

**University of Northern Colorado
School of Theatre Arts and Dance**

**Student Handbook
2010-2011**

Table of Contents

Introduction

- Letter from the School Director 6
- Mission Statement 7
- Faculty 7
- Staff 14

School Policies and Procedures

- Code of Ethics 15
- Faculty and Student Relations 15
- Class Obligation and Attendance Policy 16
- Performance Eligibility/Ineligibility 17
- Probation and Expulsion Policies 17
- Advisors and Advising 18
 - Appeals 18
 - Graduation 18
- General Assessment Policy 18

Financial Aid and Work Study Information

- School Scholarships, Awards, and Procedures 19
 - UNC General Scholarships/Awards 19
 - Resident/Nonresident Upperclassmen Scholarships 20
 - General Scholarships 21
 - CPVA Scholarships/Awards 21
- Student Employment Opportunities 23
 - General Areas 23
 - Technical Areas 23

Production Information

- Production Guidelines and Policies 25
 - Mainstage Productions, Schedules and Meetings 25
 - Design Meetings 25
 - Production Meetings 25
 - Rehearsal Policies and Hours 25
 - Rehearsal Schedule 26
 - Nudity in Rehearsals and Productions 27
 - Smoking in Classrooms, Rehearsal Spaces, and Theatres 27
- Performance and Ticketing Policy 27
- Season Selection – Academic Year 28
 - Play Selection Team 28
 - How to Submit Plays for Consideration 30
 - Registered Student Organizations 30
- Production Work Policies 30
- THEA 100 and 110 Performance Policies (IP) 31
 - Theatre 100 (IP) 31
 - Theatre 110 (Performing) 31
- Rehearsal Schedules and Guidelines 32
- Rehearsal Spaces, Reservations, and Priorities 33
- Audition Policy 33
 - Students Required to Audition 33
 - Students Not Required to Audition 33

• Off Campus Production Opportunities and Form	34
• Student Eligibility for Performance Opportunities	35
• Theatre Audition Dates	35
• Mainstage Dance Concerts	36
• One Acts	36
• Policy on Nudity	38
• Audition Tips and Audition Form	39
• Casting	42
○ General Policies	42
○ Guest Artists	43
○ Faculty Performers	43
○ Call-backs	43
○ Casting Process	44
○ Mainstage Dance Concert	44
○ RSO Procedures	45
○ Posting of Cast Lists	45
○ General Understudies	45
• Replacing Cast Members	46
• Guidelines for Professional Decorum	47
• Violations of Professional Decorum Guidelines	48
• Production Positions and Responsibilities	50
○ Director	50
○ Stage Manager	50
○ Assistant Stage Manager	53
○ Scenic Designers	54
○ Assistant Scenic Designer	55
○ Set Dresser	55
○ Charge Scenic Artist	55
○ Properties Master	55
○ Lighting Designer	56
○ Assistant Lighting Designer	57
○ Master Electrician	59
○ Costume Designer	60
○ Makeup	61
○ Sound Designer	62
○ Technical Director	62
○ Master Carpenter	63
○ Run Crews	63
○ Wardrobe Crew	64
○ Actors' Costume Responsibilities	64
○ Costume Crew	64
○ Publicity	65
• Technical Rehearsal Process	66
○ Cue-to-Cue	66
○ Technical Rehearsals	66
○ Dress Rehearsals	66
○ Final Dress	66
• Production Analysis Form	67
• LTR – Little Theatre of the Rockies	68
○ Summer Opportunities Here and Elsewhere	68

○ LTR Policies and Procedures	69
• Practicum Information	70
○ Guidelines and Application Form	70
○ Technical Guidelines	72
Programs of Study	
• Degree Requirements	74
○ All Concentration	74
○ Acting	74
○ Design Technology	74
○ Theatre Studies	75
○ Secondary Teaching Emphasis	76
○ Musical Theatre	77
○ Dance (Minor)	79
• Acting and Performance	80
○ Behavior and Protocol	80
○ Assessment Information (First – Fourth Year)	81
○ Narrative Questions	86
○ Sample Resume	87
• Design and Technology	88
○ Assessment and Portfolio Materials	88
○ Design and Technology Narrative	89
○ Sample Resume	89
○ Interview Process and information	89
• Theatre Studies	90
○ Freshman Assessment	90
• Secondary Teaching Emphasis	91
○ Assessment Information (First - Fourth Year)	91
○ Sample Resume	93
○ Lesson Plan Format	95
○ THEA 340 Directing Rubric and Promptbook Requirements	99
• Musical Theatre	100
○ Program Information and Requirements	100
○ Additional Program Information	101
○ Audition Policy	101
○ Performance Credits	101
○ Individual Performance in Voice	102
○ Individual Performance in Theatre (THEA 100) or IP	103
○ Musical Theatre Assessment Rubric	104
○ Acting and Acting Assessment Requirements	106
○ Vocal and Vocal Assessment Requirements	108
○ Dance and Dance Assessment Requirements	110
• Dance	112
○ Program Standards and Policies	112
○ Ballet Assessment	113
○ Intermediate Jazz Dance Assessments	115
○ Modern Skill Test	116
○ Student Assessment Form	117
○ Performance Evaluation	118
○ Teaching Experiences Evaluation	119

Safety

• Theatre and UNC Safety	120
○ Scene Shop/Stage General Safety Regulations	120
○ Weapon/Prop Safety	120
○ Fire Rules and Regulations	120
○ General Directions for all Emergencies	121
○ Bomb Threat	121
○ Equipment Explosion/Chemical Spill	122
○ Blizzard/Heavy Snow Warning	122
○ Tornado and Severe Weather	122
○ Health and Personal Injury	123
○ Power Failure	123
○ Emergency Telephone Numbers	124
Student Safety	124
○ Personal Safety	124
○ Personal Property Security and Assaults	126
Life After UNC	
• Employment	127

INTRODUCTION

Letter from the School Director

Dear Theatre Arts and Dance Major,

Welcome to the UNC School of Theatre Arts and Dance – designated as “the top undergraduate theatre arts program in the state of Colorado” in an independent poll conducted by *The Denver Post*.

Currently one of the largest undergraduate theatre arts programs in the United States (320 majors and 100 minors), the School of Theatre Arts and Dance produces over 30 productions each year in multiple venues on campus and in the community. Our theatre degree programs, dance minor, and five concentrations areas are led by 24 talented faculty and staff members - all of whom have strong professional credits in addition to their outstanding academic credentials.

And although we may be a large program, all of us on the faculty are committed to the concept of “professional mentorship and pre-professional training.” As a student at UNC, you will not only be exposed to rigorous academics in the classroom but also enjoy a wide variety of performance opportunities, get to work along side nationally recognized guest artists, and have the opportunity to explore every facet of the theatrical arts. Combine all of these strengths with our close proximity to Denver and the recreational opportunities afforded by the Rocky Mountains and you truly have something special.

We offer selected students the opportunity to work with the Little Theatre of the Rockies our professional summer stock company, perform in the annual New York City Senior Showcase, participate in ACTF/ADTF and URTA, travel and study abroad, and explore a host of additional professional and educational opportunities.

Our graduates have enjoyed enormous success as actors, singers, dancers, designers, directors, choreographers, craftspeople, technicians, stage managers, and playwrights on Broadway and in nearly every major regional theatre in the country. Our reputation for training high school drama teachers is legendary and our placement record in this area is second to none. In fact, you will find our graduates working in the performing arts, education, or related careers all over the world.

Welcome!

A handwritten signature in black ink, appearing to read "D. Grapes", with a flourish at the end.

David Grapes
Director of the School of Theatre Arts and Dance

Mission Statement – School of Theatre Arts and Dance

The central mission of the School of Theatre Arts and Dance (STAD) is to prepare educators and practitioners for careers in the arts through an integrated pre-professional training program. The Department of Theatre Arts and Dance offers degree programs in Theatre Education, Theatre, and Musical Theatre with minors in Theatre Arts and Dance. These programs provide rigorous undergraduate training with a strong academic base ideally suited for students who have Theatre Education, Theatre, Musical Theatre, or Dance employment as their career goal. The program cultivates an appreciation and understanding of theatre arts and dance as a part of global culture, social issues, and personal enrichment for life. The School trains future leaders and provides a cultural center for the university, community, state, and region.

The program offers the following academic areas in order to achieve the mission:

B.A. in Theatre Arts with Secondary Teaching Emphasis

B.A. in Theatre Arts with Concentration Areas In:

Acting

Design and Technology

Theatre Studies

B.A. in Musical Theatre

Our programs combine classroom instruction with practical laboratory experiences in Theatre, Musical Theatre, and Dance.

Opportunities include the academic production season, internship opportunities, professional guest artists, workshops and master classes with industry professionals, a New York City Showcase for graduating seniors, and opportunities with our professional summer stock theatre company – The Little Theatre of the Rockies (LTR).

Faculty

ANDREW SVEDLOW, Dean of the College of Performing and Visual Arts at the University of Northern Colorado and Professor of Visual Arts, Dr. Svedlow was previously the Dean of the College of Visual and Performing Arts at Winthrop University, President of the New Hampshire Institute of Art, and the Assistant Director of the Museum of the City of New York. The Dean received his Ph.D in art education from the Pennsylvania State University and has taught art education, museum education, art history, arts administration, aesthetics, and studio art at Winthrop University, Penn State, Bank Street College of Education, Parsons School of Design, University of Massachusetts-Dartmouth and Lowell, University of Kansas, New York University, University of Southern Mississippi, the New Hampshire Institute of Art, and the University of New Hampshire. He has directed and administered museum and education programs for the Smithsonian's National Museum of Design, the Museum of the City of New York, and the Mulvane Art Museum at Washburn University.

DAVID GRAPES II is a Full Professor and serves as the Director of the School of Theatre Arts and Dance and as Producer for The Little Theatre of the Rockies. He is an award-winning director, actor, and playwright. David has provided administrative, financial, and artistic leadership for a wide variety of theatrical institutions including two professional regional theatres, 3D productions – a commercial bus & truck touring company, two nationally recognized university theatre departments, a variety of summer stock companies, and a number of large professional nonprofit regional and civic theatres. During his 28-year career in the theatre, David has produced over 800 major productions that span nearly every genre of dramatic literature. His work as a director (160+ productions) has been seen from coast to coast in such theatres as the Tennessee Repertory Theatre, Denver Theatre Center, Asolo Theatre, ArtPark, Madison Repertory Theatre, Arkansas Repertory Theatre, the Barter Theatre, Flat Rock Playhouse, American Stage Company, the Blowing Rock Stage Company, Tacahn Amphitheatre, Seven Angels Theatre, Little Theatre on the Square, the Ryman Auditorium, and Dollywood.

Recent professional acting credits include leading roles in *Cyrano de Bergerac*, *Amadeus*, *The Miser*, *The School for Wives*, *A Christmas Carol*, *Art*, *The Cherry Orchard*, *Talley's Folly*, *The Importance of Being Ernest*, *A Man for All Seasons*, and *The Drawer Boy*.

Born and raised in Parkersburg, West Virginia, David is a member of Actor's Equity Association, the Society of Stage Directors & Choreographers, the Dramatist Guild of America, and a graduate of the MFA Acting/Directing Program at the University of North Carolina at Greensboro. Prior to coming to UNC, David served for six years as the Producing Artistic Director of the Tennessee Repertory Theatre, a LORT C&D regional theatre located in Nashville. There he produced 36 productions including three world premieres, he also established an "off-Broadway season" of contemporary plays, expanded the Rep's education department, formed new relationships with local academic institutions, and was the recipient of eight "Tennie Awards" for Best Direction.

He is the creator/co-author of four musical revues; *My Way: A Musical Tribute to Frank Sinatra*, *Christmas My Way – A Sinatra Holiday Bash*, *Moon River – Johnny Mercer's American Songbook*, and *I Left My Heart – A Salute to the Music of Tony Bennett*, which have been performed at over 250 theatres world-wide. His play, *Dracula: The Case of the Silver Scream*, had its world premier at TN Rep in 2003. To learn more about David's work as a playwright you can go to www.summerwindproductions.com.

