

## **CHAPTER 3 - ASSESSMENT OF STUDENT WORK**

### **Department of Theatre and Dance**

In accordance with university policy and the Middle States Commission on Higher Education, the Department of Theatre and Dance conducts an ongoing assessment process for all students in the department. The assessment process is designed to measure the development of a student's progress in achieving the learning goals and skills for each degree program. In order to remain in any of the BFA degree programs, students must demonstrate satisfactory progress in achieving those goals. In general, the assessment process consists of demonstrating to the faculty through performance or portfolio presentation that they are making satisfactory progress.

There are four aspects to the assessment process. The first is the semi-annual or annual jury/portfolio presentation. The second is the "barrier review," a process that determines whether a student is making satisfactory progress in their artist development such that continued study in the BFA program is warranted. The third is the recital or portfolio presentation, a public and comprehensive demonstration of the student's skills and talent. The fourth is disposition, or how a student presents herself/himself as a young professional. Students must successfully complete the full assessment process to be eligible for graduation.

All students participate in their assessment by attending scheduled feedback sessions. These sessions give the student the opportunity to hear directly from the faculty their comments and concerns, hearing feedback in areas where they excel and areas where they need work. Students have the opportunity to ask pertinent questions concerning their assessment and engage in constructive dialog with the faculty about their development. Faculty feedback sessions for students who have performed juries in the BFA Musical Theatre and Acting programs will be held before the end of the semester. All students in these programs must attend these sessions if they have performed a jury. The department will notify students when and where the feedback sessions will be held.

It should be noted that the jury process itself is not the only assessment procedure. Students undergo constant assessment; both formal (in classes), and informal (in productions), that supplements the jury process, and becomes a part of a student's overall assessment process.

Transfer students will present jury material as advised by the faculty. In no case will a transfer student be asked to present a barrier jury before one year of study has been completed at Fredonia unless they indicate a desire to do so.

### **I. JURIES**

#### **A. BFA Vocal Jury**

At the conclusion of each semester in which they are enrolled in the program, students in the BFA Musical Theatre program will present a vocal jury. BFA Musical Theatre juries are scored on a scale from 1 through 5, a 5 representing superior work. Members of the performance and vocal faculty rate students individually using this scale. These scores are averaged at the end of each semester. Juries that average below a 3 will result in the student being given written warning of the potential for dismissal from the program. Should the following semester's average remain below a 3, enrollment in the BFA program may be denied and the student may be advised into the BA Theatre program. Students have the right to appeal the decision of the performance/vocal faculty.

##### **1. Voice Jury Requirements**

###### *Freshman Year: Semester I*

- Three (3) selections prepared and presented at the jury.
- Selections presented at the jury must include at least two (2) languages and pieces of contrasting styles.

###### *Freshman Year: Semester II*

- Four (4) selections prepared and presented at the jury.

- Selections presented at the jury must include at least two (2) languages and pieces of contrasting styles.

*Sophomore Year: Semester I*

- Four (4) selections prepared/presented at jury; must include at least two languages and contrasting styles.

*Sophomore Year: Semester II*

Performance faculty in Music, Theatre, and Dance will evaluate each BFA Musical Theatre candidate at the end of the sophomore year. Students with unfavorable evaluations will not be permitted to continue study in the program. This jury is considered to be the musical theatre barrier. See requirements below.

*Juniors and Seniors: Semesters I and II*

- Six (6) selections prepared/presented at the jury; one (1) of the six selections is to be prepared independently.

In the case of illness at the time of a scheduled jury, an incomplete grade will be awarded, and a make-up jury will be scheduled during the first two weeks of the subsequent semester. Upon completion of the make-up jury the studio teacher will process a change of grade. If a second semester senior is unable to complete the jury exam due to illness, it will be the responsibility of the studio teacher to assign a grade.

The following will be accepted in lieu of a jury exam in the semester that they are presented:

- Honors/Concerto/Performer's Certificate Audition
- Honors Recital
- Performer's Certificate Recital
- Concerto Performance
- Senior Performance of a Major Role (BFA majors and Performer's Certificate Candidates only)
- Special Recitals, Lecture Recitals (At the discretion of the Voice Faculty)

Jury requirements will be reduced by half for those students who sing major roles (as determined by the Voice Faculty) in the Hillman Opera or a Mainstage Musical Theatre production.

Students should consult with acting and dance advisors on selection of pieces for the sophomore review.

