LEARNING OUTCOMES DATA FOR THE SENATE COMMITTEE ON INSTRUCTIONAL PROGRAM PRIORITIES

Template

Program **BA in THEATRE**

Department **THEATRE and DANCE**

Number of students enrolled in the program in Fall, 2011: **116**

Faculty member(s) completing template **Melinda Wilson Ramey in direct consultation with Lorelei Bayne, Linda Goodrich, Ed Brazo, Michelle Felten, Manuel Pickett, and Ron Reisner**

(Date **January 17, 2012**)

Period of reference in the template: 2006-07 to present

1. **Please describe your program’s learning-outcomes trajectory since 2006-07: Has there been a transformation of organizational culture regarding the establishment of learning outcomes and the capacity to assess progress toward their achievement? If so, during which academic year would you say the transformation became noticeable? What lies ahead; what is the next likely step in developing a learning-outcomes organizational culture within the program?**

   [Please limit your response to 200 words or less]

   There has been a great transformation in the organizational culture of our Department of Theatre and Dance’s establishment of learning outcomes since AY 2006-2007. Prior to 2009, individual faculty members determined and evaluated learning outcomes for their respective classes. This resulted in faculty members evaluating precise skills taught in a particular class. Hence, assessment occurred at the coursework rather than programmatic level. During the transformational AY 2009-2010, in a concerted effort to unify our assessment strategies for both theatre and dance programs and evaluate specific skills addressed across several areas, the department developed a new assessment plan that was implemented in the fall of 2010. We currently assess five specific learning goals for “THEA 121. Rehearsal and Performance,” a required course taught by multiple faculty members whereby students are cast in productions for public performance. This plan enables faculty to focus on an integral part of our program while identifying related areas of the curriculum that may require more attention. During fall semester 2011, faculty expanded our learning outcomes beyond THEA 121 to define six distinct programmatic learning outcomes for theatre. Our next step is to likewise expand our assessment plan in order to evaluate all learning outcomes simultaneously and track student learning as undergraduates progress through the program.

2. **Please list in prioritized order (or indicate no prioritization regarding) up to four desired learning outcomes (“takeaways” concerning such elements of curriculum as perspectives, specific content knowledge, skill sets, confidence levels) for students completing the program. For each stated outcome, please provide the reason that it was designated as desired by the faculty associated with the program.**

   [Please limit your response per outcome to 300 words or less]
The following desired learning outcomes are prioritized to reflect the culmination of student learning, i.e. from first/foundational knowledge to last/culminating experience, so this prioritized order matches our desired curricula order. Ideally, students should master these skills as they progress through the program.

a. **Interpret the elements of drama.** Students with a BA in theatre will be able to interpret the elements of drama (plot, character, thought, language/diction, song, and spectacle) that together compose theatrical productions.

This learning outcome, taken from Aristotle’s *The Poetics*, addresses the foundation of Western theatrical thought and practice. It evaluates content knowledge about both play texts and play productions to prepare students to apply the elements of drama as theatrical artists. Students must understand how these elements operate both individually and collectively in order to grow in theatre whether they self-identify as actors, directors, designers, technicians, and/or historians/dramaturges.

b. **Analyze theatre, drama and performance in relationship to specific global, social, cultural, and historical contexts.** Students with a BA in theatre will be able to analyze, that is compare and contrast, the genre, structure, form, and content of diverse playwrights and performance artists (directors, actors, designers, etc.) in relationship to specific global, social, cultural, and historical contexts.

This learning outcome addresses a unique aspect of our program in that our curriculum requires students to take two semesters of theatre history (compared to one at other universities) and two semesters of ethnic-specific theatre/drama (our theatre program has a rich and distinguished history of both Chicano and African American theatre). Our lighting and design classes are likewise taught from a historical perspective that traces the evolution of theatre from the Greeks to present day. Our upper-division acting classes focus on the acting styles associated with specific playwrights or genres such as Shakespeare and classic realism, which includes the works of Henrik Ibsen, Anton Chekhov, and August Strindberg. In other words, some of our courses provide an overview of historical periods within particular social/cultural contexts while others examine specific genres, forms, or playwrights. In this, students gain a greater breadth of knowledge and a more global perspective of theatre’s relationship and contributions to society. This is a distinct aspect of our program, particularly at the undergraduate level, because many theatre programs only teach a limited view of western theatre. Our theatre history and dramatic literature courses alone include a multicultural American and global perspective of non-western theatre, including theatre of Latin America, Asia and Africa. Requiring students to study different plays, playwrights, and performance forms across the curriculum, keeps our program current and abreast of changes/developments in the field.

c. **Demonstrate professional standards as theatre artists throughout the audition, rehearsal, and performance process.** Students with a BA in theatre will be able to demonstrate professional standards as actors/stage managers and technical crew members by preparing for auditions and interviews; developing artistic and technical skills; executing those skills in collaboration with others during both the planned and spontaneous demands of a live performance for public viewing; and supporting the requirements of pre- and post-production.

