



<http://www.csuci.edu/ira/index.htm>

**Application**  
**Instructionally Related Activities Funds Request**  
**2012-2013 Academic Year**  
**DEADLINE: Fall and Academic Year 3/31/12**  
**Spring 2013 deadline is 10/31/12**

Applications must first be sent to the appropriate program chair. Chairs will then recommend and route them to the Dean's Office for review and authorization. The Dean's Office will then forward them to the IRA Committee for consideration.

**Activity Title: Performing Arts Spring Production and Visiting Artist Residencies – Thresholds: Exploring Life Changes**

Project Sponsor/Staff (Name/Phone):

**Catherine Burriss**, Associate Professor of Performing Arts x3126  
**Heather Castillo**, Lecturer in Performing Arts – Dance, 805-300-8452

Activity/Event Date(s):

**Rehearsal and workshop dates: January 22-March 6, 2013**  
**Performance dates: March 7-9, 13-14, 2013**

Date Funding Needed By: **January 4, 2013**

*\*\*Please Note that for Fall Requests the earliest that you will be notified of funding availability will be early June 2012 and for Spring Requests early January 2013.*

**Please check if any of the following apply to your IRA:**

- |  |   |
|--|---|
| <input type="checkbox"/> Equipment Purchase                | <input type="checkbox"/> Field Trip   |
| <input checked="" type="checkbox"/> Event                  | <input type="checkbox"/> Participant data collection for public dissemination, i.e. interviews/surveys that result is a journal/poster session/newsletter |
| <input type="checkbox"/> IT Requirements                   | <input type="checkbox"/> Risk Management Consultation   |
| <input type="checkbox"/> International Travel              | <input type="checkbox"/> Late Submission  |
| <input checked="" type="checkbox"/> Space/OPC Requirements |   |
| <input type="checkbox"/> Infrastructure/Remodel            |   |
| <input type="checkbox"/> Other _____                       |   |

Previously Funded:  YES  NO Yes, Request # **455** \_\_\_\_\_

\*If previously funded, please attach copy of IRA Report

Does your proposal require IRB (Institutional Review Board) approval:  Yes  No

Assessment submitted for previously Funded Activity:  YES  NO

Academic Program or Center Name and Budget Code: **Performing Arts, 731**

Date of Submission: October 30, 2012

Amount Requested: **\$22,735**

(Should match item 2. E. on page 4)

Estimated Number of Students Participating: **200-400**

**Application**  
**Instructionally Related Activities Funds Request**  
**2012-2013 Academic Year**

**Conditions and Considerations**

**Equipment Purchase**-If requesting large equipment, Project Sponsor must show proof of correspondence with OPC Administration. In addition, all other purchases must follow Procurement Guidelines.

**Events**-For a large event, consultation with the events coordinator is recommended.

**Participant Data Collection for Public Dissemination**-If Project Sponsor proposes to conduct research with human participants then it may be subject to IRB (Institutional Review Board for the Protection of Human Subjects) review. It is the Project Sponsor's responsibility to inquire with the IRB **prior** to IRA application submission to determine if the project is exempt from IRB review so that funding is not delayed. Please indicate on the cover page if your project is exempt from IRB review.

**Field Trip**-If approved, Identified Risks of Participation and Release Agreement must be submitted for each student to the Program Office (Public Folders-HR Forms).

**IT Requirements**-Requires proof of correspondence and approval from IT Administration

**International Travel**-Requires International Travel application be submitted to Center for International Affairs.

**Risk Management Consultation**-Requires proof of correspondence with Risk Management.

**Space/OPC Requirements, Infrastructure/Remodel**-Requires proof of correspondence with OPC Administration .

**Late Submission** - Requires explanation for emergency funding.

**Fiscal Management:** Project Sponsor's program will be responsible for all costs incurred over and above what is funded through the IRA award and will be responsible for seeing that any revenue that is intended to offset the amount of the IRA award is transferred accordingly.

Application  
Instructionally Related Activities Funds Request  
2012-2013 Academic Year

**Requirements and Signatures**

1. **Brief Activity Description.** Describe the activity and its relationship to the educational objectives of the students' program or major.

