, varying from weekly to monthly as the need arises. The department has utilized this organizational structure in developing its approach to planning.

It should be noted that certain planning activities traditionally have involved broad-based participation by the faculty. Similarly, season selection has been an activity, which has received final approval from the faculty. In the past, the work of committees tended to focus on immediate needs and issues along with a certain amount of short-term planning. Recently, there has been an increasing focus on larger planning issues. Planning efforts within the theatre unit often begin within the regular meetings of area faculty (for example, the Acting/Directing faculty or the Design & Technical Production faculty). Conceptual approaches are discussed and presented to the Department Chair and Executive Committee for management policy implementation. Operational procedures are directed by the Production Office staff, which oversees maintenance, purchasing, and scheduling.

The first full-faculty meeting of the academic year (held during registration week) has consisted of an all-day retreat during which the faculty has had to address the issues involving the future direction of the department, the nature and scope of the curriculum offered, and the strengths and weakness within the program. These retreats have been held in conjunction with position papers prepared by each of the areas, which define mission and goals and discuss specific objectives and concerns. A similar retreat/meeting is held just prior to the beginning of the Spring semester.

The refinement of planning strategies continues within the department. The planning efforts on the department level have been further supported by the university approaches, policies and procedures noted below.

(b) On the university level, there are a variety of mechanisms and activities, which seek to seriously address the issues of planning. Notably, the university's Academic Senate has one major standing committee, which is empowered to examine and recommend on planning issues—the Long Range Planning, Resource and Budget Committee. This committee is comprised of elected faculty members and administrators. Due to the severe fiscal constraints the university has encountered over the last eight years (and which continue to a greater or lesser degree), this committee has been increasingly involved in examining the current state of the institution and the directions in which it needs to be moving as it re-configures itself due to declining resources. There is currently in progress an assessment of the various university programs with an eye toward, in part, identifying those programs which the university views as particularly strong, which contribute to the distinctive character of the institution and, as a consequence, should be considered for increased support. When this same assessment was considered several years ago, the Department of Theatre and Dance was among that group of programs identified for such consideration. Conversely, programs are also considered for less support.

In addition, the university has a continuing policy that requires departments to engage in periodic Program Performance Review. The self-studies that are developed through this activity are designed to encourage departments to examine and reflect upon their educational mission and various elements of their curriculum. They also require the departments to establish future goals and identify areas that need to be addressed.

There are, as well, other ways in which the institution encourages planning efforts. The Annual Reports (MDP V. 1.) required by all departments and programs specifically request the inclusion of short-term and long-term planning goals and concerns. Likewise, the College of the Arts encourages discussion of such ideas as a part of the weekly meetings held with department chairs, the Dean, and the Associate and Assistant Deans and Provost. Thus, as the above items reflect, the university has a clear interest in and a belief in the importance of planning as an important activity related to the well being of the institution.

We are now in an era of continual Academic Assessment, which seeks to codify the essential, ongoing cause and effect of institutional learning. We currently have a two-member Assessment team of faculty members, who have developed and are implementing learning goals and outcomes, along with the Assessment criteria/format, which the Department is gradually adopting as a whole, and which complies with the tenants of the University's Strategic Plan (MDP I: A.1.).

#### **B. Students:**

Students in their respective areas are continuously monitored and evaluated in terms of core competencies and intrinsic assimilation of skills, methodology and theory and their isolated and collective academic and professional training functions. Theatre 100 and 200 provide grounded theoretical and analytical information, including practice and cultural importance. The series of History &

Literature classes underpin and augment the foundation classes so that as the student reaches upper level courses, she/he is able to effectively engage in conceptual thinking and rationalization as per the art form.

Performance classes (UG and MFA) have a continuous assessment of skills embedded in the pedagogy, and each subsequent level of training emphasizes the retention of previous information/training and how that informs the next. The BFA programs have a particularly rigorous set of standards and examination criteria with which to acutely assess a student's progress/status in their respective program of study.

Design and Technical Production classes (UG and MFA) have portfolio reviews at the end of each semester to assess skill levels, effectiveness of individual projects assigned and their collective result.

**In further detail:**

Internal indicators of student achievement are many and applied in depth. Juries are held on many levels to ascertain the level of ability of both graduate and undergraduate students. Acting juries are held at the end of each semester to determine the student's ability to continue to move forward in the acting program. Similarly, there are voice and movement juries for actors, vocal and dance juries for musical theatre majors, directing presentations which include concepts, metaphors and production planning, and design portfolios adjudicated in every technical theatre/design area. Playwrights are offered potential productions/development workshops based on readings of their work and faculty response to them. Graduate students are reviewed every semester to ensure proper progress in the degree program. In every case/degree listed previously, results are discussed with students, and recommendations are made based on the faculty decisions.