This learning outcome specifically evaluates students’ learning and process of learning in production courses “THEA 120.Practicum in Tech Production” and “THEA 121.Rehearsal
and Performance.” These classes and this outcome are integral to both our theatre and dance programs. It is mainly through production, i.e. public performance, that theatre and dance majors must synthesize and apply coursework from across multiple areas of the curriculum. In THEA 120 and THEA 121 students, under the direction of faculty members and in a learning environment that reflects professional theatre, must collaborate and execute their skills throughout the audition, rehearsal, and live performance processes. Furthermore, this outcome is desired by the faculty, for professionalism is at its core. Faculty strongly believes that the students’ attitudes and work ethic not only contribute a great deal to their artistry but also prepare them to be more successful in graduate school or professional theatre. By intentionally integrating professionalism into this learning outcome, faculty observes theatre majors maturing personally and artistically by taking initiative and being more responsible throughout the production process. This has resulted in a strengthening of the overall quality of our stage productions.

d. **Create a theatrical performance.** Through independent study and laboratory rehearsal processes, students with a BA in theatre will be able to create and present scenes, projects, and short productions by synthesizing 1) scriptural analysis, 2) historical/cultural research, 3) other actors or a cast/ensemble of actors with the 4) elements of visual design (i.e. costumes, sets, and lights).

This learning outcome requires students to demonstrate their ability to create theatre independent of faculty. As such, this outcome engages students’ critical and creative skills and serves as the program’s ultimate goal for theatre majors. As students produce their own work, they demonstrate that they have acquired foundational knowledge and mastered multiple skill sets. The program expects them to then be prepared for either professional theatre; graduate study; or careers that require them to synthesize ideas, collaborate with others, and stand before any designated audience. Currently, multiple classes address this outcome in the form of final projects or performances where outside audiences and/or respondents from professional theatres may be invited to attend.

3. **For undergraduate programs only, in what ways are the set of desired learning outcomes described above aligned with the University’s Baccalaureate Learning Goals? Please be as specific as possible.**

*Please limit your response to 400 words or less*

The theatre program’s desired learning outcomes align with the University’s Baccalaureate Learning Goals. Our set of learning outcomes are discipline specific articulations of the university’s goals. For example, the university states that students should acquire “knowledge of human cultures and the physical and natural world through study in the sciences and mathematics, social sciences, humanities, histories, languages, and the arts, focused by engagement with big questions, contemporary and enduring.” This goal is articulated in our program’s desire that students analyze, that is compare and contrast, the genre, structure, form, and content of diverse playwrights and performance artists (directors, actors, designers, etc.) in relationship to specific global, social, cultural, and historical contexts. Sections of our curriculum, particularly our theatre history, dramatic literature, and ethnic theatre courses, focus specifically on the relationship among theatre, history, society, and culture. This learning outcome also overlaps with the university’s desire for students to demonstrate intercultural knowledge and competence. In addition and accordance with the third university learning goal, students engage their “intellectual and practical skills” in THEA 120 and 121. In expecting our students to demonstrate professional standards throughout the audition, rehearsal, and performance process as detailed in learning outcome “c” above, they specifically utilize their inquiry and analysis,
critical and creative thinking, oral communication, and teamwork/problem solving skills. These skills are taught in multiple classes; however, THEA 120 and 121 produce the program’s full-scale public performances. Due to the increased production values associated with THEA 120 and 121, these courses inherently present the program’s most challenging problems and increase students’ standards for performance.

Moreover, both this program outcome and our outcome listed as “d” above addresses students’ ability to demonstrate personal and social responsibility, which is another baccalaureate learning goal. Theatre is a collaborative and communal art; through active involvement in the art, i.e. coursework coupled with production/public performance, our program lays the foundational skills for lifelong learning in the field and prepares students for real-world challenges. Finally, the creation of theatre, as described in our program’s learning outcome “d” above, requires student to integrate inter- and intra-disciplinary knowledge thereby overlapping with the fifth university goal that desires students to focus on an advanced accomplishment and synthesize their general and specialized studies in theatre. In creating theatre, students apply and combine their general knowledge of English, history, social sciences, music and other disciplines with their specialized knowledge of acting, directing, design, and technical theatre.