David's wife, Dawn, is a classically trained musician and flute teacher, and together they are proud parents of two active and healthy children, Natalie (14) and David III (11).

MONTE BLACK serves as Associate Professor of Dance. He holds a BS degree in Theatre and Dance from the University of Wyoming with concentration in choreography and performance and received a MFA from the University of Illinois at Urbana-Champaign with concentration in choreography and teaching.

Specializing in jazz dance, he has studied with master teachers Joe Tremaine, Gus Giordano, and Frank Hatchett. He toured nationally with the 15th Anniversary Revival of *The Best Little Whorehouse in Texas* and has performed in many outstanding regional theatres nationwide sharing the stage with such luminaries as Roy Clark in *Paint Your Wagon*, Joanne Worley in *Hello, Dolly!*, and Eddie Bracken in *Babes in Toyland*. He carries with him an array of choreographic and directing credits ranging from the musical theatre stage to the arena of concert dance. His interest in jazz and modern dance theatre coupled with his vast performance history makes him a vital and inspiring artist and teacher.

JERALD DAVID BLATT joins us this year in a permanent position after one year as a guest faculty member in Design for the 2009-2010 academic year, arriving from La Crosse, Wisconsin. He has taught for the last twenty years at a variety of schools, including Tulsa University, Wichita State University, Idaho State University and most recently Viterbo University. He holds the rank of Associate Professor and was tenured at Wichita State University. David has designed sets and lights for over eighty productions but has also served as director, technical director, production stage manager, property master and scenic charge artist for many more. He most recently designed his third season with the Virginia Shakespeare Festival including "Much Ado About Nothing", "The Winter's Tale", and "Art". Past Seasons included "The Tempest", "MacBeth" and "Illyria", an eclectic rock musical telling of "Twelfth Night" by John Briggs. He has also enjoyed many years with the William Inge Festival, designing tributes for and meeting playwrights, Arthur Miller, Neil Simon, Stephen Sondheim, Arthur Laurents, Tina Howe, Tom Jones and Harvey Schmidt, as well as the invitation to design the 25th year Anniversary. Other notable professional work includes "Peter Pan", "A Midsummer Night's Dream" and "A Christmas Carol" with Off Square Theatre in Jackson, Wyoming, several seasons with Creede Repertory Theatre, Promised Valley Playhouse, and the Wayside Theatre. He has been honored several times with Design Excellence Awards from ACTF, sending two designs to the Kennedy Center, received the Creative Design Excellence Award from Wichita State, and worked with USITT on several conferences, both presenting information and organizing design exhibits. He holds an Associate Degree in Theatre from Casper College and received his Bachelor of Fine Arts in Theatre Education and his Masters of Fine Arts from the University of Utah.

HARRISON BUTLER is an actor and a director and teaches acting, voice, and movement. His theatrical experience began right here in Colorado at Durango High School under the instruction of the incomparable Mona Wood. His love of the theatre quickly grew and eventually led him to New York City to attend an acting conservatory at the School for Film and Television, now the New York Conservatory for Performing Arts. He was also trained at the Actor's Movement Studio and studied privately with Master teacher Anthony Abeson. During his time in New York he worked as an actor in film, commercials, and theatre.

Credits include the play *What Remains* at the New York Fringe Festival, several leads in independent films, including *Leaving the Garden* and *False Start*. While working as an actor he also served as the Associate Director of Admission at the School for Film and Television for six years, teaching and recruiting high school students from all over the country.

His relationship with the University of Northern Colorado began on the recruiting trail and helped to foster a conduit for students between the two schools and after years of working professionally, he decided to go back to school and get his Bachelor's degree right here at the University of Northern Colorado. He went on to pursue his Master of Fine Arts in Theatre at the University of Texas at Austin, where he also received a certification in Voice Studies from Barney Hammond. Acting Roles at the University of Texas include Constantin in *Big Love*, Lysander in *A Midsummer Night's Dream*, and Ganya in the premier of a new adaptation of *The Idiot*. Professional Roles in Austin include Mr. Mayor in *Seussical the Musical* at ZACH Theatre and Eros in *Re:Psyche* at the Blue Theatre and the University of Texas.

Harrison is proud to be back in his home state of Colorado, teaching at his alma mater, and looks forward to more great theatre here at the University of Northern Colorado. Previous roles here include Jonathan Harker in *Dracula: The Case of the Silver Scream* for which he received an Irene Ryan Nomination, Jack Ross in *A Few Good Men*, Don Pedro in *Much Ado About Nothing*. He has also been seen in Little Theatre of the Rockies productions, including roles as Ben in *The Sunshine Boys*, Dr. Jeremiah Mears in *God's Man in Texas*, and Mitch in *Tuesdays with Morrie*. In the spring of 2011, he will direct *The Adding Machine* at the Norton Theatre in the round.

BRIAN HAPCIC has been working in theatre and the entertainment industry since 1989. Before arriving at UNC, he was employed as a Professor of Lighting and Sound Design at the University of Southern Maine, as well as the University of Southern Mississippi. He is a member of USITT and I.A.T.S.E. local 339, and has completed designs for theatre, opera, dance, television, video, and media installations. Some credits from over 100 designs include work with such companies as the Maine State Music Theatre, The Southern Arena Theatre, The Montana Repertory Theatre, Bigfork Summer Playhouse, and The University of Southern Mississippi Repertory Dance Company. He earned his MFA in Lighting Design and Technology from The University of Montana, and a BA in English from Ohio University. In 2004 he was awarded the KCACTF Faculty Fellowship for meritorious achievement as a professor of Lighting Design.

MATTHEW HERRICK is a multi-faceted theatre artist and educator, recently transplanted from NYC to beautiful Greeley, CO, as an Assistant Professor of Musical Theatre at the University of Northern Colorado. Matthew has taught singing, acting, and voice/speech throughout NYC and beyond. He has maintained a private voice studio in NYC, Texas, and Utah for 10 years. His students can be seen in leading roles on Broadway, Off-Broadway, national tours, Disney parks, and major regional theatres throughout the country. He has been an instructor of singing, acting, and speech at NYU Tisch School of the Arts at CAP21, The University of Texas at Austin, and various private studios throughout NYC and Utah. He also served as the resident voice/speech coach for Theatre East and Handcart Ensemble in NYC. With his equal understanding of singing, acting, speech, and dancing, Matthew believes in developing musical theatre actors through continual inter-disciplinary correlative training - where the actor, singer, and dancer are 'one.' In addition to his teaching, Matthew has musical directed and directed for many professional and community theatres and studios in NYC, Texas, and Utah. As a performer, he has worked throughout the industry, from

musical theatre to Greek drama, to soap operas, commercials, concerts, cruise ships and beyond. He is a company member of two New York-based theatre companies, Handcart Ensemble and Theatre East, where he serves as an actor, speech/dialect coach, and musical director. Select NYC acting credits include: As The World Turns, National commercials for Verizon Wireless and the Olive Garden, the pre-Broadway readings of *Children of Eden* with Stephen & Scott Schwartz; Apollo/Prometheus in the NY premiere of Euripides' *Alceste*, adapted by Ted Hughes, Haemon in Seamus Heaney's *The Burial at Thebes: A Version of Antigone*; and readings for BMI Musical Theatre Workshop, Theatre East, Museum of Jewish Heritage, and others. Select Regional/University theatre credits include: Holland America Cruise Lines, Jamie in *The Last 5 Years*, Moliere/Harpagon in Suzan Zeder's adaptation of *The Miser*, Marius in *Les Miserables*, Adam in *Children of Eden*, Demetrius in *A Midsummer Night's Dream*, Jed in *The Fifth of July*, Frederic in *The Pirates of Penzance*, Kulygin in *The Three Sisters*, *Richard III*, *Joseph in Joseph...Dreamcoat*, and many more. As President of the BYU Young Ambassadors, Matthew toured to South Africa, Botswana, and Swaziland. As a singer, Matthew made his Carnegie Hall solo debut in *The Gift of Music*, and premiered his solo-cabaret act, *Only Heaven Knows*, at Don't Tell Mama in midtown Manhattan. He also appeared as a soloist alongside Tommy Tune and Linda Eder in the *20th Anniversary Celebration of the U.T. Performing Arts Center* in Austin, TX. He received his Master of Fine Arts in Acting from The University of Texas at Austin and his BFA in Musical Dance Theatre from Brigham Young University. Matthew is a proud member of Actor's Equity Association, Voice and Speech Trainers Association, and the National Association for Teachers of Singing. He is happily married with 3 beautiful and rambunctious children, slowly adjusting to suburban life.

SARAH JOHNSON teaches the freshman musical theatre voice studio at UNC along with serving as private voice faculty. Sarah holds an MM in Voice Performance from Colorado State University and a BM in Voice from the University of Minnesota. From tap-dancing in Cole Porter's *Anything Goes* to singing favorite arias in Mozart's *Don Giovanni*, Sarah is known for her effortless cross-over abilities and insatiable love for collaboration. While residing in Minneapolis, Johnson performed leading roles with the U of M while working professionally with regional companies such as the Guthrie Theatre, the North Star Opera, the Mystery Cafe, the Minnesota Centennial Showboat, and the Minnesota Opera. In 2007 Sarah had the privilege of performing in the Minnesota Opera's world premiere of "The Grapes of Wrath" by Ricky Ian Gordon, also contributing to the original cast recording of this breakthrough piece. As an Iowa native, Sarah has an extensive and dynamic background in musical theater, performing such roles as Maria in *West Side Story*, Sarah Brown in *Guys and Dolls*, Ado Annie in *Oklahoma*, and Carlotta in Yeston and Kopit's *Phantom*. While in Colorado, Sarah has performed in *Falstaff*, *The Rape of Lucretia*, *Street Scene*, and *A Little Night Music*, also tackling the role of Aldonza in Open Stage Theatre's summer production of *Man of LaMancha*. Johnson adores the energy that teaching brings to her life, recently musical directing and coaching several youth productions for Rocky Mountain Theatre for Kids and currently serving as part of the "Broadway in Boulder" faculty at the Parlando Center for the Performing Arts.

ZACHARY KELLER Before joining the faculty of UNC's School of Theatre, Zachary served as an Instructor in Penn State University's School of Theatre where he also received his Master of Fine Arts in Theatrical Scenic Design. His recent scenic design credits include *The Apple Tree*, *Ordinary Days* (world premiere), *Pentecost*, *Parade*, WPSU's *Musical Theatre Spotlight* 2006-2009, and *Much Ado about Nothing*. Previous design credits vary from the Nicolai opera *The Merry Wives of Windsor*, to *Batboy the Musical*. He has been a Sound Designer for numerous productions ranging from straight plays like *The Laramie Project* and *Mother Courage & Her Children* to large cast musicals such as *42nd Street* and *Jekyll & Hyde*. Zak has also served as a Scenic Charge Artist or Prop Master for dozens of productions. In all areas of design and technology, Zak specializes in digital integration, ranging from virtual modeling and lighting to large-format printed scenery and props, to projection and interactive soundscaping. He has been an active Member of the United States Institute for Theatre Technology since 2001 and the Professional Photographers of America

since 2006. In 2005, Zak was honored with the Herbert J. Bailey Endowed Graduate Fellowship at Penn State. In 2008, he was twice honored as both a recipient of a Creative Achievement Medal from Penn State's College of Arts and Architecture and as the recipient the School of Theatre's Anne Gibson Award for Professional Development in Theatre Design and Technology. He has also been honored several times for meritorious achievement in scenic design and sound design by The Kennedy Center American College Theatre Festival.