This application requests support for the Performing Arts **annual stage production** in conjunction with **PA 391 - Production**, which is cross-listed with ART 391, and will be a culmination of **two visiting artist residencies**: a reflective writing process and an expressive movement workshop led by **Project Lulu** (February 1-7), and an advanced performance workshop led by **Tim Miller** (February 26-March 1). Not only will these residencies support the production, they will also benefit the university community in other ways, detailed below. While distinct funding requests have been made for the spring production and visiting artist residencies in the past, this is a unique opportunity to unite different historically successful Performing Arts instructionally related activities in order to **create a student-centered, groundbreaking, original performance**. Specifics about the educational relevance of three main aspects of this project (the Production course and the two residencies) follow:

- ❖ **PA/ART 391 – Production** is a course scheduled for **Spring 2013** required of all Performing Arts majors, offered as an elective for Art majors, and open to all CI students. PA 391 is a **vital component of the learning experience for all PA majors and minors**. It addresses the PA Program Learning Outcomes providing students with an opportunity to collaborate with both professionals and peers from a diverse range of artistic and cultural backgrounds to produce a live stage performance. Although it is a required course only for PA majors, enrollment by students from other majors is usually high.
  - **Student participation includes** reflective writing, collaborating with fellow students and visiting artists to create original dance, music, and/or dramatic performances, performing on stage before a live audience, designing scenic elements for the show, stage-management, assisting the director, coordinating stage-costuming and accessories, running the front-of-house, and writing programs and publicity. Students work on the technical preparation, rehearsal, and performance of a stage play that culminates in public presentations for **CI students, faculty, staff, and the general community**.
  - The **learning objectives** of PA 391 place **students at the center of the learning experience**; they include the development of expertise and practical experience in a production, the evaluation and reflection (in writing) on the creative process, and the application of multiple aspects of performance in production. These goals are accomplished through the collaborative process of preparation and performance central to all performing arts. The spring project will feature the work of CI students through their writing, designs, performances, and other production work vital to the show's success. Capstone students from the Art program will design and produce scenic elements, publicity materials, and programs as well as document the residency workshops and produce video for inclusion in the final performance; PA majors, minors, and other CI students

will perform on stage, assist backstage, run lights and sound during the show, help make costumes and props, as well as supervise seating and ticket sales for each performance. During the **current budgetary crisis**, and in an attempt to **reduce overall costs**, monies acquired from the IRA will be used for the visiting artists, independent contractors, and supplies that are essential for the students to carry out their work.

- For its sixth annual show, this year PA 391 will **create and stage a full-length original performance** developed around the theme of exploring life changes, under the **working title *Thresholds***. By partnering with the Osher Lifelong Learning Institute (OLLI), and inviting a small number of CI faculty and staff to participate, **multiple generations will join to explore the thresholds in their lives**. Each and together, they will recall hard transitions and the unexpected steps into unknown territory—perhaps an unknown part of who they are or will become—the milestones in a life. This original performance promises to be groundbreaking in its integration of different disciplines and segments of the CI campus and larger communities. A fitting project for CI's tenth anniversary year, *Thresholds* will bring diverse parts of our community together to chronicle shared histories, celebrate common experiences, and discover new perspectives.
- ❖ **Project Lulu** has agreed to do an eight-day performance residency at CI. Project Lulu, headed by Lisa McKhann and Karen Keenan, is a charitable, non-profit organization [501 (c) 3 status expected in fall of 2012] bringing participatory arts activities to individuals and communities for the health of all.
  - The founding executive director of Project Lulu is **Lisa McKhann, MA**, a writer, modern dancer, designer and director. McKhann began producing mixed-arts collaborations under the auspices of her childhood nickname, Lulabelle, in 2000. Ms. McKhann has taught adult modern dance for 10 years, including 'dance for non-dancers'; an ongoing class for older women in Duluth, MN, the Modern Goddesses; and intergenerational choreography in Grand Marais, MN. Ms. McKhann's performance projects have included collaborations with university departments (women's studies, theater, music), a literary small press, dance companies, and a cancer resource center—plus with dozens of individual dancers, choreographers, composers, actors, poets, musicians and videographers. Currently, the online reflective writing site Ms. McKhann designed is being studied as an intervention with breast cancer survivors through Essentia Institute of Rural Health.
  - Project Lulu's founding board of directors is led by **Karen Keenan, EdD**, an educator, musician, potter, and organization learning and development consultant. Dr. Keenan's professional career integrates the arts as a tool for making sense of and exploring life's dynamic journey. Dr. Keenan taught music for 15 years followed by 5 years as a staff developer and facilitator for the Duluth Public Schools. As her interest grew in the science and art of development and change, she pursued professional experiences to both practice and learn in this arena, including coordinating a system-wide project at University of Minnesota Duluth with Dr. Joan Karp [retired CI Associate Dean and Professor of Education]. Dr. Keenan is registered through the International Society of Organization Development. Her clients typically serve the non-profit and public sectors. For example, prior to the opening of California State University Channel Islands, she facilitated a stakeholder meeting for the Education Program. Her clients include ClearWay Minnesota, UMD