4. **For each desired outcome indicated in item 2 above, please:**
   a) Describe the method(s) by which its ongoing pursuit is monitored and measured.
   b) Include a description of the sample of students (e.g., random sample of transfer students declaring the major; graduating seniors) from whom data were/will be collected and the frequency and schedule with which the data in question were/will be collected.
   c) Describe and append a sample (or samples) of the “instrument” (e.g., survey or test), “artifact” (e.g., writing sample and evaluative protocol, performance review sheet), or other device used to assess the status of the learning outcomes desired by the program.
   d) Explain how the program faculty analyzed and evaluated (will analyze and evaluate) the data to reach conclusions about each desired student learning outcome.

   *Please limit your response to 200 words or less per learning outcome*

For the third learning outcome listed as “c” above:

a. Faculty members who direct productions, i.e. teach THEA 121, collect the data, i.e. evaluate auditions, take attendance, grade students’ process and performance, etc., for their respective productions.

b. This sampling of approximately 120-150 Sacramento State students (approximately 60 theatre majors, 30 dance majors, 10 theatre minors, 25 dance minors, and 25 non-majors/minors) annually includes freshmen, sophomores, juniors, transfer students, and graduating seniors. Faculty evaluates every student who auditions as well as those who are then cast and undergo a more rigorous evaluation through the run of the production.

c. The appended documents include 1) the learning goals and outcomes for all sections of THEA 121, 2) “course requirements” for different sections of THEA 121 as listed on course syllabi that outline the learning outcomes for the course, 3) the rubric faculty use to assess students at auditions, and 4) the self-assessment tool distributed to students upon completion of auditions.

d. Once faculty members evaluate each student in his/her production, he/she submits that data to the Assessment Coordinator for compilation. All full time faculty members then meet once or twice at the end of spring semester to review the data in an open forum setting. Faculty members reach conclusions by discussing the data openly, analyzing potential reasons for problem areas, and sharing ideas for changes/improvements to be implemented the following fall semester.
As stated previously, our current assessment plan focuses on gathering and assessing data for THEA 121 to address the learning outcome detailed above. Data and analysis is not yet available for the additional learning outcomes, for assessment of those outcomes continues across the curriculum and is evaluated by individual faculty members for their respective classes. In other words, assessment of the other three learning outcomes takes place at the individual course rather than programmatic level. We have already identified the respective classes that focus on each of the outcomes. For example, students learn to interpret the elements of drama in a number of required and elective courses such as THEA 4, 16, 20, 011, 101, 107, 109, 110, 111, 112, 114A/B, 118, and 123. Since this outcome is addressed in several courses, students learn to evaluate the elements of drama from different general and discipline/area-specific (acting/directing, design/technical theatre, history/dramatic literature) perspectives.

The plan for collecting and analyzing data for the remaining outcomes requires faculty members to first determine how to expand our assessment plan to include annual evaluation of these outcomes. There are different ways to approach this task. For instance, we can track a small sample of students through the entire program, identify and focus on a set of core courses that each address a particular outcome as THEA 121 currently does, or evaluate one learning outcome across multiple classes/areas at a time. Next, we must further develop our assessment plan and schedule, so we evaluate multiple learning outcomes in a more timely fashion. While this aspect of the plan requires more multitasking and may make assessment more time consuming, faculty found themselves ahead of schedule last year. The more we streamline our evaluation of learning outcomes from lower-division through senior-level coursework, the better we will be able to assess the success of the program and curriculum as a whole. Our goal is to best equip undergraduates for post-graduation careers.

Faculty members have already started outcome-based discussions, as we consider making distinct changes to the curriculum. For instance and in response to our final outcome that expects students to create a theatrical production, the program hopes to either develop an actual capstone course/culminating experience or series of showcase final performances in order to strengthen students’ confidence, skills, resumes and portfolios; provide them with immediate feedback from the general public as well as invited professional artists; and increase the program’s visibility on campus and in the community. The majority of theatre classes culminate in a classroom performance; yet theatre majors invest more time, thought, and preparation when their assignments include a public performance component. They excel in their learning when the onus is strictly their own, so we recognize the importance of requiring all theatre majors to create and produce theatre for both public and classroom performance prior to graduation.

5. Regarding each outcome and method discussed in items 2 and 4 above, please provide examples of how findings from the learning outcomes process have been utilized to address decisions to revise or maintain elements of the curriculum (including decisions to alter the program’s desired outcomes). If such decision-making has not yet occurred, please describe the plan by which it will occur.