These internal indicators provide a substantial picture for the faculty in determining whether goals and objectives are being met and what changes might be considered.

External indicators include the following:

Success in participation with the Kennedy Center - American College Theatre Festival with regional and national awards and productions presented.

Numerous regional and national winners in the KCACTF Irene Ryan acting competition.

Reviews of productions in local and regional newspapers.

The interest in the Alumnae newsletter and Receptions.

Listings in University Recommendation publications, e.g. One of the 16 best theatre departments in the United States and one of the top Musical Theatre Programs in the United States (McMillan Rankings).



The success of graduates in semi-professional and professional theatre, positions in educational institutions, additional graduate work completed, and in their individual life choices.

Accountability:

The following are ways in which we determine the teaching techniques and outcomes we feel will best serve our students:

- The faculty is encouraged to attend national and international workshops, seminars and conferences related to their specific areas.
- The faculty is encouraged to seek outside professional employment in their related fields.
- The Department promotes a collegial atmosphere that encourages the sharing of new ideas and techniques.
- The department requires participation in two mini-retreats a year and area committee meetings that serve as a forum for implementing curriculum changes and for modifying the outcomes we want to see in our students.

Expectations in terms of knowledge and skills are communicated to students in myriad ways in CSUF's Department of Theatre and Dance. Certainly, for many students, it begins with clear program, major, and course descriptions in all CSUF materials in print and on-line. These expectations are reinforced in all recruitment materials, during high school recruitment workshops and open houses, and in one-on-one discussions between prospective students and our faculty. Once students arrive on campus, these expectations are delineated in greater detail as follows:

1. Through detailed syllabi that are mandatory for each class;
  2. Through Undergraduate and Graduate Faculty Advisors who answer questions, provide information, and review check-off sheets related to student progress and formal University, School and Department expectations;
- Through a strong force of faculty mentors who advise and educate students;
  - Through an assistant dean in the College of the Arts and Career Counselors who provide support and information about careers and expectations in the field;
  - Through ongoing contact between the faculty and their students in class, in rehearsals for performances, in preparation for special events (touring activities, theatre and dance competitions, community outreach, etc.

CSUF Theatre and Dance majors are tested, evaluated, auditioned, juried, and by faculty in classes; by guest evaluators, artists, and directors and choreographers in rehearsal; and by teams of faculty in ongoing meetings.

Careers in the performing arts demand life-long preparation, training, and assessment and the CSUF Theatre and Dance Faculty integrate assessment activities throughout the curriculum. Aside from the formal written evaluations conducted for every class, every semester, a number of faculty conduct midterm evaluations,

while others meet one-on-one in evaluation sessions with each member of their class. Department faculty are actively engaged with students in the Performing Arts Center from morn to nearly midnight virtually every day of the academic year, it would be surprising if any department at CSUF has more student/faculty contact or ongoing personalized assessment activities.

- Acting students are evaluated the first week of classes and individual, one-on-one feedback is major part of the growth process. In virtually every acting class, students are given personal written and/or oral feedback with each performance project.
- In the BFA Musical Theatre program, students “jury” before a panel of faculty members at the end of their Junior and Senior years.
- Transfer students in the acting program jury before a panel of faculty members when they enter CSUF and periodically throughout their tenure at CSUF.
- All acting students are given the opportunity to audition before a panel of directors (student and faculty) each semester and are cast in plays for our audiences.
- As actors and designers in high profile University productions, our students are continually evaluated by professional theatre critics and general audiences (by and large the same community they will be working for in the future).
- Directing students are adjudicated in one-act play festivals, through public performance and through feedback from the appropriate faculty. The one MFA directing student accepted each year has a team of faculty who guide, evaluate, nurture, and assess progress. They meet each semester to evaluate past performance and discuss future projects.
- In the Design and Production program, the design faculty conducts end-of-semester portfolio reviews of graduate students, with the core faculty meeting one-on-one with each student. In addition, undergraduate and student designers and assistants are continually mentored, advised, and critiqued by the design faculty during the intensive period of pre and post-production, and portfolio review occurs in all upper division design classes. Each upper division design class has an exit portfolio review.
- In our Teacher Education program, each student has a faculty member who advises and assesses their progress from start to finish, including classroom visitations during their student teaching experience.
- In the MFA programs, *faculty meet* with students individually for thirty minutes at the end of each semester and give feedback in person and in writing.
- The Chair meets with all MFA graduate students at the end of both semesters. The student’s progress is discussed in detail.
- In efforts to further assist the Theatre and Dance student, the department conducts an active mentoring program involving the vast majority of the full-time faculty who regularly meet with students outside of class time to assist with scholarly, creative, professional, or career oriented endeavors.