JOHN LEONARD is a Professor of Musical Theatre at the University of Northern Colorado. A native of St. Louis, Missouri, John directed and choreographed the 1983-84 St. Louis Pops Concert and *Dames at Sea*. He was the recipient of the 1984 Directors Award and placed 2nd in the Midwest Jazz/Tap competition. John received his M.F.A. from the University of California, Davis and went on to direct/choreograph musical productions in the San Francisco Bay Area. Credits include: *My Fair Lady*, *Side by Side by Sondheim*, *The Sound of Music*, *A Chorus Line*, *Falsettos*, *Little Shop of Horrors*, *Cabaret*, *Anything Goes*, and *A Grand Night for Singing* (for which he received the 1997 Bay Area Arty Award for Best Director of a Musical). While at UNC, John has directed/choreographed *Grease*, *1940's Radio Hour*, *The Boyfriend*, *Cabaret*, *Slide Show*, *Grand Hotel*, and directed *Damn Yankees*, *West Side Story*, and *Annie*. John has also directed the children's theatre outreach productions, *The Prince Who Wouldn't Talk* in 2002 and *Charlotte's Web* in 2003.

GILLIAN MCNALLY is an Assistant Professor of Theatre Education and has been an advocate and teacher for youth and arts education for over 10 years. She has extensive experience particularly with underserved, low income populations in some of this country's most harshly economically challenged cities. Before coming to UNC, Gillian worked with TRIO, a National Program which helps low-income and first generation students gain access to college. Before coming back to her home state of Colorado, Ms. McNally served as the Resident Teaching Artist for People's Light and Theatre where she created the Professional Development Program for teachers. The program was honored with the Educator 500 Award from Institute of Educational Excellence and Entrepreneurship at West Chester University. Also at People's Light, Gillian worked with *New Voices*, the nationally recognized program that works with diverse urban and suburban high school students.

At the University level, Ms. McNally has taught undergraduate and graduate theatre and/or arts education courses for The University of Texas at Austin, Temple University, West Chester University and Arcadia University. At UNC, Gillian teaches courses for both undergraduate and graduate students in theatre education. She has directed *Bocòn!* and *Holes* and served as the supervising director for the 2008 touring production of *Tomato Plant Girl*. Her writing has been published in *Stage of the Art* and *Theatre for Young Audiences Today*. In 2008, Gillian received the Provost's Travel Grant and attended the International Children's Theatre Conference, where she presented a paper on the connection between youth, theatre and community.

A proud Longhorn, she holds an M.F.A. in Drama and Theatre for Youth from The University of Texas at Austin and a B.F.A. in Acting from Webster Conservatory of Theatre Arts.

TOM MCNALLY is an equity actor and Professor of Theatre Arts at the University of Northern Colorado where he is the Director of the Little Theatre of the Rockies and Head of the Acting Program. In 1994, Professor McNally was named national Theatre Arts teacher of the Year by the Educational Theatre Association. The following year he was named Higher Education Educator of the Year by the Alliance of Colorado Theatre. He serves on the board of the Higher Education Council of the Denver Center and Alliance of Colorado.

He has directed and acted in more than 120 productions, including off-Broadway, repertory, and university theatre. His direction of *The Odd Couple* at the Arvada center for Arts and Humanities earned the show "one of the ten best productions of the year" by Rocky Mountain News. He received a Denver drama Critics Award nomination for his direction of *Oleanna*. He has appeared as a guest artist for the Little Theatre of the

Rockies productions, playing Herbie in *Gypsy* opposite Mary Jo Catlett, and Willy Loman in *Death of a Salesman* opposite Ann Ducati.

Tom McNally has been a workshop presenter or keynote speaker for more than 50 conferences in 16 states. He was the only two-time thespian presenter at the National Theatre Education Association Conference in Cincinnati. He has been a four-time Munde presenter. He is the author of the textbook *Acting: The Active Process*. His articles – “Getting Ready: College Scholarships” and “Audition Techniques” – have appeared in *Dramatics* magazine. The latter is used as part of the suggested audition preparations for applicants to the Juilliard School in New York.

Tom McNally came to UNC from Pennsylvania State University where he was director of undergraduate studies and co-coordinator of the professional acting program. From 1973 to 1982, Professor McNally served as chairman of the Department of Theatre and Music Theatre at Loretto Heights College. He received his BA from Regis College and his MFA from the University of Denver.

ANDREA MOON is a playwright, performer, poet and teacher. Her theatrical work has been produced at small theatres and Universities across the country as well as in Italy and China. Most recently her performance work has been seen at the Aerial Dance Festival, Unseen Hand Theatre Co. at the Nomad Theatre, and the Boulder International Fringe Festival. Andrea’s written work has been published by Salvage Vanguard Press, *eclectica online literary journal*, *The Daily Camera*, Applause Books, The Cleveland Playhouse and New York Theatrical Experience. Here at UNC Andrea teaches Stage Movement, Playscript Analysis and Dramatic Literature. In the past ten years she has taught physical performance, playwriting, ensemble theatre creation, script analysis, introduction to theatre, dramatic literature and performance studies at Universities in Texas and Colorado. She has taught writing from the body and writing the solo show in the communities of Seattle, WA and Portland, OR. In addition Andrea has taught low-flying trapeze, mixed apparatus, beginning aerial fabric and Kids Who Fly classes for Frequent Flyers Productions Aerial Dance Theatre in Boulder, CO.

Andrea holds a BA in Acting from the University of Washington Seattle, an MFA in playwriting from the University of Texas Austin and a PhD in theatre history/criticism from the University of Colorado, Boulder. She spent over fourteen years studying approaches to physical acting, ensemble performance creation and circus techniques with Pacific Performance Project. In addition she has trained in modern dance, contact improvisation, Alexander technique and aerial dance. She is a two-time recipient of a Michener Center for Writers Fellowship for playwriting, was a winner of the 2000 Harvest Festival of New American Plays and was the recipient of the University of Colorado Center for Arts and the Humanities Devaney Dissertation Fellowship.

MARY SCHUTTLER is a Professor of Theatre Arts and is the Director of the Theatre Education program at UNC. She has served as President and Vice President of the International Educational Theatre Association. She co-authored the Colorado Department of Education Secondary Drama Standards and is a board member of the Colorado State Thespian Society. She is also involved with the Denver Center Higher Education Council and the Alliance of Colorado Theatre.

UNC credits include: *Tartuffe*, *An Ideal Husband*, *Glengarry Glen Ross*, *the Heidi Chronicles*, *On the Razzle*, *I Hate Hamlet*, *The Foreigner*, *Always Patsy Cline*, *Noises Off*, and *The Mousetrap*.

Before her UNC appointment, Dr. Schuttler taught high school drama for ten years in Grosse Point, Michigan where her program was selected to participate in the Edinburgh (Scotland) Theatre Festival as one of the top ten high school theatre programs in the United States. She received her BA from the University of Michigan and her MA from Wayne State University and her Ph.D. at the University of Colorado at Boulder. Her production of *God’s Country* – a play by UNC alumnus Steven Dietz and performed by UNC students – placed in the Kennedy Center Regional American College Theatre Festival competition.

ROGER SHERMAN will be working as an adjunct faculty this year. He actually began his theatre career working in film when he worked for nearly a year for four different departments on the TV mini-series

Centennial. After serving a design and technical apprenticeship with Open Stage Theatre in Ft. Collins, he moved to the West Coast with stops at the Oregon Shakespearean Festival, the Berkeley Repertory Theatre and the American Conservatory Theatre. He became the Technical Director (TD) for the San Jose Repertory Company and the Berkeley Shakespeare Festival in 1980 and moved to San Diego in 1982 to become the TD at University of California at San Diego and the La Jolla Playhouse. While there he was the Production Designer for the performance artist Eleanor Antin's Whitney Museum installations and her silent films; *Who cares about a Ballerina?* and *Man Without a World*. In 1989 he moved to Cedar City, Utah to be the TD for the Utah Shakespearean Festival and Southern Utah University and in 1992 came to UNC. Design credits in addition to technical direction include *Oklahoma* and *The King and I* for the Greeley Community Theatre Troupe, *The Mystery of Irma Vep* for Open Stage, and *Peter Pan* and *Look Homeward Angel* for UNC, plus *Tintypes* and *Enter Laughing* for Little Theatre of the Rockies. Other activities include occasional teaching opportunities in Theatre History, Technical Theatre and Asian History. His life is immeasurably enhanced by his wife, Mary Lucas, and his three children.

RICHARD SHORE has performed internationally as a solo and collaborative pianist, and has worked extensively as a choral, orchestral, and theatrical conductor. Among Richard's musical directing credits are critically acclaimed productions of *Jaques Brel is Alive and Well and Living in Paris*, *She Loves Me*, *My Way* and *Urinetown*. He has done regional premieres of *Side Show*, *Blood Brothers*, and the Yeston/Kopit *Phantom*. He has received an EMACT award for Best Musical Direction for *Wonderful Town*, and has served on the faculties of the University of Northern Colorado, the State University of New York College at Cortland, and Dean College in Massachusetts. He has also taught at the Boston University Tanglewood Institute and the Perry Mansfield Performing Arts Camp, two of the nation's most prestigious programs for young performers. Richard holds a BA from Harvard University and a doctoral degree from Boston University.

ANNE TOEWE is an Associate Professor of Theatre Arts. Before joining the theatre faculty at UNC, Ms. Toewe lived in Miami, Florida where she taught at several universities and designed costumes for numerous regional theatrical productions as well as several music videos. Among Ms. Toewe's favorite designs are *The Rocky Horror Show* (Summer Rep., Boca Raton, Florida), *Eclipsed* (New World School of the Arts, Miami, Florida), *Angels in America* (New theatre, Miami, Florida), and *Romeo and Juliet* (South Dade Auditorium). While in Florida, Ms. Toewe received a Carbonell nomination for Best Costume Design for James Joyce's *The Dead at Gable Stage* (Miami). Prior to living in Miami, Ms. Toewe lived in New York City where she was an assistant designer on numerous Broadway productions. Ms. Toewe holds a BS in Biology from the College of William and Mary in Virginia, and an MFA from Tulane University in Louisiana.

KEN WOMBLE Ken Womble is an Assistant Professor of Theatre UNC specializing in acting, auditioning and acting for the camera. Ken has an MFA in Acting from Southern Methodist University, a BFA in Acting from Florida State University, and studied with master teachers Michael Howard and Warren Robertson in New York.

He has appeared in two Off Broadway premieres and is playing a BBC radio announcer (in voiceover) in "Freud's Last Session," currently running Off Broadway at the Marjorie S. Deane Little Theatre. He has also appeared in numerous regional and stock productions. His film and TV roles include the title character in the independent film *Bartleby*, and recurring parts on *Guiding Light*, *General Hospital* and *All My Children*. At Colorado's Little Theatre of the Rockies Ken has appeared in *Hay Fever*, *Tuesdays With Morrie*, and *The Drawer Boy*, and for his work as Howard in *Picnic* he was cited as Best Actor of 2008 by the *Greeley Tribune*.

For television Ken directed the situation comedy pilot *Under the Desk*. He has directed over 50 plays, including *Welcome to the Moon* at the American Renegade Theatre in Los Angeles, and *The Three Sisters* and *The Intelligent Design of Jenny Chow* at the University of Northern Colorado.

Ken taught film acting at the famed Lee Strasberg Theatre and Film Institute, and has conducted audition and film workshops at college conferences around the country. While living in Los Angeles he taught professional acting classes and continues to coach privately.

His interest in Shakespeare led him to train with Tina Packard at Shakespeare & Company, and to adapt *A Midsummer Night's Dream*, *Romeo and Juliet* and *The Importance of Being Earnest*. The plays have received over seventy productions around the country. He recently wrote an article for the *Western States Theatre Review* entitled *Support for Actors*.

Ken conducted two years of research on novelist James Michener. That work culminated in the documentary, *James A. Michener, An Epic Life*, which Ken wrote and directed. The film was screened at the James A. Michener Centennial Celebration at the University of Northern Colorado in 2007. For his work on the film Ken was selected as the 2008-2009 Scholar of the Year for UNC's College of Performing and Visual Arts. His first documentary, *Wally Huntoon, A Life By Design*, has appeared on television.