[Please limit your response to 200 words or less per item]

a. Decision-making at the program level has not yet occurred for assessing students’ ability to interpret the elements of drama. However, this outcome is addressed across the curriculum through the preparation and presentation of 1) monologues and scenes in THEA 011, 101,
109, 110, 111, 112, 114A/B; 2) final class performances and projects and in THEA 4, 16, 20, 118 123; and 3) student-directed ten-minute plays and final portfolios in THEA 107. Faculty members may plan to focus on one required lower-division course, potentially “THEA 4. Script Analysis,” where students study the elements of drama in the most detail. In examining character, thought, plot, diction, song, and spectacle both individually and collectively, student gain foundational knowledge for understanding the “page to stage” translation process that forms the basis for their remaining coursework. Like other classes, THEA 4 culminates in a final group project that is guided completely by students’ understanding and application of the elements of drama to a hypothetical Sacramento State production. The tentative plan would be to invite multiple faculty members to evaluate the final presentations and couple their findings with the professor’s in order to better assess this learning outcome and make informed curriculum decisions.

b. Decision-making at the program level has not yet occurred for assessing students’ ability to analyze theatre, drama and performance in relationship to specific global, social, cultural, and historical contexts. However, this outcome is addressed across the curriculum and evaluated by individual instructors upon completion of written work such as script and character analysis papers in THEA 011, 101, 109, 110, 111, and critical essays in THEA 2, 3, 140, 144, 170, 173, 174. As explained in question 4, how faculty members plan to utilize findings from evaluating this outcome is contingent upon how faculty decide to expand our current assessment plan. Focusing on this outcome is particularly challenging because it is addressed across all areas (acting/directing, design/technical theatre, and history/literature/criticism) of the program.

c. As explained in our AY 2010-2011 Assessment Report, our evaluation of learning goals for THEA 121 has resulted in making decisions. Furthermore, while our decisions stem directly from assessing THEA 121 as a course, our evaluations also lead to developing plans for implementing curriculum changes linked directly and indirectly to our assessment of THEA 121. For example, we utilized our findings to make changes within the course by streamlining the learning goals across sections of THEA 121 (see Appendices A and B); revising the learning outcomes to include “demonstrate individual respect for and proactive initiative in the preparation, training and development of their mental and physical instrument”; 3) changing the dates of semester auditions to give students ample time to prepare; and 4) creating assessment tools for auditions (see Appendices C and D). Our assessment of THEA 121 reveals, for instance, that students who crew productions and student stage managers are minimally-prepared for their responsibilities. We decided to implement more hands-on lessons on how to run a production as a crew member into “THEA 16. Stagecraft” and “THEA 20. Lighting” this year. In order to improve the training of our stage managers, faculty sees a need for a stage management course and a faculty member with expertise in that area.

d. Decision-making at the program level has not yet occurred for assessing students’ ability to create a theatrical performance. However, this outcome is addressed in several courses across the curriculum and evaluated by course instructors upon the completion of independent rehearsals and in-class final presentations of songs, auto-dramas, and monologues in THEA 09, 011, and 109; acting scenes in THEA 101, 110, 111, 112, and 114A; design projects in THEA 16, 20, and 123; ten-minute play productions directed by students in THEA 107; and showcase performances in THEA 109 and 118. In other words, more than the majority of theatre classes require students to create theatrical performances or projects as their final assignment or examination. At the moment, faculty has several ideas for evaluating this outcome systematically and programmatically. We must decide whether or not we want to
develop a capstone course whereby students create a theatrical performance for public viewing or shape current final class performances into showcases for public viewing. This decision must be made prior to determining how evaluating this learning outcome can then lead to more decision-making processes.

6. Has the program systematically sought data from alumni to measure the longer-term effects of accomplishment of the program’s learning outcomes? If so, please describe the approach to this information-gathering and the ways in which the information will be applied to the program’s curriculum. If such activity has not yet occurred, please describe the plan by which it will occur.

[Please limit your response to 300 words or less]

Currently, the program has not sought data from alumni outside of surveys distributed and collected by the Office of Institutional Research to measure the longer-term effects of accomplishment of the program’s learning outcomes. All faculty members remain in personal contact with recent alumni who are in graduate school, pursuing professional careers, or working in the Sacramento theatre community. Hence, our knowledge of students’ success is informal and not officially documented by the program.

This is not to suggest, however, that the program disregards students’ post-graduation success. In spring 2009, for instance, the department hosted a “Senior Luncheon” and administered exit surveys for graduating seniors in theatre and dance in an effort to self-assess the program. Our tentative plan for measuring the long-term effects of the program’s learning outcomes is:

a. Spring 2012: Compile an alumni database by collecting contact information from the class of 2012 as well as recent alumni.
b. Fall 2012: Revise our senior exit survey, so it addresses both program learning outcomes and departmental culture and administer the survey to each graduating class thereafter.
c. Spring 2013-Fall 2014: Develop and distribute electronic surveys to track alumni’s success 5, 10, and 15 years post-graduation. This means that the program will administer the surveys annually, but only to specific graduating classes.
d. Spring 2014: Evaluate the surveys as part of our annual assessment.

We hope that taking these steps will enable us to better track the long-term effects of our desired student learning outcomes.