## **B. BFA Acting Jury**

At the conclusion of each semester in which they are enrolled in the program, students in the BFA Acting program and the BFA Musical Theatre program will present an acting jury. BFA Acting juries are scored on a scale from 1 through 5, a 5 representing superior work. Members of the performance faculty rate students individually using this scale. These scores are averaged at the end of each semester. Juries that average below a 3 will result in the student being given written warning of the potential for dismissal from the program. Should the following semester's average remain below a 3, enrollment in the BFA program may be denied and the student may be advised into the BA Theatre program. Students have the right to appeal the decision of the performance faculty.

## **1. Acting Jury Requirements**

*Semesters 1-3:*

Two contemporary monologues, each no more than 60 seconds in length. Contrasting pieces - one serious, one light.

*Semester 4: Sophomore Barrier Review (see below)*

*Semester 5 -6:*

Two monologues, each no more than 60 seconds in length. Monologues should be contrasting in character and style. In either the fall or spring semester, one of the monologues must be Shakespearian.

*Semester 7-8:*

Two monologues of contrasting nature in character and style. No jury is required in the semester in which a student presents a recital.

## **C. BFA Theatrical Production and Design Portfolios**

### **1. Expectations**

The student in the program will be expected to adhere to the following:

- Maintain a 3.0 (B) GPA in the major program.
- Attain a grade of C or better in all courses taught by Theatrical Production and Design faculty.
- Will not be allowed to continue in the program if on Academic Probation for more than one semester.
- If the student is the subject of University disciplinary action, their program status is jeopardized.
- Double majors or minors are acceptable, but the BFA must be the primary focus. The program sequence will not be altered to accommodate the second major degree or the minor.
- Majors are required to attend all department productions.

### **2. Annual Juries**

BFA Theatrical Production and Design students are juried annually in the spring semester. Students will be juried in the following areas of performance:

- Classroom work and success
- Design skills including drawing, rendering, research, etc.
- Production work
- Technical Skills including drafting, carpentry, painting, electrical, stitching, etc.
- Computer skills
- Health and Safety issues
- Professionalism and Attitude
- Self Discipline
- Time Management
- Dedication/Drive
- Acceptance and Action on Criticism Provided
- Portfolio Presentation and Content

Candidates may be required to re-jury in the fall should significant problems be noted at the spring jury. Lack of substantial improvement may jeopardize continuation in the program. Failure to comply with department or university policies may result in removal from the BFA program.

### **3. Portfolios**

The portfolio is the one presentable product of a student's time and energy spent in the department and is a key instrument in obtaining professional work or entry into graduate studies. It is a measurable product that can be evaluated. It is derived from efforts in the classroom and in production. To ensure that you have a first-rate portfolio to launch your career, the department has established guidelines that you will work on throughout your studies.

Each student will be responsible for a presentation to the faculty review team who will review the portfolio in the Fall Semester of the senior year to determine if it meets the departmental standards for graduation. There will be periodic checks and times of advisement so those goals are planned early and reviewed. If the work is absolutely satisfactory, then all is well. If there should be a project or two not up to standard or incomplete, then there will still be time to work on it. Seniors will register for THEA 499 for this purpose.

This is a real opportunity to have a large scale, cumulative project that all other projects and assignments point toward. It will keep you mindful of the big picture while you are working on many small projects. It will mean each student will have to take responsibility with the faculty to make sure they are building toward this goal. It will mean that two-thirds of the major projects you work on in class should, either original or re-worked, be of portfolio quality. It means the faculty will take an active role in shaping your assignments to meet your portfolio requirements. The portfolio is the result of a working partnership between student and advisor.

You should present only work that you consider suitable to show to a potential employer or graduate school. The work should be appropriately presented and your display should be designed. The portfolio itself is a design! It reflects your standards.

**a. Portfolio Requirements for all portfolios:**

- Include at least one design from each area: lights, sets, and costumes.
- You must have at least one produced work with high quality images (5x7 or larger), budget sheets, pattern drafts, and all supportive paperwork, i.e. production notebook, sketches, etc.
- All produced work must have photos.
- A complete, current printed resume. Bring multiple copies.
- One reduced print of a complex technical drafting. Include a photo if realized.
- Two photos of scenic painting examples.
- Two photos of props, crafts, costumes, scenic elements that you executed.
- No colored mattes on designs.

**b. All Scenic Designs must:**

- Include a floor plan and section.
- Include all supportive sketches showing the evolution of design.
- Include final rendering or photograph of model.

**c. All Costume Designs must:**

- Have a minimum of six plates per show, unless total is similar.
- Include full color renderings.
- Be completely swatched.