Ken was formerly the Performing Arts Director at St. Margaret's Episcopal School in southern California, and also taught and directed at Saddleback College. He is a member of Actors' Equity, SAG and AFTRA, and is listed in *Who's Who in America*.

Staff

PATTY CLEARY is the School of Theatre Arts and Dance Costume Shop Manager.

TERRY KATTNER is the new Scene Shop Coordinator. Terry graduated from the University of Wisconsin-Oshkosh with a BS in Theatre Arts. He worked at Holsten Sr. High in Holsten, Wisconsin doing scenery and lighting design. Terry has done work touring with the Ice Capades as well as with many concert venues. Some of Terry's past designs include *Little Women*, *Say Goodnight Gracie*, and *Joseph and the Amazing Technicolor Dreamcoat*. Terry met his wife Cindy during a show and they have been together for 21 years. They have two kids, Sage and Sam, who are Dobermans. Terry is very excited to be a part of our UNC family.

MARY LUCAS has been painting professionally for over twenty years. She began her career at the Pacific Conservatory for the Performing Arts in Santa Maria, California. Since then she has had the good fortune to work in such well-known theatres as the Old Globe in San Diego, the La Jolla Playhouse, the Utah Shakespeare Festival, and the Denver Center for the Performing Arts. In Denver, she also worked for Chameleon Studios, a small independent company, painting interiors, television sets and various projects for nationally and internationally known companies. She loves working at UNC and living in Greeley with her husband and three children.

ROBERT MONAGHAN is a 1970 graduate of UNCO where he received a BFA in Design. Following graduation he began a 25-year career in Museum Exhibit Design and Administration. He has worked as an exhibit designer and technician at the Denver Art Museum, Colorado State History Museum and the Western Heritage Center in Billings, Montana. He returned to Colorado to become the Director of the City of Greeley Museums and eventually moved to Portland, Oregon where he was the Executive Director and Chief Exhibit Designer at the Clackamas County History Center. He retired from the museum field while directing the exhibit program at Oregon College of Art and Craft in Portland and concurrently receiving an Associates degree from East-West College of the Healing Arts in Clinical Massage Therapy. He returned to Colorado in 2007 to establish a private clinical massage practice and joined the faculty of UNCO in 2009 as Properties Master.

SHELLY MUNHOLLAND is the School of Theatre Arts and Dance Administrative Assistant. She lives in Greeley with her husband and son. Although never trained in theatre, Shelly has always been an active

theatre-goer and has always had a love of the arts. She is delighted to have the opportunity to work with so many extremely talented people.

KAYA PEDERSON is the School of Theatre Arts and Dance Costume Shop Stitcher/Seamster.

JAMES ROGERS joined the School of Theatre Arts and Dance as the Technical Director in the fall of 2009 as an emergency hire. James is a graduate of the University of Northern Colorado with a B.A. in Theatre Arts and completed half of his M.F.A. at Florida State University before taking the position here at UNC. James is excited to return to work along side his fellow faculty as a full time permanent employee. It has been James' goal to work in academic theatre ever since he joined the theatre program as a student. Some of James' past design credits include Scenic Design, Technical Direction and Carpentry; Florida State University Production of *Hush: An Interview with America*; UNC School of Theatre Arts and Dance productions of *Into The Woods* and *A Few Good Men*; The Little Theatre of the Rockies productions of *Forever Plaid*, *Sunshine Boys*, *Nunsense*; Florida State Production of *New Horizons: New Play Festival '08*. James has also been involved with Little Theatre of the Rockies for five seasons since 2003 and became the season Technical Director of LTR in 2010. He is glad to be back living in Colorado with his dog Bacchus and would like to thank his friends and family for all the love and support they have given him.

DI SMICE is the Student Services Coordinator for the School of Theatre Arts and Dance. Di has a BA in Psychology and an MA in Postsecondary Counseling from the University of Northern Colorado, where she did an extensive internship in the areas of career services and academic advising. Di began her career at UNC in 1972 in Continuing Education Services and in 1998, joined the School of Music and the Department of Theatre Arts. She has appeared in the LTR productions of *The Man Who Came To Dinner* and *The Sound of Music*.

HEIDI SWANSON is the School of Theatre Arts and Dance Costume Shop Stitcher/Seamster.

SCHOOL POLICIES AND PROCEDURES

Code of Ethics

The observance of certain theatre and dance traditions and policies is essential in a school of our size, which offers such a complete and intensive training in theatre arts and dance.

As members of the UNC Theatre Arts faculty and student body, we recognize the importance of moral, ethical, and professional integrity in our conduct within the School, University, community, and profession. Acting with integrity, we accept the responsibilities inherent in our status: competency, objectivity, consistency, and concern for the best interests of our faculty and students, the School, and the profession. Therefore, we, the members of the theatre faculty and student body at UNC affirm the following statements of professional conduct:

Faculty and Student Relations

- Faculty and students should maintain a professional relationship, which is based on mutual respect and courtesy.
- Members shall be honest in their professional dealings with others, and shall avoid exaggerating or giving misleading information about themselves or others.
- Members shall show respect for the opinion of others.

- Members shall not damage the professional reputation of others and shall avoid negatively criticizing the work or attributes of colleagues or peers to the community members and professionals outside of the School.
- Members of the faculty shall be aware of and be sensitive to the educational needs of the students within the school.
- Faculty members shall be encouraging but honest with students when reviewing their potential and their career goals.
- Members of the faculty and student body shall use respectful language in discussing a student's work, progress, and aptitude.

Class Obligations and Attendance Policy

The most important factor in theatre training is your work in the classroom. Theoretical and practical classroom experiences will serve as a basis for later professional engagements, specialized training, or graduate studies; therefore your classroom studies must take the highest priority.

In order for specialized concentration area training to be effective, theatre students must be well versed in basic theatre knowledge. Course work in Playscript Analysis, Orientation to Technical Theatre, Beginning Acting, Beginning Stage Directing, Masterpieces and two semesters of Theatre History are absolute necessities to students in all concentration areas. Without this background, students would not have the knowledge necessary to succeed in each concentration area. For the same reason, our school strongly supports the university's general education/liberal arts core and elective requirements.

It is, therefore, the student's obligation to treat all courses, in or out of the major, with the highest level of preparation and care. Remember, along with pursuing a theatre arts major, you are completing a university degree. Your first obligation is the School. Students with anticipated conflicts should consult with the appropriate program director to work out the scheduling conflicts. Please remember that it is now School policy that all students who are enrolled in THEA 130, THEA 135, and THEA 324 are required to see ALL Theatre and Dance productions each semester. Students enrolled in these classes should also be encouraged to attend the operas as well. Please refer to your program requirements.

Our attendance policy is strict for a reason. It is our duty to prepare you for the professional world where absences and tardiness are not permitted. This is the standard Theatre policy and each theatre class instructor will take attendance in the following manner:

- **3 Tardies = 1 Absence**

A **Tardy** is defined as showing up to class after the official roll call has been taken. Tardy students are disruptive to class and these measures are taken to prevent such.

Tardiness may be excused if the student has previously arranged it with the instructor.

- **3 Unexcused Absences = Drop of Final Letter grade**

An **Unexcused Absence** is defined as any time a student misses more than 20 minutes of any class without the instructor's permission being given either before or after the fact.

*Test and projects may be made up at the instructor's discretion.

*The only exceptions are run crew assignments where no absences are allowed **one absence = immediate failure.**

An **Excused Absence** is when the instructor has given permission for a student to miss class and the absence is not counted against the student's record.

The student is still responsible for the work done in class that day, the information covered, and the assignments given. If a test was given in class, the student will be allowed to make up the test at the instructor's discretion. If there was an assignment due, the student has until the beginning of the next class to hand it in.

*The student must contact the instructor by the beginning of the next class with evidence of the unexcused absence or the absence will be counted as unexcused.

- Reasons for an Excused Absence include:

- Illness and a written Doctor's note with appropriate dates.
- A major illness or death in the family
- Religious Holiday
- An act of nature
- Instructor's Discretion (preferably arranged ahead of time)
- Approved UNC Obligations

Note: These attendance policies are only STAD guidelines and professors may set stricter standards of attendance.

Performance Eligibility/Ineligibility

The primary goal of all students in all concentration areas is the successful completion of an academic degree program. A significant part of that experience is involvement in CPVA Mainstage productions, student practicum projects, one act plays and/or other campus based performance opportunities. All UNC Theatre Arts, and Musical Theatre majors participate in THEA 100, Individual Performance (IP)/or THEA 110 Performance in a Theatrical Production, or MT 285 Individual Performance in a Musical required courses that gives academic credit for CPVA Mainstage productions and/or casting assignments. In addition to IP, performers may be required to audition for LTR shows and some students may be assigned to major production responsibilities such as stage managers or design appointments. Casting and leadership production roles are open to all students who are in good standing and are successfully completing an academic degree program. In this regard, the school adheres to university wide policies of academic probation and school credit requirement.

In order to be cast or assigned to a production leadership role in UNC theatre or dance productions, non-classroom cast practicum, one acts, or other departmentally based productions, students must:

- Have a cumulative GPA of 2.0 or above
- Have no "D+" or lower grades in the semester prior to casting or production assignment in the required classes of a student's concentration area.

Probation and Expulsion Policies

Falling below a GPA level of 2.0 will result in the student being placed on probation. A student will be placed on probation for any one of the following reasons as well:

- Failing assessment in any given year.
- Failing to audition without prior consent from the director of the production.
- Cheating
- Violating of any university student code.
- Refusing a role without prior permission from the director.
- Earning a "D+" or lower in any class in a student's concentration area.
- Behaving in an unprofessional manner – i.e. behavior that inhibits the learning process of others.
- This is up to the discretion of the individual professor/director and will be preceded by a warning letter. On the second offense, the student will be on probation.

Two probations in back-to-back semesters are grounds for expulsion from the School and three probations during your tenure as a student in the School will be cause for expulsion as well. Expulsion is immediate upon completion of grading. An appeal may be made to the appeals board within two weeks. An appeals board will be formed with a faculty representative from each concentration area: acting, technical, musical theatre, dance, theatre education, and theatre studies.

The expulsion stands unless the faculty is unanimous in deciding to overturn it. Both the student and their advisor will receive a copy of the expulsion letter. Incompletes (I) given in a semester, following the university's policies for that grade, will not count against the student unless that grade turns into a failing grade later.

If applicable, students on probation may also lose any school scholarship until the student has returned to regular status. GPA minimum requirements for scholarships still apply. See your academic advisor for clarification if needed.

Advisors and Advising

All students in the School will be advised by the Student Services Coordinator or another School representative the summer prior to your first UNC entrance.

You will be appointed an advisor who understands and can guide you through your concentration area. Students are responsible for making sure that they complete all required courses in their concentration area (major), required general education/liberal arts core, electives, and acquiring the required total academic credits necessary for graduation.

All students should see their advisor once per semester to receive advisement. Students are encouraged to see their advisor any time during the semester to discuss any academic concerns.

Students have the right to change advisors. You may do this at any time whether or not you change concentration areas. You must contact the Theatre Arts School Office to report this advisor change so your academic records can be transferred from one advisor to another. You must let your advisor and the Student Services Coordinator know if you are changing advisors so your files can be moved as well.

History confirms that students who stay in steady contact with their academic advisor tend to stay in school, graduate on time, are able to add or change concentration areas without stress, and feel better about their academic and career decisions.

Advising is a confidential process. Students should see it as an opportunity to get help with academic and career decisions. Academic advisors are not trained therapists, but they can help lead you to these resources if necessary.

Appeals

Students may appeal any academic decision that they consider arbitrary or capricious, or contrary to University policy. These appeals procedures are published in the Student's Rights and Responsibilities statement on the Dean of Students' website.