7. Does the program pursue learning outcomes identified by an accrediting or other professional discipline-related organization as important? Does the set of outcomes pursued by your program exceed those identified as important by your accrediting or other professional discipline-related organization?

[Please limit your response to 300 words or less]

The theatre program pursues learning outcomes identified by the National Association of Schools of Theatre (NAST), the accrediting body for university theatre programs. Our outcomes match rather than exceed NAST standards. For example, the NAST Handbook 2010-2011 states that an undergraduate pursuing a degree in theatre studies must have:

a. The ability to think conceptually and critically about text, performance, and production.
b. An understanding of playwriting and production processes, aesthetic properties of style, and the way these shape and are shaped by artistic and cultural forces.
c. An acquaintance with a wide selection of theatre repertory including the principal eras, genres, and cultural sources.

d. The ability to develop and defend informed judgments about theatre. (VII.D.2.e., pp. 82-83).

The learning outcomes align with each of these standards respectively. For instance, the first NAST standard coincides with our first foundational learning outcome. Theatre majors must understand Aristotle’s elements of drama and the relationship among text, performance and production. The second and third NAST standards align with our second learning outcome. Several classes analyze theatre, drama and performance in relationship to specific global, social, cultural, and historical contexts in order to grasp how artistic and cultural forces shape playwriting, production, and performance aesthetics (style, form and content) through a survey of specific historical periods and theatrical genres. The fourth NAST standard articulates our program’s fifth desired learning outcome that students should be able to evaluate and criticize university, community, and regional/ professional theatre productions through multiple lenses. NAST also defines standards for performance, such as stating that undergraduates must have “an understanding of procedures and approaches for realizing a variety of theatrical styles” and “intermediate to advanced competence in one or more theatre specializations in creation, performance, scholarship, or teaching” (VII.D.3.a., p. 83). Our program addresses each of these standards in our last two desired learning outcomes that focus on the production process and creation of theatrical performance.

8. Finally, what additional information would you like to share with the Senate Committee on Instructional Program Priorities regarding the program’s desired learning outcomes and assessment of their accomplishment?

[Please limit your response to 200 words or less]

During the 50-year history of the theatre program at Sacramento State, we have developed a nationally competitive BA degree, and a reputation for excellence throughout the region. We are well known for our culturally diverse programs in both Chicano and African American theatre studies. Our many awards and honors through organizations such as the Kennedy Center American College Theatre Festival bring recognition and visibility to the university, tying campus to community. As we change the lives of our students and community members through live theatre we empower the region and energize the cultural landscape of Sacramento.

The theatre and dance programs are inextricably linked in performance and technical production and in the past two years, the Department of Theatre and Dance has made assessment of both programs a priority. Developing a plan for evaluating learning outcomes in THEA 121 not only unified aspects of both theatre and dance faculty-directed productions, but also enabled faculty to identify current strengths and areas in need of improvement across the curriculum.

We have expanded our program’s desired learning outcomes beyond THEA 121, and will continue to integrate more aspects of the theatre and dance programs, and track student learning throughout the curriculum. We are in the process of making assessment-guided curriculum changes using our national accrediting agency as a benchmark to strengthen our program overall. We anticipate reinstatement of our NAST accreditation by AY 2013-2014.
### APPENDIX A: Learning Goals and Outcomes for THEA 121. Rehearsal and Performance

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<tr>
<th>THEA 121 LEARNING OUTCOMES</th>
<th>LEARNING OBJECTIVES/GOALS</th>
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| 1. Demonstrate professionalism as a performance artist | 1. Arrive on time if not early for all auditions, rehearsals, and performances.  
1. Dress appropriately in necessary attire (clothes and shoes) for all auditions, rehearsals, and performances.  
1. Present a consistent positive attitude toward directors and production team members as an individual artist throughout the production process.  
1. Demonstrate initiative and willingness to work within and for the larger group ensemble or team dynamic throughout the production process.  
1. Demonstrate individual respect for and proactive initiative in the preparation, training and development of their mental and physical instrument. |
| 2. Prepare for auditions/interviews | For Actors and Dancers  
2. Select and prepare audition piece(s) suitable for the individual performer and available roles in the production.  
2. Memorize a monologue, song, and/or movement combination phrase with precision.  
2. Execute the vocalization (i.e. projection and articulation) and/or technique (i.e. movement/style embodiment) of the audition piece.  
2. Demonstrate an overall strong stage presence (i.e. command of the performance space) and dedication to character/choreography.  
For Stage Managers  
2. Prepare portfolio of prompt books and related materials.  
2. Explain management concepts and philosophies. |
| 3. Develop artistic and technical skills as part of rehearsal process | For Actors and Dancers  
3. Conduct character/movement research.  
3. Execute blocking/choreography as directed.  
3. Complete thorough-line/lyric memorization individually and timely.  
3. Master knowledge of role(s) within onstage conceptual relationships.  
For Stage Managers  
3. Demonstrate strong organizational and leadership skills.  
3. Solve technical problems associated with production.  
3. Manage and work well with multiple personnel and personalities.  
3. Call and run final performances as developed by production team. |
4. Demonstrate recognizable progression or growth in individual and ensemble work from auditions through final performance. |
| 5. Support post-performance production needs | 5. Articulate artistic choices garnered from script analysis, the rehearsal process, and/or choreographic study whether verbally, as in the case of post-show discussions, or in writing for production analysis papers.  
5. Apply knowledge of set/wardrobe construction and theatre management to active participation in production strike. |
APPENDIX B: “Course Requirements” for Multiple Sections of THEA 121 as Listed on Course Syllabi