Tweed Museum of Art, Duluth Superior Symphony Orchestra, Essentia Health, and St. Louis County. She is a trustee for the Duluth Public School Endowment Board, President of the Arrowhead Chorale, and past Co-President of the American Association of University Women.

➤ The Project Lulu mission is:

- to encourage individual self-expression through mixed art activities;
- to build community among those isolated by geography, illness, and other insulating circumstance;
- to explore the intersection of arts and life with individuals and groups.

➤ Project Lulu's CI residency would include:

- (1) Leading all participants in an online reflective writing practice in preparation for the workshop sessions, exploring "Thresholds" as a theme.
- (2) Conducting a multi-generational guided movement and performance workshop over six sessions (for PA/ART students, OLLI students, and a handful of volunteer CI faculty, staff, alumni, or other interested and committed community members) in collaboration with PA/ART 391 instructors Heather Castillo and Catherine Burriss.
- (3) Ms. McKhann and Ms. Keenan visiting various classes (PATH 382 Directing, PADA 255 Dance Composition and Improvisation, PADA 458 Dance Ensemble, ART 334 The Business of Art, among others)

❖ Tim Miller, the critically acclaimed solo performer and educator, has agreed to do a four-day performance residency at CI. Mr. Miller is a world-class performer who has been creating and performing successful solo pieces for decades, and also founded the nation's two most influential venues for experimental performance, PS 122 in New York and Highways Performance Space in Santa Monica. A dedicated educator as well, Mr. Miller has taught at UCLA and Cal State LA, and regularly performs and conducts workshops at universities all over the country, from UC Berkeley to UNC Chapel Hill, and many other smaller state schools in between. Mr. Miller has conducted two successful residencies at CI in the past, in spring of 2007 and spring of 2010.

➤ Mr. Miller's CI residency would involve three main components:

- (1) Mr. Miller leading an intensive performance workshop which will fill in and finalize the performances developed during and after the Project Lulu residency, in collaboration with PA/ART 391 instructors Heather Castillo and Catherine Burriss.
- (2) Mr. Miller performing his solo show *Us* on Friday evening for a campus and Ventura county audience of around 100.

- (3) Mr. Miller visiting various classes (PA 101 Introduction to Performing Arts, PA 202 Integrating Dance, Music, and Theatre, ENGL/GEND 433 Gay/Lesbian/Bisexual/Transgender Studies, among others).

2. **Relation to IRA to Course Offerings.** All IRAs must be integrally related to the formal instructional offerings of the University and must be associated with scheduled credit courses. Please list all classes that relate to the program proposed.

Students from the following courses will be directly involved in this project:

- PA/ART 391 Production
- PA 494 Independent Studies
- PA 499 Performing Arts Capstone
- ART 499 Art Capstone Project

Students from the following classes may relate to the proposed project:

- ART 338 Psychology of Art and Artists
- ENGL 433 Gay/Lesbian/Bisexual/Transgender Studies
- HIST/PATH 338 Theatre in History
- HIST 414 Women in History
- HIST 415 Society and Radicalism
- HIST 430 Tradition & Transformation: Literature, History & Cultural Change
- PA 101 Introduction to the Performing Arts
- PA 490 Special Topics: Entertainment Lecture Series in Entertainment
- PADA 151 Conditioning for Dancers
- PADA 353 Jazz Dance II
- PAMU 308 University Orchestra
- PADA 458 Dance Ensemble
- PATH 281 Play Analysis
- PATH 380 Acting II
- PATH 382 Directing
- POLS 306 The Politics of Race and Ethnicity
- POLS 305 Gender and Politics
- SOC/EDUC/ENGL 322 Sociology of Popular Culture
- SOC 360 Race, Ethnicity and Power
- SOC 410 Sociology of Gender and Sexuality

3. **Activity Assessment.** Describe the assessment process and measures that the program will use to determine if it has attained its educational goals. **Please note a report will be due at the end of the semester.**

Although IRA funding would allow us to **admit CI students for free**, we will still keep records of audience attendance, a traditional indication of the level of impact for a performance. As part of the course requirements for PA 391, students will be required to write reflection papers summarizing their learning experience for this project. We will also consult the formal student ratings (SRTs) for PA 391. We will provide opportunity for classes visited by the artists-in-residence to fill out the IRA assessment survey as well.