**d. All Lighting Designs must include:**

- 1/2" Light Plot and section(s) (may be reduced).
- Instrument and dimmer schedules
- Cue sheets
- Computer generated documentation (as appropriate)
- Color keys
- Supplemental drafting i.e. templates, fixtures, etc.

**e. All Technical Production Projects must include:**

- Appropriately scaled working drawings for projects
- Examples of Hand and CAD drawing
- High quality images of realized finished projects
- In-Process images demonstrating a major project(s)

In all cases, all work will be accurately and neatly labeled.

Graduating seniors should meet with their portfolio advisors sometime prior to November. Preliminary portfolios will be presented to the design faculty in February. Final formal presentations will take place in April with all faculty and students invited.

## **II. BFA SOPHOMORE BARRIER REVIEW**

### **A. BFA Musical Theatre Barrier Review**

A student will perform the Musical Theatre Barrier Review when he/she has completed, or is enrolled in, all of the following:

- A minimum of 45 credits of course work
- MUS 226 or 236 Voice
- MUS 122 Aural Theory and MU 124 Written Theory
- THEA 232 Acting Studio: Scene Study II
- DANC 111, DANC 112, DANC 113, DANC 114

The scheduling of reviews for transfer students will be considered on an individual basis.

A review does not need to be performed if faculty from all three areas (Music, Theatre, Dance) gives unqualified support to the continuance of the student. The decision to waive the review must be made by the 8th week of the review semester.

The three advisors (or their substitutes) must be in attendance for the review. Voting by the three advisors will be done on the entire performance and a unanimous vote will determine successful completion of the review.

A student who fails to complete the review successfully for any reason, including illness, will not be permitted to continue study in the program. A student who does not successfully complete the review due to illness may petition to perform the review within the first two weeks of the following semester. A student who does not successfully complete the initial review may petition to perform the review in the first two weeks of the semester following the first review. Failure to pass the review after two attempts will result in the student being dropped from the program.

### **1. Material to be performed in the barrier review**

#### **a. Theatre Track**

Singing: Five (5) Selections prepared/presented at the jury; selections must include three languages and contrasting styles.

Acting: Two monologues, each no more than 60 seconds in length, contrasting in nature.

Dancing: One solo dance (modern, tap, ballet, or jazz), 90 seconds minimum. This may be solely dance, or may be included within a longer acting or singing presentation. However, the actual dance segment must not include any singing or speaking.

#### **b. Music Track:**

Singing: Same as Theatre Track except two (2) selections must be in foreign languages.

Acting: Same as Theatre Track.

Dancing: Same as Theatre Track.

## **B. BFA Acting Barrier Review**

A student will perform the **BFA Acting Sophomore Barrier Review** when he/she has completed, or is enrolled the following:

- A minimum of 45 credits of course work.
- THEA 232, Acting Studio: Scene Study II
- THEA 243, Acting Studio: Introduction to Voice and Movement II

The sophomore review does not need to be performed if the performance faculty gives unqualified support to the continuance of the student. The decision to waive the review must be done by the 8th week of the review semester.

A unanimous vote of the performance faculty present will determine successful completion of the sophomore review. A student who fails to complete the review successfully will not be permitted to continue study in the program. A student who does not successfully complete the initial review may petition to perform the review in the first two weeks of the semester following the first review. Failure to pass the review after two attempts will result in the student being dropped from the program.

### **1. Material to be performed**

One two-person contemporary dramatic scene of five minutes or more duration. In general, these are the scenes that also serve as the final scene presentation for THEA 232 Acting Studio: Scene Study II.

## **C. BFA Dance Barrier Review**

BFA Dance sophomore barriers are scored on a scale from 1 through 5, a 5 representing superior work. Members of the dance faculty rate students individually using this scale. Students scoring below a 3 average will be placed on provisional status for the following semester, and must repeat their dance barrier during the first week of the following semester. If the repeat barrier average remains below a 3, enrollment in the BFA Dance will be discontinued, and the student will be advised out of the major. See dance faculty for specific criteria for the sophomore barriers. Students successfully completing performance roles in five Fredonia Dance Ensemble pieces (not including understudy roles) and having an overall GPA of 3.25 or better, may request a waiver for the sophomore barrier.

## **III. BFA RECITAL/PORTFOLIO PRESENTATION**

The BFA Acting and BFA Musical Theatre student must successfully complete a recital in the senior year of study. This exercise should culminate in a presentation of material that demonstrates the strengths of the performer. The recital may take many forms to suit the individual's abilities but there are certain expectations of each type of recital.

The following guidelines are meant to help the student select appropriate material for their recital. They are not meant as a prescription of what must be in the performance. These guidelines are intended as suggestions for a satisfying experience and they have proved helpful in creating a successful recital.