THEA 121. Section 4. *The Wiz* (Spring 2011)

COURSE REQUIREMENTS: *Talent, Technique, and Gracious Tenacity!*

**SacCT (SCT) acts as a supplement to this course. Please check SCT regularly for announcements, assignments, and production related materials.**

- **Audition (20 points).** You already auditioned successfully for THEA 121! Your points earned from your audition are based on your level of professionalism and preparation.

- **Professionalism (20 points).** As summarized under “course expectations,” you are required to 1) arrive on time if not early for all rehearsals and performances; 2) dress appropriately yet comfortably for all rehearsals; 3) present a consistent positive attitude toward me, each other, and all production team members; 4) remain strong and healthy by working out, getting plenty of rest, drinking a lot of water, and eliminating alcohol, caffeine, and other narcotics (both legal and illegal) from your system; and 5) demonstrate initiative and willingness to work within and for the larger group ensemble throughout the production process. You must check-in with Dannie Stiles, ASM, at the beginning of each rehearsal/performance. Attendance is required at all rehearsals unless you have a pre-approved conflict listed on the rehearsal schedule. In the event of illness, you are required to check with Dannie by 2:00 pm, stay home, and recover, for sharing is not caring! If you do not attend class, then you may not participate in rehearsal or performance. In the event of a family or life threatening emergency, you are to contact Dr. Wilson directly and immediately.

- **Artistic Development (20 points).** You are required to conduct and apply script/score analysis, execute blocking and choreography as directed, complete line and lyric memorization promptly, and understand your role(s) in relationship to the production concept and stage compositions. Simply stated, you must grow as an artist and master your role(s) in order to make them and this entire production your own! Specific artistic development assignments include completing the Ensemble Survey and Character Analysis Worksheet(s) *(to be posted on SCT and due at rehearsal on Thursday, 3/10/2011)*; recording and studying vocal lessons; and keeping a THEA 121 spiral notebook in which you write your brainstorms and take rehearsal and performance notes. *THEA 121 notebooks are due at call on Thursday, 4/21/2011. I will no longer accept late assignments!*

- **Final Performance (20 points).** You must focus, execute, and demonstrate your awareness of audience’s role in live performance. In other words, TAKE THE STAGE each and every performance!

- **Production Support (20 points).** You are required to promote and support *The Wiz* in every way possible. This includes wearing your production t-shirt regularly and proudly, publicizing the show at various venues in order to generate a strong campus and community audience base, and actively participating in strike immediately following the final performance. Specifically, each company member will participate in at least one public performance or publicity event, and each company member is required to sell 3 sets of group tickets for the performances...

- **GROUP SALES (10 or more people)**
  In an effort to sell out the UT every single night and showcase our department on campus and in the community, you must invite 3 different groups – a campus club, class, or organization; a community business or organization; and either a campus, community, or family/friend group – to be our “partners” for *The Wiz*. This simply means that you ask them to buy a block of tickets at the discounted group rate. In exchange, their group/organization will be recognized in the program and be given a free production poster to display. Once you have identified your target groups, you will receive a letter from me that details the process. The box office will confirm your groups’ reservations in order for you to receive credit. **The groups will need to purchase their tickets through the University Ticket Office by Friday, March 18, 2011 in order for them to be acknowledged in the program.**
### PERFORMANCE DATES

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<td>$10</td>
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<tr>
<td>Sunday, April 24, 2011</td>
<td>2:00 PM</td>
<td>$12</td>
<td>$15</td>
<td>$12</td>
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- Extra Credit (5 points each). You will receive 5 extra points for every extra group you confirm to see *The Wiz*.

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### COURSE REQUIREMENTS

- **Audition/Proactive Preparation (10%)** Satisfactory demonstration of ability to prepare and execute audition requirements as posted. Graded upon Casting.