4. **Activity Budget.** Please enclose a complete detailed budget of the entire Activity **bold** specific items of requested IRA funding. (Page 4)

This student-centered project will focus on providing services and supplies which will **enhance the student learning experience**. This will **reduce overall production costs** as the students will constitute the majority of the design and production teams necessary to realize a stage production. The IRA funding requested in this application will cover the costs of supplies and equipment so students may engage in this project to the **best of their abilities**.

Also, by combining visiting artist residencies with the spring production, students and the campus community as a whole will be getting an unusually high return on student fee investment. Full productions alone tend to cost around \$20,000 (here at CI; elsewhere that would be a very limited budget), and visiting artist residencies tend to run around \$5-6000 per artist per week. *Thresholds* will bring three visiting artists to campus and subsidize a full production for **\$10-12,000 less than funding these activities separately**.

In Spring 2013 PA 391 will be team-taught by Dr. Catherine Burriss and lecturer Heather Castillo. The performances and rehearsals will take place in the PA classroom/teaching space/theatre, Malibu 140. There will be no need to request OPC to set up chairs for this event, as **the seats and the risers are in place**. While we will need to find other spaces for some of the workshop sessions that are scheduled when the theatre is occupied by classes, we do not foresee a need to set up chairs and incur OPC event charges for these sessions.

#### SUPPLIES (\$3100):

The purchase of **stage props** and specific items/objects integral to the performances, including **paint and other décor for the stage**, and **backstage supplies**, should be roughly **\$1900**. Costume accessories, undergarments, and other non-rentable pieces not already owned by Performing Arts, along with **notions and maintenance supplies** are estimated to cost no more than **\$1100** for 16-25 performers. The purchase of lighting **color gels**, **hardware we cannot rent**, and **memory cards** for documenting the workshops should cost **\$100**.

#### VENDOR PRINTING (\$650):

**Publicity materials such as posters and postcards**, as well as **programs** for the audience will be designed by Art Capstone students. 450 programs will be necessary for the 5 performances. Two to three large and 50 small posters will be required to advertise the production, plus 100 postcards. Printing costs will depend upon design, but are estimated to be **\$650**.

#### IN-STATE TRAVEL (\$1350)

Project Lulu artists are travelling from the Midwest and need hotel accommodations, estimated at **\$1300** for a shared room at the CI rate offered by the Courtyard by Marriot in Camarillo.

#### EQUIPMENT RENTAL (\$1025):

**Costumes** we don't own or need to build will be rented from other colleges for an estimated **\$200** for 16-25 performers. In addition to the existing **lighting equipment** already owned by the PA Program, it will be necessary to rent certain special lighting **instruments and cables**: an estimated **\$800**. We may need to rent props at a very discounted rate from Santa Barbara City College, which charges **\$25** for unlimited rentals.

#### INDEPENDENT CONTRACTORS (\$200):

In addition to renting costumes, there is always the cost of any **dry-cleaning** before the costumes are returned, estimated at **\$200** max.

#### HONORARIA (\$16,250):

**Little infrastructure, specifically trained technical staff**, exists at CI to support the creation of a stage production, and it will be necessary to engage **specialized theatre personnel** to fulfill jobs usually handled by faculty/staff positions which do not exist (yet) at CI. Their expertise is beyond the knowledge and skills of our existing students, and will contribute to the **learning experience of our students**. These experts may include part-time faculty on campus, e.g., the lighting designer, John Price, in Computer Science and self-employed theatre professionals currently working in the larger community. The specific jobs we need to fill are the **technical director and set designer** (**\$2000**; one person can handle both jobs since the show will have minimal scenic needs), the **lighting designer** (**\$1000**), and the **publicity coordinator** (**\$400**).