Graduation

Undergraduate students must apply for graduation upon completion of 90 semester hours of credit applicable to the degree program. Prior to proceeding to the Grad Check Office (Registrar's Office) in Carter Hall 3002 to apply for graduation, students should check with the Student Services Coordinator in Theatre to obtain their concentration checklist.

General Assessment Policy

The following pages provide the requirements for the assessment process in each area of Theatre and Dance. Assessments are required by the State of Colorado to ensure that students are making appropriate progress in their college education.

Once a year all Theatre, Musical Theatre, and Dance majors must complete an assessment to:

- Satisfactorily complete the state mandate assessment process as required by the Colorado Commission on Higher Education (CCHE).
- Give students an opportunity to annually evaluate:
 - Their goals and activities (narrative)
 - Update resumes
 - Evaluate department strengths
 - Evaluate department weaknesses
- Give faculty an opportunity to evaluate the continued appropriateness of the students' participation in a concentration area.

- To see more information, go to the “Programs of Study” section of the Student Handbook.

Financial Aid and Work Study

Financial Aid is awarded to assist students and parents with meeting college costs such as tuition, fees, books, food, housing, and transportation. The Office of Student Financial Resources administers several types of state and federal aid programs including grants, loans, employment, scholarships, and Veteran’s benefits.

To apply for any of these need or non-need based forms of financial aid contact the Office of Student Financial Resources before residency at UNC, or as soon as possible when in attendance. For more information or current forms of financial support available, please consult your current University of Northern Colorado Bulletin and the Office of Financial Resources publications. You may also visit the website at www.unco.edu/ofa.scholarships/undergrad.

School Scholarships, Awards, and Procedures

UNC General Scholarships

- **COLORADO RESIDENT FRESHMAN SCHOLARSHIPS**

Unless otherwise noted, you must use the UNC Universal Scholarship Application to apply for the following scholarships. PLEASE NOTE: Criteria for UNC Scholarship programs have been changed. Students must be enrolled in 12 or more credits each semester. Students are eligible to receive only one of the following Colorado Resident Freshman Scholarships listed here.

- **UNC TRUSTEES SCHOLARSHIP**

Competitive. Colorado resident admitted to UNC and meet criteria by March 1. Scholarship Eligibility Index of 140 or above for consideration. Credentials verifying eligibility must be on file at UNC by March 1. Complete UNC Universal Scholarship Application. Renewable with cumulative UNC GPA of 3.5 or above in 24 semester hours earned each academic year. Maximum of 8 semesters of undergraduate eligibility.

Amount: \$5,000/year (\$2,500 Fall/\$2,500 Spring)

To Apply - UNC Universal Scholarship Application

- **UNC PRESIDENTIAL SCHOLARSHIP**

Competitive. Colorado resident admitted to UNC and meet criteria by March 1. Scholarship Eligibility Index of 129 or above for consideration. Credentials verifying eligibility must be on file at UNC by March 1. Award offers will begin in November and continue until March 1 or until funds are depleted (whichever comes first). Renewable with cumulative UNC GPA of 3.5 or above in 24 semester hours earned each academic year. Maximum of 8 semesters of undergraduate eligibility.

Amount: \$2,000/year (\$1,000 Fall/\$1,000 Spring)

- **UNC PROVOST FRESHMAN SCHOLARSHIP FOR COLORADO RESIDENTS**

Automatically offered to students with Scholarship Eligibility Index of 112 to 128. Must be admitted by March 1 if enrolling for the first time in Fall semester or November 1 if enrolling for the first time in Spring semester. Credentials verifying eligibility must be on file at UNC by March 1 if enrolling Fall or November 1 if enrolling Spring. Freshman year only.

Amount: \$1,250/year (\$625 Fall/\$625 Spring)

- **COLORADO RESIDENT TRANSFER AWARDS**

Unless otherwise noted, you must use the UNC Universal Scholarship Application to apply for the following scholarships. PLEASE NOTE: Criteria for UNC Scholarship programs have been changed.

Students must be enrolled in 12 or more credits each semester. Students are eligible to receive only one of the following Colorado Resident Transfer Scholarships listed here.

- **UNC BEAR TRACKS SCHOLARSHIP**

Automatically offered to Colorado resident with Scholarship Eligibility index of 100 to 111. Must be admitted and meet criteria by March 1. Freshman year only. Amount: \$500/year (\$250 Fall/\$250 Spring)

- **UNC VALEDICTORIAN SCHOLARSHIP**

Automatically offered to Colorado resident ranked first in their high school graduating class (Sorry - home-schooled students are not eligible). Ranking must be documented by high school counselor on transcript submitted by March 1. Renewable if student maintains satisfactory academic progress as defined by the Office of Financial Aid. Students may receive this scholarship in addition to any of the scholarships listed above. Amount: \$1,000/year (\$500 Fall/\$500 Spring)

- **UNC PRESIDENTIAL TRANSFER SCHOLARSHIP**

Semester. Transcripts verifying eligibility must be on file at UNC by June 15 if enrolling Fall or November 1 if enrolling Spring. Renewable with cumulative UNC GPA of 3.5 or above in 24 semester hours earned each academic year. Maximum of 6 semesters of undergraduate eligibility. Competitive. Offered to students who transfer with a completed Associate (AA or AS) degree at a community college and a cumulative GPA of 3.5 or above. Complete UNC Universal Scholarship Application. Must be admitted to UNC by June 15 if enrolling for the first time in Fall Semester or November 1 if enrolling for the first time in Spring Amount: \$2,000/year (\$1,000 Fall/\$1,000 Spring)
To Apply - UNC Universal Scholarship Application

- **UNC PROVOST TRANSFER AWARD**

Offered to students who transfer with 30 or more semester hours (hours earned beginning with fall semester following high school graduation) and a cumulative GPA of 3.2 or above. Must be admitted to UNC by June 15 if enrolling for the first time in Fall Semester or November 1 if enrolling for the first time in Spring Semester. Transcripts verifying eligibility must be on file at UNC by June 15 if enrolling Fall or November 1 if enrolling Spring. First year of UNC enrollment only. Amount: \$1,250/year (\$625 Fall/\$625 Spring)

RESIDENT & NON-RESIDENT UPPERCLASSMEN SCHOLARSHIPS

Unless otherwise noted, you must use the UNC Universal Scholarship Application to apply for the following scholarships. PLEASE NOTE: Criteria for UNC Scholarship programs has been changed. Students must be enrolled in 12 or more credits each semester.

- **ACADEMIC ACHIEVEMENT SCHOLARSHIP**

Competitive, Sophomore, Junior, or Senior students who have attained at least a 3.5 cumulative GPA at UNC in at least 30 cumulative semester hours may compete for this award. Based on available funds. To Apply - UNC Universal Scholarship Application

- **NON-RESIDENT FRESHMAN SCHOLARSHIPS**

Unless otherwise noted, you must use the UNC Universal Scholarship Application to apply for the following scholarships. PLEASE NOTE: Criteria for UNC Scholarship programs has been changed. Students must be enrolled in 12 or more credits each semester. Students are eligible to receive only one of the following Colorado Non-Resident Freshman Scholarships listed here. The program is open only to students enrolling for the first time at UNC and enrollment must begin with fall semester.

- **UNC TRANSFER BEAR TRACKS SCHOLARSHIP**

Awarded to new Colorado resident transfer students who transfer in at least 24 credits earned after high school graduation with a 2.5-3.1 GPA. (AP/CLEP/IB/ and military credit are not counted in the 24 transfer credits.) Amount: \$1,000/year (\$500 Fall/\$500 Spring)

- **UNC PHI THETA KAPPA SCHOLARSHIP**

Automatically offered to Colorado resident who transfers from a Colorado Community College and qualifies for one of the scholarships above. Must have been a member of Phi Theta Kappa at the Community College. Requires completion of the University of Northern Colorado Universal Scholarship Application before March 1 to be considered OR documentation of Phi Theta Kappa membership if admitted after the March 1 scholarship application deadline. Renewable if student maintains satisfactory academic progress as defined by the Office of Financial Aid. Amount:\$1,000/year (\$500 Fall/\$500 Spring) To Apply - UNC Universal Scholarship Application

- **UNC NATIONAL UNDERGRADUATE SCHOLARSHIP**

Scholarship Eligibility Index of 106 or above for consideration. Credentials verifying eligibility must be on file at UNC by March 1. Renewable with cumulative UNC GPA of 3.0 or above in 24 semester hours earned each academic year. Maximum 8 semesters undergraduate eligibility. Amount: \$6,000/year (\$3,000 Fall/\$3,000 Spring)

- **NON-RESIDENT TRANSFER SCHOLARSHIPS**

Unless otherwise noted, you must use the UNC Universal Scholarship Application to apply for the following scholarships. PLEASE NOTE: Criteria for UNC Scholarship programs has been changed for Fall 2005. Students must be enrolled in 12 or more credits each semester. Students are eligible to receive only one of the following Colorado Non-Resident Transfer Scholarships listed here. The program is open only to students enrolling for the first time at UNC and enrollment must begin with fall semester.

- **UNC NATIONAL UNDERGRADUATE TRANSFER SCHOLARSHIP**

Students who transfer with 30 or more semester hours (hours earned beginning with fall semester following high school graduation) and a cumulative GPA of 3.2 or above. Renewable with cumulative UNC GPA of 3.0 or higher. Amount: \$6,000/year (\$3,000 Fall/\$3,000 Spring)

GENERAL SCHOLARSHIPS

Unless otherwise noted, you must use the UNC Universal Scholarship Application to apply for the following scholarships.

College of Performing and Visual Arts

The following scholarships are awarded based on the demonstrated talent of the applicant.

- **FLORENCE M. BARNES FUND IN PERFORMING AND VISUAL ARTS**

To Apply - Contact the UNC College of Performing and Visual Arts.

- **BECKY GILBERT LITTLE THEATRE OF THE ROCKIES SCHOLARSHIP**

Theatre Arts major; demonstrate talent.

To Apply - Contact the UNC Department of Theater Arts.

- **PRICE AND GLADYS HOPKINS SCHOLARSHIP**
Theater arts major; demonstrate talent; promise for the future, good moral character and potential; two letters of recommendation from the sponsoring programs must accompany application
To Apply - Contact the UNC College of Performing and Visual Arts.
- **DR. HELEN LANGWORTHY AWARD**
Student who participates in the Little Theater of the Rockies; demonstrates ability, promise, and need.
To Apply - Contact the UNC Department of Theater Arts.
- **LYNN JOHNSTONE OSBORN SCHOLARSHIP**
Junior or senior theater arts major with concentration in acting, directing, design, teacher education or music theater; 2.8 GPA.
To Apply - Contact the UNC College of Performing and Visual Arts.
- **ROBERT T. STACH PERFORMING ARTS SCHOLARSHIP**
Theatre or vocal music majors; completed a minimum of 60 credit hours; preference given to students from the Hawaiian Islands; 3.0GPA.
To Apply - Contact the UNC College of Performing and Visual Arts.
- **S.T.A.R. (SHAPING THE ARTS REALITY) EXCELLENCE IN THEATRE SCHOLARSHIP**
Full-time students majoring in theater with a concentration in design and technology; selection based on talent as demonstrated by their portfolio interview and potential for success in professional workplace; must maintain a 3.0 GPA for renewal.
To Apply - Contact the UNC Department of Theater Arts.
- **STILLWELL THEATRE ARTS SCHOLARSHIP**
Graduate of a Colorado high school, preferably from Greeley, Colorado; major in Theater Arts.
To Apply - Contact the UNC College of Performing and Visual Arts.
- **JOE TENNESSEN FAMILY SCHOLARSHIP IN THE COLLEGE OF PERFORMING AND VISUAL ARTS**
Selection of recipients to be determined by a committee appointed by the Dean.
To Apply - Contact the UNC College of Performing and Visual Arts.
- **NEW THEATRE ARTS/DANCE FACULTY & STAFF AWARD FUND**
Full-time (12 or more credit hours); not receiving any other departmental scholarships; demonstrate creative activities in theatre or dance; 3.0 GPA.
To Apply - Contact the UNC College of Performing and Visual Arts.
- **B. WILLIAM VAN LOO MEMORIAL AWARD IN THEATER DESIGN**
Junior or senior theater design-technology major demonstrating technical excellence; financial need; preference to students who have a concentration in lighting and/or set design.
To Apply - Contact the UNC Department of Theater Arts, Frasier Hall.
- **KATHRYN CHRISTMAN/ISSAC SIMMONS MUSICAL THEATRE SCHOLARSHIP**
Talent based, deserving male musical theatre full time student.
- **FRANK SCHOLARSHIP**
Female musical theatre major from Las Vegas, Nevada community.