### **C. Projected Improvements and Changes:**

**A Naming Committee** has been formed to create a proposal, following prescribed University policy (MDP III: B.1.), to use the title The School of Theatre and Dance. This change will allow for more exclusivity, as regards recruitment and listings, as well as allowing for the Senior Director of Development to seek endowment and other gift opportunities, in alignment with other 'Schools' of the Arts.

**The Little Theatre**, our largest (proscenium) performance space, at 500 seats, has long been due for a significant architectural and standards upgrade. Recently, the rigging system was completely redone, with state-of-the-art facilities. This needed to be accomplished, as it was deemed that standard levels of safety would be compromised, if not attended to. The previous rigging system was the original and had passed the fifty-year mark. The Auditorium, Booth and Lobby are all in need of renovation and upgrade. The previous Director of Development had created an ad-hoc committee, including the architecture firm, which created and built the new facilities, to explore options, producing detailed models and plans of several possibilities, one of which seemed particularly appropriate to our needs. Currently, the new Senior Director of Development is reviving this committee and will be actively seeking avenues for funding. However, this is a capital campaign sort of project, which will require astute long-term planning.

**The Audio Area** is another of the 'technical' components, which require continuous renovation and updating. At this time, happily, our audio equipment and standards are at a very high level, due to the masterful work of our full-time faculty and staff members in Sound Design. However, we need to be vigilant as regards resources to maintain these levels of expertise. We would like to formalize programs in this area, at both the undergraduate and graduate levels.

**The Costume Design Area** will be undergoing some important revisions, with others to consider for the future: We are in the midst of replacing a first hand/cutter draper, who had been with us for about 12 years, and was directly subordinate to the Costume Shop Manager. We would like to acquire a specialist, who can more readily supervise Costume Storage and maintenance needs, as well as being an adroit cutter/draper. Our highly skilled Make-up and Costume Designer professor is currently on half retirement. With his departure, in one more year, we will have the opportunity to fill the position with a new faculty member with expertise in the same disciplines.

With the Chair handling the task at hand, as well as teaching upper level Costume Design courses, both undergraduate and graduate, we have had to be 'creative' with making sure the Costume Design students are appropriately attended to. Our part-time faculty costume design instructor has developed a Costume Construction course, which we started offering 2.5 years ago. We are in the process of creating a graduate component to this class.

**Lighting Design and Technology** has grown significantly in technical expertise, skill level and complexity over the last decade or more. We are currently operating

with fine, but aging, equipment in the moving light category and need to find efficient ways to replace, over time, and/or upgrade this equipment component. For the foreseeable future, adding another full-time or full-time temporary faculty member to Lighting Design and Technology would be optimal for the program at large, allowing us to add more specialized classes, as well as having another mentor in this burgeoning area.

**History and Literature**, for a very long time, had/has been taught by a venerable group of faculty, both full-time and part-time. Currently, we have three full-time faculty teaching in this area, with one of those individuals a full-time temporary (non-tenure track) faculty. Additionally, one of those full-time faculty members is on half-time retirement. Ultimately, what is needed is another full-time faculty in History and Literature, so that when the current retiree separates, we replace that line and are left with four full-time faculty, in this area, which would be optimal, given the courses, which need to be covered in the unit.

**The Theatre Education** area has lost some of its luster, over the past 5-6 years, or so, particularly after the 'downturn.' We have a handful of students, at any given time, enrolled in the program. We are working to restore this dilemma and a detailed assessment is presented in **Section II.A. Item TE**. In the future, a full-time, tenure track faculty member in Theatre Education, would be ideal, and an important addition on many important academic levels.