The honoraria for the **visiting artists** are **\$8350** for **Project Lulu** (\$4175 each for Lisa McKhann and Karen Keenan) and **\$4500** for Tim Miller (including a solo performance for which we keep the ticket proceeds), each of which include all travel and per diem, except for the hotel for Project Lulu. Tim Miller already has local accommodations in Ventura.

#### OPC CHARGEBACK (\$1160):

This is a high estimate, anticipating potential needs such as Fire Marshal review of the scenic elements and debris (scrap) removal after the production (**\$500**), as well as estimates of parking lot rental (20 x \$3/car x 5 shows = **\$300**) and daily permit use by non-CI visiting artists and experts (20 permits x \$6 = **\$120**) along with the set parking signage fees (**\$40**), with an allowance for overage or unanticipated OPC charges (**\$200**, in case extra signage or parking lot rental is required, or in case of a facility related emergency such as a blown circuit, for example).

#### OTHER: CREW MEALS AND OPENING RECEPTION (\$1700):

It is customary to provide a simple meal for cast and crew on the long work days setting up prior to the run of performances (tech), and breaking down afterwards (strike). Also, to encourage *Thresholds* as a



celebration of different parts of our community coming together, especially on the significant occasion of CSU Channel Island's tenth anniversary year, we plan to hold an opening night reception (of light refreshments only). This food will be covered by Performing Arts and OLLI/Extended Education, and IRA funds are NOT being requested for it.

**COPIER CHARGEBACK (\$100):**

We will copy and print signage and other production paperwork at campus copiers and printers, so we estimate a \$100 charge back fee. Performing Arts will also cover this charge.

5. **Sources of Activity Support.** Please list the other sources of funding, and additional support for the activity.

Extended Education and OLLI have agreed to contribute \$1300 to the project to offset ticket subsidy for OLLI students (who will pay \$5 to attend, unless they are performing, of course). Costs of managing OLLI student participation are covered by OLLI program, which collects a nominal fee (\$35) to ensure committed participation on the part of the OLLI students. Fees being collected will go toward the Extended Education/OLLI contribution, an opening reception. The amount of fees collected by OLLI (10 OLLI students max anticipated) should be no more than \$350. The Performing Arts program will cover copier chargebacks and office supply needs. Another source of income for this event is ticket sales, usually \$1000-2500.

7. **Acknowledgment.** Project Sponsor and Program Chair acknowledge that they have reviewed and accepted the Conditions and Considerations detailed on page 2.

Signatures and Dates

Catherine Burriss

\_\_\_\_\_

10/30/2012  
Date

Jack Reilly

\_\_\_\_\_

10-30-2012

Date

Karen Carey

\_\_\_\_\_

10/31/12

Date



Application  
Instructionally Related Activities Funds Request  
2012-2013 Academic Year

ACTIVITY BUDGET FOR 2012-2013

1. Operating Expense Budget

A. Supplies	\$ 3100	_____
B. Vendor Printing	\$ 650	_____
C. In-State Travel	\$ 1350	_____
D. Out-of-State Travel	N/A (included in honoraria)	___
E. Equipment Rental	\$ 1025	_____
F. Equipment Purchase	N/A	_____
G. Contracts/Independent Contractors	\$ 200	_____
H. Honorarium	\$16250	(3 visiting artists, 3 production experts)
I. OPC Chargeback	\$ 1160	_____
J. Copier Chargeback	\$ 100	_____
K. Other (Please Specify)	\$ 1700	(meals & reception; not IRA)

TOTAL Expenses \$25,535

2. Revenue

A. Course Fees	N/A	_____
B. Ticket Sales	\$ 1000	_____
C. Out of Pocket Student Fees (exclusive of course fees)	N/A	_____
D. Additional Sources of funding (Please specify And indicate source)	\$ 1800	(copier chargeback, meals & reception) (PA, OLLI Extended Ed)

Total Revenue \$ 2800

E. **Total Requested from IRA** \$22,735

## Questions?

Please contact us with any questions about the content of the course, the technology used for online writing, more about the movement sessions, etc! Nick will pass along your questions to the theater faculty and guest artists, as needed.

Nick Fuentes, Extended University  
nicholas.fuentes@csuci.edu  
(805) 437-2698

# THRESHOLDS

# HOLDS

Learn More!