- **TOM AND NONA GORDON THEATRE SCHOLASHIP**
Enrolled in or accepted in School of Theatre. Based on scholastic ability, talent, and financial need.
- **DAVID AND DAWN GRAPES SCHOOL OF THEATRE AND DANCE DIRECTORS AWARD**
Annual award to recognize students in at least one or multiple categories: Excellence in Performance, Excellence in Design, Excellence in Theatre Technology, Excellence in Stage Management, Excellence in Student Teaching, Excellence in Theatre or Dance Scholarship Research; selections may be made from student work on main stage theatre, Little Theatre of the Rockies, opera theatre, dance concerts, one-act plays, Alpha Psi Omega productions or other appropriate production projects sponsored by the school of Theatre Arts and Dance.
- **PATRICK HEALEY MUSICAL THEATRE SCHOLARSHIP**
Male, musical theatre major with a 3.0 gpa.

Student Employment Opportunities

Those wishing to work for the theatre program have a variety of options. In each case, the applicant needs to fill out an application in the area of choice and have an interview. Also the applicant needs to apply for work-study (though it is not necessary to be granted in order to be employed). In the application, include a resume and a schedule showing availability.

General Areas

- STAD Office See Shelly Munholland in Frasier 105
- Box Office See Box Office Personnel

Technical Areas

- Costumes See Costume Shop
- Carpentry For these areas, see either Head of Design, Shop Supervisor
or Lighting Director
- Electrics
- Paints
- Properties
- Production Assistant

The Costume Shop employs qualified students in the shop as general service employees. Potential employees are expected to have good basic sewing and garment construction skills. Special skills including cutting and draping, and costume crafts are desirable but not specifically necessary. More important is a good positive attitude, respect for the program, and dependability. Costume Shop employees are reminded that their positions in the shop are formal jobs where responsibility, consistently maintaining a work schedule, and accepting the assignments of the supervisor are requirements.

Some professors have work/study or scholarship/work positions available as well, please see them individually.

- Job awards are given on the basis of:
 - Work/Study
 - Technical Concentration
 - Experience inside of UNC
 - Experience outside of UNC
 - Production needs
 - Budgetary considerations
 - Student Availability

Employees (especially in the shop areas) are encouraged to have their own hand tools.

Production Information

Production guidelines and Policies

Mainstage Production Schedules and Meetings

A master schedule of production deadlines will be developed by the head of Design/Technology in consultation with the design faculty and the Director of the School. The production staff must adhere to all deadlines. Permission to deviate from deadlines can only be granted by the Head of Design/Technology. Designers must notify the production director of changes in deadlines as soon as permission is granted.

Design Meetings

Design meetings will be held on a weekly basis (more often if production requirements dictate) beginning twelve weeks prior to opening, not including vacation weeks. The design faculty will be responsible for scheduling design meetings. Whenever possible, the stage manager will chair design meetings and will work with the production director to set agendas. The director and all designers assigned to the production are expected to attend these meetings. The technical director and all faculty advisors for the production should make every effort to attend these meetings on a regular basis.

Formal design meetings will end six weeks prior to opening or when designs are approved. It is expected that all designs (including finished renderings, models, sketches, construction drawings, and preliminary light and sound plots) will be complete at this point. Though revisions and adjustments are to be expected as rehearsals and construction proceed, the goal should be to keep these to a minimum.

Production Meetings

Production meetings will be held on a weekly basis beginning six weeks prior to opening, not including vacation weeks. Calendar problems may result in a slightly shorter production-meeting schedule for the opening show of each semester.

The design faculty will be responsible for scheduling production meetings. The stage manager will work with the production director to set agendas. The stage manager will chair all production meetings.

The director and all designers assigned to the production are expected to attend these meetings. The technical director and all faculty advisors for the production should make every effort to attend these meetings on a regular basis.

The purpose of production meetings will be to monitor the development of the production through the rehearsal, construction, and technical rehearsal periods and to identify and solve problems that may arise between areas of production responsibility.

Rehearsal Policies

The maximum rehearsal period for all STAD productions is 36 rehearsal days. Directors may petition the School Director for additional rehearsal time if a production has special needs and requirements.

Rehearsals for Dance Concert pieces may be spread out over a longer period of time.

Directors may schedule rehearsals for a maximum of six days a week, with the maximum of four hours of rehearsal daily. The only exception to this will be during the week in which the show opens. (See IV.B.2.e through IV.B.2.g. below.)

With the exception of the week in which the show opens, actors and technicians will be given at least one day off per week.

With the exception of the week in which the show opens, rehearsal should be scheduled on weekdays between 5:00 and 11:00 pm on the weekends between the hours of 10:00 am and 11:00 pm (with the maximum of four hours per day).

Rehearsals in a performance space may not interfere with tech calls scheduled by the technical director for any show.

The technical director, in conjunction with the technical director and the artistic team, may schedule longer workdays for the integration of technical elements for each production. On this day, actors are expected to work no more than ten hours with the total length of day extending to no more than twelve hours. Technicians are expected to work no more than eleven hours out of thirteen on this day.

The director, in conjunction with the technical director and the artistic team, may schedule additional hours during the week in which the show opens. With the exception of any longer workday, no day will extend beyond six hours of rehearsal (including costume calls) and no student will be asked to stay beyond midnight. Directors, technical directors, and artistic teams are expected to plan efficiently and to use these additional hours only when absolutely necessary.

The production director and musical director, in conjunction with the technical director, may schedule a late afternoon sitzprobe, so long as the actors who have classes during this time are not required to attend. The sitzprobe should not last more than three hours. A full evening rehearsal may be held on the same day as the sitzprobe.

When stage combat and/or dangerous physical business is involved in a production, the stage manager will schedule a fight call at the beginning of the all technical rehearsals and performances. All actors directly involved in the fight scene must be present at the fight call. The fight call should be held on-stage under appropriate stage lighting, with all available fight-specific costume, set, and prop pieces. The fight choreographer will be present or will appoint a qualified representative to be present at all fight calls. The fight choreographer or his/her representative will make all decisions regarding safety in these fights.

The stage manager will be responsible for having the rehearsal room(s) or theatre open and prepared for the actors ½ hour before the time of the call.

Actors are encouraged to arrive at least 20 minutes prior to their call so that they may warm-up and be prepared to begin rehearsals on time. Actors who will be unavoidably absent or late must contact the stage manager before the rehearsal and as soon as possible after they become aware of the problem.

Rehearsal Schedule

The directors, in consultation with their production staff, are responsible for planning the rehearsal schedule. Directors should make every attempt to call actors only when they are needed. Directors who plan early evening rehearsals (prior to 7 p.m.) must take into consideration students with classes that run past 5 p.m. Every student should be given a dinner break between classes and rehearsal.

Mainstage directors must check the master schedule of production deadlines for dress and technical rehearsal dates.

Stage managers are encouraged to call appropriate breaks during rehearsals. Except during run-throughs of acts, each individual actor should be given a five-minute break after no more than fifty-five minutes or a ten-minute break after no more than eighty minutes.

Nudity in Rehearsal and Productions

Nudity will not be permitted in any rehearsal or performance without the prior consent of the Director of the School of Theatre Arts and Dance and/or The CPVA Dean.

Refer to the School's "Policy on Nudity in Auditions, Rehearsals, and Performances" for further information and instructions. Failure to follow the terms and conditions set forth in this document may result in the withdrawal of permission to use nudity in the production or the cancellation of the production.

Smoking in Classrooms, Rehearsal Spaces, and Theatres

Smoking in university classrooms and theatres is a violation of local and stage ordinances. It is a director's responsibility to enforce the no smoking policy. Smoking is allowed outside the buildings only.

Directors who wish to have actors smoke in a production must submit a written request to the Director of the School of Theatre Arts and Dance, who will respond in writing. All approvals will be kept on file in the theatre main office. Smoking will be allowed in productions only when it is absolutely necessary to the basic needs of the play, and then only to that extent.

Rehearsals for department productions are open to School of Theatre Arts and Dance faculty, staff, and students unless otherwise posted by the director, provided that the visitors have notified the director of their wish to attend rehearsals.

Rehearsal and Class Attendance Students and faculty participating in School of Theatre productions are expected to attend their scheduled classes. It is contrary to the School's philosophy and policy to attend an evening rehearsal after missing scheduled classes. Significant violations of this attendance policy may result in production probation, as determined by the Director of the School of Theatre Arts and Dance.

Performance and Ticketing Policy

SINGLES	Non- Musicals	Musicals
ALL Required (Intro, Music, Aimes, Etc.)	\$7.00	\$8.00
STAD Majors	\$6.00	\$7.00
UNC Students	\$8.00	\$9.00
Child (<12)	\$7.00	\$7.00
Student (with ID)	\$12.00	\$13.00
UNC Staff	\$15.00	\$16.00
Senior (65+)	\$15.00	\$16.00
Regular Adult	\$17.00	\$18.00

PACKAGES

Whole Nine Yards (9 Shows)

Adult	\$117.00	Saves \$40 TWO SHOWS FREE
-------	----------	---------------------------

Senior	\$108.00	Saves \$31 TWO SHOWS FREE
Faculty/Staff	\$108.00	Saves \$31 TWO SHOWS FREE
Student	\$90.00	Saves \$12 ONE SHOW FREE
UNC Student	\$63.00	Saves \$13 ONE SHOW FREE

All Langworthy (5 Shows)

Adult	\$65.00	Saves \$22 ONE SHOW FREE
Senior	\$60.00	Saves \$17 ONE SHOW FREE
Faculty/Staff	\$60.00	Saves \$17 ONE SHOW FREE
Student	\$50.00	Saves \$12 ONE SHOW FREE
UNC Student	\$30.00	Saves \$12 ONE SHOW FREE

Pick Six (6 Shows)

Adult	\$84.00	Saves \$22 ONE SHOW FREE
Senior	\$72.00	Saves \$17 ONE SHOW FREE
Faculty/Staff	\$72.00	Saves \$17 ONE SHOW FREE
Student	\$60.00	Saves \$12 ONE SHOW FREE
UNC Student	\$42.00	Saves \$10 ONE SHOW FREE

Family Trio (Dance 2007, CHESS, Children's Theatre Show TBA)

Adult	\$39.00	Saves \$13
Senior	\$36.00	Saves \$10
Faculty/Staff	\$36.00	Saves \$10
Student	\$27.00	Saves \$10
UNC Student	\$18.00	Saves \$9
Child (<12)	\$15.00	Saves \$6

There will be 300-400 no charge tickets available for students for each production on a first-come, first-served basis.

Season Selection – Academic Year

The Director of the School of Theatre Arts and Dance in consultation with the CVPA Dean and appropriate members of the school faculty is responsible for the selection and administration of the academic year production season, the creation and supervision of the production budgets and the assignment of all production directors and designers to that season. This may from time to time include the contracting of outside professional actors, directors, choreographers, designers, musical directors, and/or other creative and/or technical personnel.

A Play Selection Team will be constituted each year to advise the School Director on play selection for the academic year Mainstage production season.