A BFA Recital should have some kind of unifying theme or idea behind it that demonstrates a personal artistic point of view; something that links the pieces together as a whole. This does not mean that each piece needs to be similar in tone or style. Stretch your imagination to find variety and shades of difference within a single theme (ex. dark side/light side of a single idea). Use your liberal arts background to provide diversity of thought, and explore your theme for its various aspects.

The content of material should be designed to demonstrate your range of performance ability. Other skills that you should consider integrating into your recital might include singing, dance, movement technique, mime, circus skills,

stage combat, etc. **These skills should be demonstrated in the context of your scene or monologues.** They should not be displayed solely for a unique demonstration of skill.

All recitalists will be assigned a faculty advisor to work with them in the preparation of all aspects of their recital. Students should consult regularly with their advisor, invite them to rehearsals for feedback, and advise them of any changes. You will receive further guidance from the performance faculty as to any other requirements or deadlines for your recital. It is your obligation to meet with your advisor on a regular basis to measure your progress.

**Advisors have final approval of all material to be presented by the recitalist.**

## **A. RECITAL REQUIREMENTS**

### **1. BFA Acting**

A senior recital featuring one BFA senior recitalist may not exceed 25 minutes. Two BFA recitalists working together may not exceed 40 minutes. Three BFA recitalists working together may not exceed 55 minutes. If time is over at the hearing, material will be cut by the advisor(s).

#### **a. Required Material**

- Contemporary Scene (1960-Present)
- Modern Scene (1875-1960)
- Shakespearean Scene
- Additional Material of student's choice. **You must have permission from the performance faculty to sing, fight or dance.**
- Transitional material (must fit into the overall time allotment)

In addition, BFA Acting Students must prepare a written essay. This paper is due no less than seven weeks before your recital date. It should detail the following:

- An introductory essay detailing the theme, its significance and meaning to you, why you chose it, and other information telling us how you came to choose this theme.
- Selection and organization of material to be performed, including scripts.
- A justification for each selection in terms of theme and performance skills.
- List of supporting cast, accompanist, and technical staff.
- A detailed list of sets, props, costumes, and other technical requirements.

### **2. BFA Musical Theatre**

A senior recital featuring one BFA senior recitalist may not exceed 25 minutes. Two BFA recitalists working together may not exceed 40 minutes. Three BFA recitalists working together may not exceed 55 minutes. If time is over at the hearing, material will be cut by the advisor(s).

A BFA-Musical Theatre recital, depending on which track the student has declared (Theatre or Music) will have a proportionate amount of singing, acting, and dancing as well as emphasizing that area in which the student has the most expertise and skill. This must be done in consultation with your faculty advisor.

#### **a. Required Material**

##### **i. Group A - Vocal**

Scene from Musical Theatre containing Singing, Dancing and/or Dialogue.  
Songs from Musical Theatre literature  
Songs from "Classical" literature

##### **ii. Group B - Acting**

Contemporary Scene (Dramatic Realism 1960-Present)  
Shakespearian scene/monologue. If monologue, minimum 16 lines from a play (no sonnets)

### **iii. Group C - Dance**

Solo dance piece performed in modern or classical dance style (non-theatrical)

### **iv. Group D – Additional Material**

Transitional material. (Must fit into the overall time allotment)

Material from student's ideas. **You must have permission from the performance faculty to perform a fight sequence.**

BFA Musical Theatre Students must also present the following material to their advisor by the fourth week of the semester in which they will present their recital:

- Selection and organization of material to be performed, including scripts and scores.
- A justification for each selection in terms of theme and/or performance skills.
- List of supporting cast, accompanist, and technical staff.
- A detailed list of sets, props, costumes, and other technical requirements.

## **3. BFA Technical Production and Design Show**

The senior portfolio presentation may culminate in a design show open to the public that runs concurrently with the last show of the spring semester. If done, the show is mounted in the lobby of Marvel Theatre. Seniors are expected to help make ready, hang, and dismount their artwork for the design show.

## **4. BA General Theatre Studies Capstone Project**

While at this time there is no formal process for assessment of students in the BA General Theatre program equivalent to the BFA programs, students in the BA program are expected to pass THEA 481 and 498 with a grade of C or better. These two courses constitute a capstone experience for the BA students in their senior year. These projects shall be conceived and executed throughout the senior year and their quality shall be assessed within the parameters set down in the syllabus for the class.

## **5. Hearings**

Three weeks prior to your assigned date of performance you must meet with your advisor(s) for a presentation of your recital materials. Your advisor(s) will make a determination at that time if you are prepared to perform the recital. Once the hearing is held you may not add to your selection of materials.