- **Professionalism (20%).** You are expected to:
  a. **Arrive ON TIME** for all rehearsals meaning a minimum of 10 minutes prior to scheduled start time to change into rehearsal clothes, warm-up, etc.
     (Note: On TIME for performances is 1 hour prior to curtain or as "called")
  b. Dress appropriately for all rehearsals (including ankle to full length skirts and low heeled, hard-soled shoes for women and rehearsal suit jackets and hard soled shoes for men).
  c. Present a consistent cooperative and professional attitude toward the director, stage manager, designers, and all production team members and crew.
  d. Demonstrate initiative and willingness to work within and for the larger group ensemble or team dynamic throughout the production process. Additional scheduled rehearsals and/or completing behind-the-scenes assignments to enhance the production may be required.

**Note on Professionalism: ATTENDANCE & LATE POLICY**

Once the schedule has been set, attendance is mandatory. If you have an unexcused absence or leave the rehearsal after checking in, your final grade will be lowered by 1 FULL LETTER GRADE on the first, and all subsequent occurrences. After 3 absences, your understudy will permanently replace you, or your role will be recast. If you are tardy, your final grade will be lowered after the 2nd occurrence (CALL is 10 minutes prior to rehearsal start and, in performance, a minimum of 1 hour prior to curtain or as called). If you believe you MIGHT have an unforeseen rehearsal or performance conflict, you must contact the SM, Richard Stiles by phone, a minimum of 24 hours in advance so arrangements can be made. In the case of an emergency-defined as ANY
occurrence within 24 hours of your scheduled call time— you must additionally contact the director, Professor Michelle Felten, within 24 hours.

- **Artistic Development (20%)**. You are expected to conduct and apply script analysis and related character research; execute blocking as directed; improve vocal production and articulation; complete line memorization promptly; master your role(s) within onstage conceptual relationships; write down and apply notes as desired by the director (or SM when applicable). At the director’s discretion, applicable notes may be given through to the final performance.

- **Production Work (20%)**. As a cast member, which is a privilege, you will be expected to contribute a minimum of 10 hours to the Department of Theatre and Dance towards set construction, costume construction, prop construction, publicity, lobby display, etc. as needed, to better acquaint yourself with the backstage elements of production. Additionally, in order to ensure healthy audience participation and to promote personal ownership of the productions’ success, each actor is expected to sell a minimum of 15 performance tickets.

- **Final Performance (10%)**. We expect your growth to continue from auditions through to the last line of the final performance. You are expected to demonstrate your awareness of the public’s role in live performance by continuing to detail your character based on in-performance discoveries.

- **Pre/Post Production (20%)**. For publicity purposes, you will be expected to articulate artistic choices during classroom visits, pre-show discussions, and as required by the Department of Theatre and Dance, during the rehearsal and run of *The Seagull*. You are also expected to actively participate in the archival photo call (TBA), as well as strike, following the final performance on November 20th, 2011.

**THEA 121. Section 4. A Broadway Christmas (Fall 2011)**

**COURSE REQUIREMENTS**

- **Audition/Proactive Preparation (10%)** Satisfactory demonstration of ability to prepare and execute audition requirements as posted. Graded upon Casting.

- **Professionalism (20%)**. You are expected to:
  
  e. Arrive ON TIME for all rehearsals meaning a minimum of 10 minutes prior to scheduled start time to change into rehearsal clothes, warm-up, etc.  
  (Note: On TIME for performances is 1 hour prior to curtain or as “called”)
  
  f. Dress appropriately for all rehearsals including dance and movement appropriate clothing and footwear (Women: character shoes; Men hard-soled dress shoes or jazz shoes; tap shoes when appropriate)
  
  g. Present a consistent cooperative and professional attitude toward the director, stage manager, designers, and all production team members and crew.
  
  h. Demonstrate initiative and willingness to work within and for the larger group ensemble or team dynamic throughout the production process. Additional scheduled rehearsals and/or completing behind-the-scenes assignments to enhance the production may be required.

  **Note on Professionalism: ATTENDANCE & LATE POLICY**

Once the schedule has been set, attendance is mandatory. If you have an unexcused absence or leave the rehearsal after checking in, your final grade will be lowered by 1 FULL LETTER GRADE on the first, and all subsequent occurrences. After 3 absences, your understudy will permanently replace you, or your role will be recast. If you are tardy, your final grade will be lowered after the 2nd occurrence (CALL is 10 minutes prior to rehearsal start and, in performance, a minimum of 1 hour prior to curtain or as called). If you believe you MIGHT
have an unforeseen rehearsal or performance conflict, you must contact the SM, by phone, a minimum of 24 hours in advance so arrangements can be made. In the case of an emergency-defined as ANY occurrence within 24 hours of your scheduled call time- you must additionally contact the director, Professor Ed Brazo, within 24 hours.