Play Selection Team

The Play Selection Committee serves as a conduit for play submission from faculty, staff, students and community stakeholders. The committee Reads and discusses play to ensure that the objectives for the production season are realized. Finally, it makes recommendations to the School Director regarding the selection of the academic year season.

- **Membership**

The Play Selection Team will consist of those persons scheduled to direct during the following academic year season, the current head of Design/Technology, and the Artistic Director of Little Theatre of the Rockies. The sitting Presidents of Alpha Psi Omega and USITT will represent the students. The Director of the STAD may also appoint additional members as he/she deems necessary. The executive committee of the Play Selection Team will consist of the current Head of Design, the current Artistic Director of The Little Theatre of the Rockies, and the Director of the School of Theatre Arts and Dance.

The Executive Committee of the Play Selection Team will meet bi-weekly during the fall semester. The full team will meet monthly during the fall semester. A recording secretary shall be designated by the School Director to take minutes of each meeting of the full Play Selection Team. These minutes will be posted via e-mail to School faculty and staff and/or posted on the CVPA web site.

The Play Selection Team will submit a season slate by February of each year to the CPVA Dean for his or her approval.

- **Objectives**

The objectives of the production program in the UNC School of Theatre Arts and Dance are as follows:

To provide its students a high quality education that focuses on developing artistic, technical, and critical thinking skills.

To explore the human condition through a wide variety of genres, styles, and historical periods during a four-year cycle. (Greek, restoration, Shakespeare and his contemporaries, Moliere/Commedia dell'Arte, American psychological realism, musical theatre, musical revue/cabaret, male and female contemporary playwrights, Shaw, Chekhov, Ibsen, Coward, Pinter, Stoppard, Shaffer, and other European masters, Miller, Albee, Williams, O'Neill, Simon and other American masters, non-western theatre, American classics, British farce, new works, etc.)

To provide professional preparation for careers in the theatrical and performing arts.

To contribute to the cultural and political-social life of the University and the residents of Northern Colorado.

To provide its audiences with theatrical experiences that are emotional and intellectually engaging, thought provoking, passionate, immediate, and entertaining.

To explore performances from a diverse range of authors in regard to race/ethnicity, nationality, creed, gender, sexual orientation, and age.

The Play Selection Team will address as many of these objectives as is feasible within a four-year cycle.

- **Selection Criteria**

Literary/artistic quality

Balance and variety in genre, style, period Acting opportunities/challenges (male/female ratio) (non-traditional casting)

Design opportunities/challenges

Production costs (financial/human resources)
 Educational value/audience development
 Box office potential
 CPVA calendar schedule
 Special requirements (guest artists, additional rehearsal time, double casting, touring, unusual technical elements, etc.)
 CPVA “Theme Year” schedule
 Selections that are in line with Theatre in Film

How to Submit Plays for Consideration

The Play Selection Team encourages the submission of plays by all students, faculty, staff, donors, and other interested patrons. To be considered for the current season under consideration, all play submissions must be made by October 15 of each year. Any submissions received after that date will be held and included in the deliberations for the following year. All submissions must be completed on the authorized form and turned into the School of Theatre Arts and Dance office. Incomplete forms will not be considered. All forms must be typewritten. Forms will be placed in faculty and staff mailboxes and on the callboard during the first week of fall semester each year. Additional forms will be available throughout the year in the School office or on line.

Registered Student Organizations (RSO)

The Director of the School of Theatre Arts and Dance, in consultation with the program area heads, may grant support to any RSO that serves the needs of the School and its students. Such support may include faculty advisement of individual productions, use of rehearsal space, use of props, and in some cases use of performance space. This support will be contingent on adherence to all of the policies stated in this handbook. RSOs should send a written request detailing their needs to the School Director at the beginning of each semester.

Production Work Policies

The following guidelines are to be used by all students with production assignments or students doing a section in any of the shops:

- Watch the Callboard daily!
- Know your crew, and set aside the necessary times and dates
- When working in the shop, keep track of your hours with the time clock
- Adhere to your schedule and be on time!
- Missed sections may be made up with supervisor’s authorization
- Always adhere to safe working practices
- Always dress appropriately including suitable shoes, and clothes which can get dirty or painted
- Do not use power tools without a staff member or a student supervisor present
- Do not use power tools unless you have been checked out on that tool
- Do not attempt any rigging without being checked out by the Lab Coordinator
- Know the location of exits, lights, fire extinguishers, first aid, and phones
- In case of injury:
 - Apply First Aid or go to the Health Center or Emergency Room
 - When able, go to Student Personnel in Carter Hall for forms
 - If serious, call 911 for trained assistance
- If ill or unable to come, please call!
- Always bring a pencil!

- Do not rely on rumor or your fellow students regarding any policies. When in doubt, refer to this handbook, a class syllabi, the faculty or the staff
- Do not report to work or to IP if ill, overtired, or mentally altered (drugs, prescription, or otherwise intoxicated).
- Food or drinks are NOT allowed onstage or in the house except at the tech table during rehearsals

Thea-100 (IP) and 110 Performance Policies

Thea-100 Individual Performance (IP)

Theatre 100, IP, is a graded class. It is as important as any other class in the program and as such takes priority over rehearsals for classes, outside jobs, and extracurricular activities. Assignments in Theatre 100 are in the scene shop, costume shop, and electrics as either a run crew person for a show or working in one of the shops during the day. After you have completed at least 3 assignments in the shops you may request IP assignments in areas such as box office, ushering, or publicity. The number of credits in IP you are required to take depends on your concentration area within the department. Please see your catalog for the specific number you need and talk to your advisor.

The following policy and guidelines apply to ALL students enrolled in Theatre 100:

- Be responsible for reading the callboard at the beginning of the semester to see what your assignments will be for that semester. You will be given 2 assignments for the semester. Make sure your assignments work with your schedule IMMEDIATELY so that you can make any changes to your assignments at the beginning of the semester. It is your responsibility to make the changes in your schedule with the Technical Director within the first week of the assignments being posted. Changes after this point are restricted.
- Make note at the beginning dates of your assignment and attend all the calls. This includes the TWO ASSIGNED strikes, which are mandatory. If you are on a run crew, make sure that you watch the callboard at least 2 weeks before the show you are working on starts TECHNICAL REHEARSALS. A stage manager will try to contact you to confirm, but may not be able to so it is YOUR responsibility to make sure you are there when you are needed.
- Show up to all UP sections and calls. Attendance is taken. Unless a medical excuse is provided, each absence in each section will lower the final grade by one letter grade. Missed work will only be allowed to be made up within one week of the missed section. Work cannot be made up after the last show of the semester strikes.
- RUN CREW – If you miss a technical rehearsal, dress rehearsal, or performance without first getting permission from the stage manager AND the Head of Design you will be given an “F” for Theatre 100 and put on probation.
- Pass IP with a “C” or better or you will not be eligible to audition for the following semester’s productions or receive any design/tech assignments. For more information on probation, see the probation policy.
- Make sure you take and pass IP as needed for your concentration. You are not allowed to take more than one section of IP in one semester. If you fall behind, you will need to take IP in the summer.
- IP credit is not given for assistant positions unless special circumstances are involved and by getting permission from the chair or head of design. Assistant Stage Manager (ASM) positions receive IP credit for their work on the run of the show only.
- IP is given only for PVA Mainstage Productions. Unless you are listed on the IP master list, you will not get IP credit for any other work regardless of what you may have heard from your fellow students.

Thea-110 Performance in a Theatrical Production

Theatre 110 is similar to Theatre 100, but is given when you are cast in a mainstage production. It is as important as any other class in the program and as such takes priority over rehearsals for classes, outside jobs, and extracurricular activities. To take Theatre 110 you must audition and be cast in a UNC production.

If you were an Assistant Director or Dramaturge for a production, you would sign up for THEA 110 credit as well. The number of credits in Theatre 110 that you are required to take depends on your concentration area within the department. Please see your catalog for the specific number you need and talk to your advisor.

The following policy and guidelines apply to ALL students enrolled in Theatre 110:

- Be responsible for reading the callboard at the beginning of the semester to see if you have been cast for a production. If you have been cast, you need to enroll in the section of Thea-110 assigned to that director. **DO NOT SIGN-UP IF YOU HAVE NOT BEEN CAST or IN A DIFFERENT DIRECTOR'S SECTION.** The director will grade this section the same way you are graded in any other performance class.
- Make note of the beginning dates of your rehearsals. You are responsible for letting the director and the stage manager know of any potential conflicts and getting them approved. If you do not get them approved during the first week of rehearsals, the director may remove you from the cast in the event you miss rehearsals.
- It is YOUR responsibility to check the callboard daily for notes on your production. These notes may include changes in the rehearsal schedule, fitting schedules, photo calls, or other important information the director or stage manager need you to see.
- You are to conduct yourself in a professional manner when you are at rehearsal. This includes coming prepared and on time for ALL calls.

Rehearsal Schedules and Guidelines

LTR/UNC productions are the labs for our classroom training. We hope our productions will be a positive reflection of the collaborative process of teachers, procedures, performers, directors, choreographers, designers, artisans, publicity, and box office.

To that end, the productive use of rehearsal time is crucial. Quality productions simply cannot occur without quality rehearsal time. Different productions will need different rehearsal time commitments. Additionally, students should know that all directors approach the rehearsal process differently. All UNC directors have made a commitment to respect and use student time to the best of their ability. Preliminary Rehearsal schedules will be distributed at the first read-through, but students should check the callboard daily as rehearsal schedules are subject to change.

Specific Guidelines (Department on the Project)

Plays and Musicals – 4 to 6 weeks of rehearsal (including tech week)

Rehearsals: Normally Monday through Friday: 6-10:30 p.m. Saturday and Sunday: special scenes or numbers as called.

Note: Under special circumstances adjustments to the rehearsal schedule may be needed.

Rehearsal Spaces, Reservations and Priorities

If you wish to use a school space for a rehearsal, you must schedule it in room Frasier 105 by completing a room request form.

Scheduling Priorities are as follows:

- Classes
- CPVA events
- Scheduled rentals
- CPVA event rehearsals
- CPVA technical work
- Class related rehearsals
- Practicums
- Outside projects

If you wish to reserve either of the theatres for an event, you must schedule it with the Scheduling Coordinator. As times are limited, the following priorities will be used:

- CPVA productions
- CPVA technical work
- School meetings
- Auditions
- Campus groups
- Off-campus community groups
- Special events

After any use, you must clean up and restore the space to its standard configuration. Any problems will result in either extra charges or in revocation of use privileges. If you are not familiar with the rules of the space you are using, please see the Technical Director for a list appropriate to that space.

Audition Policy

UNC Theatre Mainstage Productions are an integral part of the theatre education program at UNC. It is our belief that the principles, theories, and practices taught in the classroom have a very real application in our productions. Our concept is these Mainstage related activities are an ongoing "lab" for the entire department. All students are also **STRONGLY ENCOURAGED** to audition for student-directed one-act productions that are held each semester.

Students Required to Audition

- Theatre Arts: Acting Concentration - Required to audition for the plays, and strongly encouraged but not required to audition for the musicals
- Musical Theatre- Required to audition for the plays and the musicals

Students Not Required to Audition

(Please note: a student may audition if they wish and are strongly encouraged to do so)

- Theatre Arts: Education concentration
- Theatre Arts: Theatre Studies concentration
- Theatre Arts: Design Technology concentration

Note: If you fail to audition without prior consent from the director of the production, or if you refuse a role without prior permission from the director, or you are replaced in a role due to disciplinary action or un-professionalism, you will be placed on departmental probation or may be terminated from the program. (See casting policy #5 and/or "Ineligibility/Probation/Expulsion Policy" in the Student Handbook.)

Head Shots and 25 Word Bio are required at the time of the audition for all performance majors and must be submitted in addition to an audition form that will be provided at the time of the audition. This audition form must be submitted to each director.