October 15

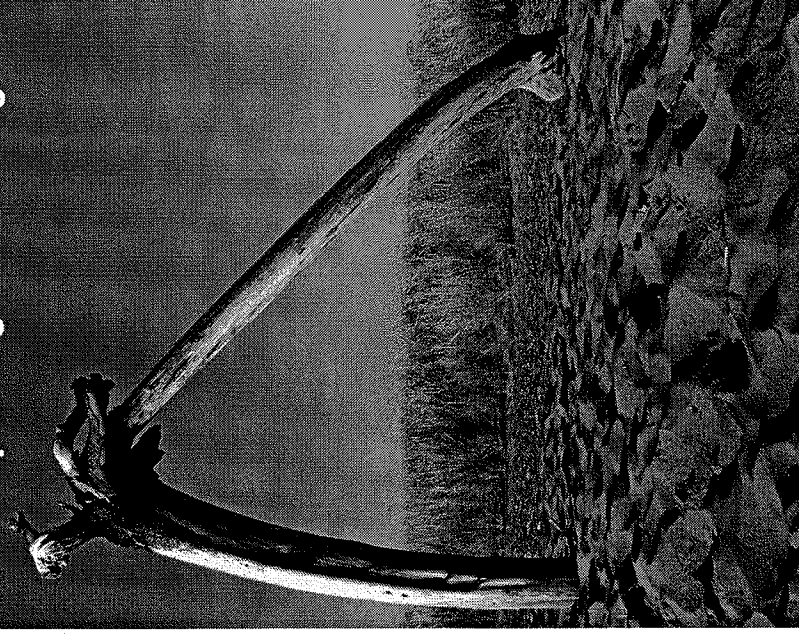
12 noon

Library 2325

Generations join to explore the thresholds in their lives. Each and together, they recall hard transitions and the unexpected steps into unknown territory—perhaps an unknown part of who they are or will become—the milestones in a life.

More Info at (805) 437-2698

Thresholds:  
Exploring Life Changes





If this special session is of interest to you,  
Joan Karp will be on campus on  
October 15 at 12 noon in Library 2325  
to provide info and answer questions!

## A Very Special Invitation to OLLI

As an OLLI student, you are invited to join a CSUCI course that is exploring THRESHOLDS through on-line, **reflective** writing and **in-person** expressive movement. Three guest artists are collaborating with CSU Channel Islands faculty on this interdisciplinary arts project. Undergraduate students will be enrolled in a CI course.

You would be guests participating in all of the activities. The course will culminate in a performance. Participation in the performance is optional and you will be able to decide nearer to show-time whether to participate on stage, back-stage, or as an audience member.

**Online reflective writing** in a small group allows for private, anonymous writings, responding in part to prompts and readings. **Live, guided movement sessions** evoke the grace and strength of each body to claim space, alone and in relation to others, and say something beyond words. Used together they will inform others of the challenges in crossing thresholds via a performance.

**Stop by to learn more.**

**October 15, noon, in Library 2325**  
or email: [nicholas.fuentes@csuci.edu](mailto:nicholas.fuentes@csuci.edu)

## Participant Commitment

Read selected materials about thresholds. Write **over four weeks** about your experience with your life thresholds. Read and consider other students' writing. Attend gentle movement and guided exploration class on campus for **2 mornings and 3 evenings**.

Selected writing excerpts will be used as raw material for movement, reading, staging of an evening-length performance exploring **Thresholds, mid-March**.

## Fee

**\$35.00** This special session is a benefit of OLLI.

## Meetings

### Month of January

### Project Lulu on-line journaling

### First Week of February

### Project Lulu expressive movement

**Feb 1 & 4** (Fri & Mon) — 10am - noon

**Feb 5-7** (Tues-Thurs) — 6-9pm (partial)

### Last Week of February (optional)

### Tim Miller performance workshop

**Feb 26-28** (Tues-Thurs) — 6-9 pm

**March 1** (Fri) — time TBA

CI Course meets Tues Wed Thurs 6-9 pm, January 22-mid March. OLLI participants are welcome to attend classes all term, as participants or "even as an audience of friendly, insider-observers."