You may be advised at that time to delete or make minor changes. If the recital is deemed to be excessive in length your advisor can make cuts that you must follow. **The hearing is to be presented with all selections fully blocked and memorized.** It will consist of a complete run-through of the recital with all segments in the final order, including any transitional material.

All advisors must be in attendance for the BFA Musical Theatre hearing. Only the acting advisor must attend the BFA Acting hearing. **It is the responsibility of the recitalist to schedule a room and time that is convenient for all advisors as well as for the accompanist and performance partners.** Failure to do so may result in a recitalist being denied permission to perform their recital.

## **6. Technical Requirements**

BFA-Acting and BFA-Musical Theatre Recitals will use a standard lighting plot. This standard lighting plot is also used for all one-act play festivals in the directing class.

The lighting plot is the Bartlett Repertory Plot. It is comprised of eighteen (18) lighting instruments covering an area that is 20' wide by 20' deep. This area will not be added to or changed for any recital. No



“special effects” are permitted except those that can be executed within the rep plot. The area begins at the overhang of the balcony, not from the back wall. This provides some backstage space.

Multimedia presentations are not allowed in BFA Acting or BFA Musical Theatre recitals. The focus of the work in the recital should be on the acting, singing and dancing, not on the technical elements.

Each recitalist may reserve the Bartlett Theatre for rehearsals through the Director of Performance in connection with the Operations Manager of the Rockefeller Arts Center. Each recitalist may have no more than three (3) hours of rehearsal (that includes technical and dress rehearsals) in the Bartlett Theatre.

Each recitalist must complete a technical approval form and have it signed by the appropriate faculty members.

### **B. Exemption from BFA-Acting Recitals**

Seniors in the BFA-Acting program who are cast in a Department of Theatre and Dance production in a major role, as defined by the faculty stage director, may substitute that role for their recital. There are requirements that must be met to receive this exemption:

- The performance must occur during the senior year.
- An application for the exemption must be made following casting.
- In addition to the performance of the said role, the student must submit a detailed character analysis, rehearsal journal, and a scored script for the role.

### **C. Exemption from BFA-Musical Theatre Recitals**

Seniors in the BFA-Musical Theatre program who are cast in a major role (as defined by the faculty stage director) in a musical production of the School of Music or the Department of Theatre and Dance may possibly substitute that role for their Musical Theatre recital. A Voice Recital of approximately twenty to thirty minutes must still be performed in the senior year before graduation. For Voice Recital requirements see a voice faculty member in the School of Music. This exemption is only made in rare cases.

## **IV. DISPOSITION AND PROFESSIONALISM.**

Students in the Department of Theatre and Dance are expected to comport themselves according to the standards of professionalism as currently practiced within the ranks of theatre and dance professionals. The expectation is that students preparing for careers as professional artists develop the necessary personal habits and behaviors that all professional artists adhere to. These include, but are not limited to, the following:

- Collegiality and a cooperative attitude (“What can I do to help?”).
- Regular attendance in class and at all required department activities.
- A supportive attitude towards classmates.
- Being on time for all classes and all production calls (being early is even better).
- Showing up for all scheduled rehearsals or production calls. This applies not only to major productions and classes within the department, but also to rehearsals for scenes in class, for one-acts, and any other types of commitments within the department. Students must NEVER get in the habit of deciding that one type of activity or commitment is more important than another – they are ALL EQUALLY IMPORTANT and should be treated as such.
- Politeness with faculty and fellow students (“please” and “thank you” at all times).
- The ability to accept constructive criticism and to act on it.
- The ability to accept all assignments cheerfully and execute them to the best of one’s ability. Whining, complaining, and a general un-cooperative attitude are strongly discouraged.
- Coming in ready and prepared to work in class, in rehearsals, and in production work.
- An attitude that keeps your personal ego in check. The department is not about “you.”

Students will come to realize rather quickly that they are always “on display,” and that their attitude and behavior is constantly being assessed, not only by the faculty, but also by their peers. One of the most important realities in the professional world of theatre and dance (and it is a small world indeed) is that people hire and like to work with people they like, people who are collegial and cooperative, who are willing to chip in and help, and who have a positive attitude about everything. Egotists, whiners, complainers, and the lazy soon find themselves unemployed and unemployable. **All students should be advised that those whose disposition and professionalism is poor or unacceptable as determined by the faculty may be asked to leave any BFA program at any time; indeed, they may be counseled to change their major completely.** The department has a zero-tolerance policy for unacceptable disposition.