- **Artistic Development (20%).** You are expected to conduct and apply script analysis and related character research; execute blocking, staging, and choreography as directed; improve vocal production and articulation; complete line memorization promptly; master your role(s) within onstage conceptual relationships; write down and apply notes as desired by the director (or SM when applicable). At the director’s discretion, applicable notes may be given through to the final performance.

- **Production Work (20%).** As a cast member, which is a privilege, you will be expected to contribute a minimum of 10 hours to the Department of Theatre and Dance towards set construction, costume construction, prop construction, publicity, lobby display, etc. as needed, to better acquaint yourself with the backstage elements of production. Additionally, in order to ensure healthy audience participation and to promote personal ownership of the productions’ success, each actor is expected to sell a minimum of 15 performance tickets.

- **Final Performance (10%).** We expect your growth to continue from auditions through to the last line of the final performance. You are expected to demonstrate your awareness of the public’s role in live performance by continuing to detail your character based on in-performance discoveries.

- **Pre/Post Production (20%).** For publicity purposes, you will be expected to articulate artistic choices during classroom visits, pre-show discussions, and as required by the Department of Theatre and Dance, during the rehearsal and run of *A Broadway Christmas*. You are also expected to actively participate in the archival photo call (TBA), as well as strike, following the final performance on December 11, 2011.
APPENDIX C: Auditions Assessment Rubric Completed by Theatre Faculty

THEA 121. Rehearsal and Performance

2011-2012 THEATRE AUDITIONS ASSESSMENT

Performer Name: ___________________________ Audition # _______

Auditioning for ☐ The Seagull ☐ A Broadway Christmas ☐ Zoot Suit

Audition Monologue/Song Title & Playwright/Musical: _____________________________

<table>
<thead>
<tr>
<th>LEARNING GOAL</th>
<th>SCORE (out of 100%)</th>
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<tbody>
<tr>
<td>1.1 Arrive on time if not early for all auditions, rehearsals, and performances.</td>
<td></td>
</tr>
<tr>
<td>1.2 Dress appropriately in necessary attire (clothes and shoes) for all auditions, rehearsals, and performances.</td>
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<tr>
<td>2.1 Select and prepare audition pieces suitable for the individual performer and available roles in the production.</td>
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<tr>
<td>2.2 Memorize a monologue, song, and/or movement combination phrase with precision.</td>
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<tr>
<td>2.3 Execute the vocalization (i.e. projection and articulation) and/or technique (i.e. movement/style embodiment) of the audition piece.</td>
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<tr>
<td>2.4 Demonstrate an overall strong stage presence (i.e. command of the performance space) and dedication to character/choreography.</td>
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Called back for ☐ The Seagull ☐ A Broadway Christmas ☐ Zoot Suit

Cast in ☐ The Seagull ☐ A Broadway Christmas ☐ Zoot Suit

Faculty Initials ___________
APPENDIX D: Auditions Self-Assessment Form Completed by Students

THEA 121. Rehearsal and Performance
2011-2012

Thank you for auditioning! Please print legibly and take a few minutes to complete this form and turn it in prior to leaving this evening. Your anonymous answers to this survey will assist the Department of Theatre and Dance tremendously with our evaluation of the THEA 121 audition process. Feel free to continue your answers on the back of this form if needed.

1) Check one: □ Current Sacramento State Student □ Non-Sacramento State Student

2) Approximately how many times have you auditioned for a Sacramento State Department of Theatre and Dance mainstage production? Check one: □ First audition □ 1-2 times □ 3-4 times □ 5-6 times □ More than 6 times

3) On a scale of 1.0 (poor) to 10.0 (perfect), how would you rate your performance in tonight’s audition? Circle one:

| 1.0 | 1.5 | 2.0 | 2.5 | 3.0 | 3.5 | 4.0 | 4.5 | 5.0 | 5.5 | 6.0 | 6.5 | 7.0 | 7.5 | 8.0 | 8.5 | 9.0 | 9.5 | 10.0 |
|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|
| Poor | Average | Perfect |

4) Please give/explain THREE reasons why you rated your audition the score above.
   a. ...................................................................................................................
   b. ...................................................................................................................
   c. ....................................................................................................................

5) What specific steps did YOU take to prepare for tonight’s audition and how might you improve your audition process in the future?

______________________________________________________________________________
______________________________________________________________________________
______________________________________________________________________________

6) How might the department better prepare you for department auditions?

______________________________________________________________________________
______________________________________________________________________________
______________________________________________________________________________

If you would like specific feedback from the casting directors on your audition, then please ask them once casting is complete. Faculty is happy to share their perspective with you during their office hours.