## Instructors

### Catherine Burriss and Heather Castillo

Performing Arts and Dance Faculty, CSU Channel Islands

### Lisa McKhann and Karen Keenan

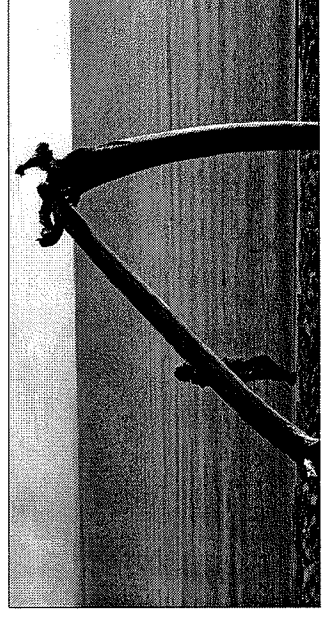
Directors, Project Lulu, Duluth Minnesota

### Tim Miller

Performer & Educator, Venice Beach CA

## Links to media about other projects conducted by guest artists:

- Tim Miller - full background and work samples <http://www.timmillerperformer.com/about.html>
- Project Lulu - live reading from cancer survivors' online journaling <http://archive.fox21online.com/news/breast-cancer-stories-told-through-anonymous-duluth-reading>
- Project Lulu - audience participation movement piece <http://www.youtube.com/watch?v=BuZuoAcX99c&feature=plcp>
- [Scissors Paper Rock.mov](#)



Instructional Related Activities  
Report Form

SPONSOR	DEPARTMENT
Catherine Burriss	Performing Arts

ACTIVITY TITLE	DATE (S) OF ACTIVITY
Spring Performing Arts Production: <i>Cabaret</i>	March 28-April 1, April 5-7, 2012

**PLEASE EXPLAIN (1) DESCRIPTION OF ACTIVITY; (2) HOW DID THE ACTIVITY RELATE TO A COURSE(S); AND (3) WHAT YOU LEARNED FROM THE PROCESS.**

**1) DESCRIPTION OF ACTIVITY**

The sixth annual PA spring production was CI's first musical—the groundbreaking, thought-provoking, and highly entertaining *Cabaret*. Set in the uninhibited and decadent Berlin of Weimar-era Germany, *Cabaret* follows the stories of an ensemble of compelling characters who work and play in the slightly sleazy but completely captivating world of a cabaret joint called the Kit Kat Klub. A cast of twenty-one CI students from various majors played dozens of roles in this ensemble piece. The show sold out before it even opened, ran for eight performances with full houses, and was attended by over 350 people overall. Dr. Catherine Burriss directed, Drs. KuanFen Liu and Ted Lucas served as musical directors, and Heather Castillo (lecturer in dance) choreographed.

**2) HOW DID THE ACTIVITY RELATE TO A COURSE(S)**

This production was not only a 3-unit course (PA/ART 391 Production) taken by the 27 cast and crew members, but students from ART 499 Capstone created a highly impactful video projected during the show, and designed the poster. The subject matter also made the production serve as extra-curricular engagement for several other courses, such as ENGL 433 Gay/Lesbian/Bisexual/Transgender Studies and HIST/ PSY 340 History and Psychology of Nazi Germany. Also, the performances were attended for free (thanks to the IRA funding) by a total of 277 CI students. Many of these students were attending to fulfill a requirement for another course.

**3) WHAT YOU LEARNED FROM THE PROCESS**

We learned that CI and Ventura County LOVE musicals, and that our students are exceptionally talented and committed. *Cabaret* was well-reviewed ([http://www.thecamarilloacorn.com/news/2012-04-13/Dining\\_%28and%29\\_Entertainment/Emcee\\_steals\\_show\\_in\\_Cabaret.html](http://www.thecamarilloacorn.com/news/2012-04-13/Dining_%28and%29_Entertainment/Emcee_steals_show_in_Cabaret.html)) and covered in advance as a first and a model of interdisciplinarity for the campus (<http://www.vcstar.com/news/2012/mar/30/csuci-musical-production-a-first-for-the-campus/>) More practically, we learned that we should plan on longer performance runs for musical productions in the future, as we could have easily filled another

weekend of performances. We also learned that CI staff, especially the indomitable Rosario Cuevas, can rise to the occasion of putting on something as resource- and labor-intense as a musical, and that the many extra hours of faculty and staff time are worth it to provide such a successful educational experience for the students and our community.

\*\*Assessment forms from students, list of attendees, peoplesoft program report—sent electronically to IRA support coordinator