**Season Selection** is one of the most challenging aspects of the Unit, as the delicate balance between offering a significant learning experience (BFA Acting, MFA Acting, BA Acting, BFA Musical Theatre, MFA Directing, MFA and BA Design & Technical Production), adhering to 'realistic' scheduling and settling on titles with box office viability requires adroit, collective planning and collegial engagement. Currently, we are initiating standards and procedures in this area, to streamline the process, excising titles, at the outset, which are not suitable to our needs, reviewing the previous seasons audience numbers, and for what sorts of productions (popular, less popular) and endeavoring that all members of the Play Selection Committee have ample time to read the plays, which settle into the final consideration pool.

**Faculty Office Space**, the increasing lack of it, has become an acute issue, as the program has grown over the last six years in particular. Presently, we are 'full,' making do with quadrupling up our hard-working Part-time faculty, as well as impinging upon the office space, regrettably, of a Full-time Temporary faculty member. Our new Production Manager currently has a usable space, but ideally should have a better-situated larger office. We have examined all potential available spaces within the Performing Arts complex and have noted possible renovation and repurposing. However, any proposed renovations cannot be funded by the Department; a concerted effort would need to be made, at the Provost level, to actualize this need.

**Future Staff Positions**, which would benefit the Unit, are noted above.

#### **D. Future Issues:**

**While budgeting** is done as carefully as possible, with contingencies created wherever possible, overages and unexpected critical needs are endemic to any performing arts entity, which produces in high quantity. The Chair had been creating and revising the Department Budget effectively, but has made the decision to shift the balance to the Production Managers to oversee, in consultation with the Chair. This will hopefully create important oversight and allow the budgets to be more efficiently and frugally disseminated.

**Instructional Dollars**, to support the acquisition of Part-time Faculty, is becoming a challenge. The Unit has never gone over budget, in any significant way, in the decades that I have been involved with it, and in the nearly six-years I have been Chair. This year, our Part-time Allocations budget has been 'streamlined' due to the addition of a significant, and much deserved, raise to the base Part-time salaries. While the allocations have been adjusted, in part, to accommodate this increase, it is not enough to adequately fund the large amount of essential instruction needed to meet the degree requirements of the Unit. Hence, we have had to make some challenging and 'creative' choices to manage the current limited resources. The Dean's Office, President, Provost and the University Financial Administrator are well aware of the problem. As of this writing, the College of the Arts Budget Coordinator has been working closely with the University Financial Administrator, to develop and initiate a new budgetary model for the immediate future. It should be noted that CSU, Fullerton, while the largest campus in the CSU system, is the lowest funded.

**At the Chancellor's level**, the University is adopting revised standards for the hiring of new tenure track lines and the replacement of existing ones, upon retirement/separation. The challenge ahead is that replacement lines will no longer be 'automatic.' The line will not be held, as it were. A justification will now have to be presented for retention of the existing line. It's level of impact upon the program will be assessed, to determine if it is to be retained, and whether or not those courses, once covered by the Full-time faculty, can be covered by Part-time faculty. A significant shift is taking place in the balance of the percentage of Full-time to Part-time instruction in the CSU system. The aforementioned will have profound impact upon the Unit at large, as we endeavor, resolutely, to maintain the number of high quality, Full-time faculty.

**Developing/seeking out Funding Sources** beyond the boundaries of the University and Department will become increasingly important in the immediate future. The State of California currently funds the CSU system at 40%. The combination of funding, presently in use, has been workable, appropriate at a base level, but twenty-years ago the Department of Theatre and Dance Unit received O&E funds (Operations and Expenditures) in the amount \$100,000.00 per academic year.

That amount has dwindled to \$25,000.00, as mentioned in the Finances section.

The newly hired Senior Director of Development for the College of the Arts is vigorously pursuing a variety of options and avenues (individual donors, companies, etc.) to create, for the future, an endowment for Graduate Recruitment, more robust scholarships, as well as the eventual naming of The School of Theatre and Dance.

**Graduate Recruitment** for actors and designers has become significantly more challenging, over the past decade. We are a 'full member' of the URTA (University Resident Theatre Association). This allows us exclusive access to a selection of graduate candidates from an assortment of excellent institutions. However, we are not able, by-and-large, to offer the sort of lavishly endowed 'packages,' these other institutions do. In design, our particular caveat is being able to promise that the MFA designer will design between 5-6 fully realized projects, during their time in the program, and that they are part of a smaller group of graduates in their respective area, than they might be elsewhere. Obtaining actors and directors is no less challenging, but once again we are able to offer more creative opportunities due to the smaller numbers.

We do have one significant scholarship, The Leo Freedman, which offers two at a time and essentially pays for everything, when combined with the Department Assistantship (about \$19,000.00 per year).