Student Eligibility For Performance Opportunities

- Any UNC student enrolled in 6 or more hours may audition for School of Theatre Arts and Dance productions.
- In order to audition, a student must be in good academic standing as stipulated in the University catalogue.
- All students who are cast in productions must maintain eligibility requirements.
- Students seeking exceptions to the audition process due to unusual circumstances must obtain permission in writing from the appropriate program head (performance or musical theatre) at least 8 hours prior to the general audition.
- Any unexcused absence from a required audition or callback will result in disciplinary action by the performance faculty. This disciplinary action may include a one-semester probation from auditioning for or performing in any work outside of the classroom and may also include removal from the performance concentration area.
- Summer professional work in the field is actively encouraged for all School majors and minors. Therefore, there may be times when actors working professionally will have a conflict with the fall semester auditions. In such cases, the actor may submit a video audition. This audition must be submitted one week prior to the required audition.

Theatre Audition Dates

- The Director of the School of Theatre Arts and Dance in consultation with the production directors will arrange each semester's audition dates and times for Mainstage productions.
- The auditions for each semester's productions may be conducted jointly or separately according to what best suits the needs of the directors.
- The directors will post on the callboard all of the audition requirements.
- Mainstage auditions will generally be held:
 - Fall Semester – the first week of classes
 - Spring Semester – November
 - Summer/LTR – March/April
- Auditions and/or callbacks will not be held from 8:00 am to 4:00 pm on a weekday when classes are in session.
- Directors are required to make accommodations for students who have classes during callbacks.
- Productions with special skill requirements, such as stage combat, singing, dancing, acrobatics, musical instruments, etc., may require additional callbacks.

Mainstage Dance Concerts

Separate auditions and callbacks will be held for dance concerts with a schedule to be determined by the dance faculty.

One-Acts

Separate auditions and callbacks will be held for one-acts with a schedule to be determined by the faculty instructor. These auditions will take place after the Mainstage productions have been cast. The faculty instructor will have the final casting authority if one or more directors each wants to cast the same actor and no compromise can be found.

One Act Play Course Casting Policy

- At the beginning of every semester, all Mainstage directors will give the One Act course instructor a list of students who are ineligible for One-Act casting. This list should consist of students in lead roles only.
- Students cast in a show that rehearses in the same time slot as the one acts are not eligible for casting in one acts.

One Act Plays

It is the official position of The School of Theatre and Dance that the One Act Play program will possess the same level of artistic and academic dedication and respect as our main stage season. Although the One Acts feature “student” directors and have no budget support, the faculty recognizes and supports the unique educational benefits of this long-standing tradition.

For the directors of the One Acts, this experience affords students an opportunity to direct a longer project which tests their skills in integrating their use of research, analysis, staging, coaching and organization abilities into a performance viewed by the public, under faculty supervision.

For UNC performers the One Acts offer additional casting opportunities beyond the School’s main stage season. The One Acts continue to be a source for students to display their craft early in their training or hone their skills. Faculty directors often see the One Acts and take note of student talent as they consider future castings.

The One Act Play program is an extraordinary positive opportunity for future teachers, directors and performers.

- I. General Procedures and Policies
 - a. Auditions for One Acts will be after main stage auditions and castings—main stage castings always take precedent.
 - b. No student is required to audition for the One Acts.
 - c. Students should prepare whatever monologue is required and be ready to participate in all callbacks.
 - d. Students should audition for all the One Acts, not just one project, and should be prepared to accept any role offered to them.
 - e. One Acts will be monitored by the instructor of the course, and all professors will be made aware of any problems or successes during the experience.
 - f. Students should not audition, unless they are willing to make a positive and serious commitment.

g. Performers are required to communicate any schedule conflicts at auditions!!

II. Duties and Responsibilities of One Act Directors

- a. Carefully follow all instructions from your faculty instructor/supervisor.
- b. Make a detailed rehearsal schedule, including dates, times, locations, and when and where actors are called.
- c. Come fully prepared to each rehearsal (present, on time, and with a detailed rehearsal plan).
- d. Reserve rehearsal space for each rehearsal in advance.
- e. Notify cast, crew, and if needed, instructor/supervisor of any changes to rehearsal times or locations in a timely fashion.
- f. Show respect and trust to your cast and stage manager.
- g. Quickly replace cast members that are missing, coming late or refuse to come prepared or behave unprofessionally.
- h. Distribute an “instructor approved expectation statement” to the performers.
- i. Distribute and have all performers sign a contract stating that they will abide by all the rules and regulations of the One Act Play class.
- j. Distribute the actors’ feedback form at the end of the project.
- k. Have an open, helpful, positive, receptive, respectful, collaborative attitude.
- l. Use of drugs or alcohol is strictly forbidden and will be the basis for recasting and possible dismissal from the school.

III. Consequences of failure to successfully live up to the said expectations (for directors)

- a. Low or failing grade in the class.
- b. Possible removal from the Teacher Education Program (if applicable).
- c. Loss of opportunity to direct future practicum projects.

IV. Duties and Responsibilities of Performers

- a. Carefully read director/instructor expectation statement.
- b. Sign and return contract agreeing to abide by the One Act rules and regulations.
- c. Never miss rehearsals! If there is an emergency, you must inform the director before rehearsal.
- d. Be at all rehearsals on time; (rule of thumb, arrive 15 minutes early).
- e. Be prepared: off book when told, acting, voice and character preparation outside of rehearsal time.
- f. Have an open, helpful, positive, receptive, respectful, and collaborative attitude.
- g. Fill out the actors’ feedback form at the end of the project.
- h. Use of drugs or alcohol is strictly forbidden and will be the basis for recasting and possible dismissal from the school.

V. Consequences of failure to successfully live up to the said expectations (for performers)

- a. Possible removal from the student’s concentration area.
- b. No castings in main stage or One Acts for the following semester.

Final note: The advantages of learning collaborative, healthy work habits will keep you in good stead for your entire career. Honest disagreement is fine, but that’s very different from being unprepared, impossible to work with or destroying the morale of the project. Learn to be a gracious, caring, and hard working professional now—it will enhance your career and your life.

Registered Student Organizations

Auditions may not be held until after Mainstage and one-acts have been cast. All auditions for RSO productions must follow the procedures stated in this handbook.

Nudity

- While the School of Theatre Arts and Dance recognizes that nudity on stage is necessary and appropriate under certain, specific circumstances, the School has an obligation to protect performers from the use of nudity that is not intrinsic to the effectiveness of the script and the production.
- Any production that is to contain nudity must state that fact clearly in ALL audition announcements and postings prior to the audition.
- For audition purposes, nudity is only permitted in the final callback and only with the permission of the School Director, and/or the Dean of CPVA. An additional faculty member of the opposite gender from the director (same gender as the auditionee) shall also be present at the callback.
- No student performer shall be pressured to audition or accept a role in a production involving nudity. Students may decline a callback if the production in question involves nudity.
- Refer to the School's "Policy on Nudity in Auditions, Rehearsals, and Performances" for instructions and further details.

UNC'S Policy

- **Permission**

While the School of Theatre Arts and Dance recognizes that nudity on stage is necessary and appropriate under certain, specific conditions, the School has an obligation to protect performers from the use of nudity that is not intrinsic to the effectiveness of the script and the production.

Any director/choreographer wanting to use nudity in a School of Theatre production must obtain consent from the Director of the School of Theatre and/or the CPVA Dean prior to the audition process:

- A copy of the script or a description of the choreographed work that clearly identifies when nudity would be utilized; and
- A written justification for each incident of nudity.

Policy of Nudity in Auditions

For audition purposes, nudity is permitted only in the final callback with the prior written consent of the Director of the School of Theatre Arts and Dance, and/or the CPVA Dean, and only under the following terms and conditions:

- Sex acts will not be permitted.
- Any director who intends to use nudity in a production must post notice of these intentions during General Auditions.
- No student performer will be pressured to audition or to accept a role in a production involving nudity. Students may decline a callback if the production in question involves nudity.

- Students who choose to accept a callback may still decline a role, but must notify the director before the final casting meeting of his/her intentions.
- Any performer auditioning for a role involving nudity must give written consent prior to any disrobing, in whole or in part.
- Performers will be given notice at the time the callback is posted of any disrobing, in whole or in part, in the callback process.
- No actor will be asked to disrobe, in whole or in part, until s/he has been auditioned and is under consideration for a major, supporting, or chorus role.
- The director of the production is required to meet with the Director of the School of Theatre Arts and Dance to develop security measures to protect the performer(s) from unnecessary individuals being present at any callback involving nudity.
- No photographs, videos, or other forms of visual recordings of a nude actor are permitted.
- The actor will not, while nude, leave the callback area.
- The Director of the School of Theatre Arts and Dance or his/her designee will be present at any callback in which actors are asked to disrobe, in whole or in part. In all cases, an appropriate faculty member of the same gender as the auditionee shall be present at the audition. This faculty member shall be appointed by the Director of the School of Theatre Arts and Dance.
- In the case of a student one-act director, the student's instructor and faculty advisor will also be present at the audition.
- Failure to follow any of the above terms and conditions may result in the withdrawal of permission to use nudity in the production or the cancellation of the production.

Nudity in Rehearsals and Productions

Nudity shall not be permitted in any rehearsal or performance without the prior written consent of the Director of the School of Theatre Arts and Dance and/or the CPVA Dean. (See I.B. above.) If approved by the Director of the School of Theatre Arts and Dance and/or the CPVA Dean, nudity will be permitted in rehearsal and performances only under the following terms and conditions:

- Sex acts will not be permitted.
- The director of the production is required to meet with the Director of the School of Theatre Arts and Dance to develop security measures to protect the performer(s) from unnecessary individuals being present at any rehearsals involving nudity.
- The performer will be given at least 24 hours advance notice of any disrobing in whole or in part in the rehearsal process.
- No photographs, videos, or other forms of visual recordings of a nude actor are permitted.
- The performer will not, while nude, mix with the audience or leave the stage, backstage, or performance area. The production director or Dance Concert Artistic Director is responsible for taking all necessary measures to insure that no member of the audience is permitted to enter the stage, backstage, or performance area while any actor is nude.
- Failure to follow any of the above terms and conditions may result in the withdrawal of permission to use nudity in the production or the cancellation of the production.

Audition Tips and Forms

Selecting the Material:

- Find material that you could be cast in today.
- Use material that is within your age range, your vocal range (if you are singing), your emotional range, and within the scope of your movement skills.
- Avoid material that requires dialect.

- See that the material moves to a conclusion. Begin somewhere and go somewhere through the material.
- In choosing a partnered scene, use material that emphasizes one character speaking.
- Avoid material that you have performed in a complete production.
- Discuss your choice of material with your director or acting teacher to ascertain that it is suitable for presentation at the regional and national festivals.
- Choose material in which you have faith, and as you rehearse it allow it to give you confidence.
- Make mature judgments about the necessity for the use of profanity in the selection.
- Make sure that your material meets any requirements that the director has requested for the auditions.

Rehearsing the Material:

- Make strong, positive choices aimed at putting your character in charge of the scene.
- Locate and exploit counterpoints – tension between yourself and the character, tensions within the character, tensions between the character and the dramatic situation.
- Allow time for reaction when the character has to make a choice.
- Share choices with the audience.
- Give movement specificity, dramatic validity, and theatrical finish. Simple but completely realized movements and gestures are the most effective.
- Avoid literal interpretations of the text in movement and gesture.
- Keep body and face forward. Avoid too much profile.
- Avoid working on too many levels (on chair, on tabletop, etc.).
- Maintain vocal control throughout the scene. Don't let emotions drive you beyond vocal expression you can control.
- Imagine the physical space appropriate for your scene. Set the boundaries and maintain control of that space during the performance.
- Movement should develop organically from the material.
- Connection between the physical action and its emotional source should be strong and clear.
- Specify the ending of the first piece and the beginning of the next.
- Take your time; it's yours to give!
- Time the performance carefully so that it is always within the stated limit.
- The confidence, poise, and polish characteristic of outstanding audition presentation is the result of dedicated, concentrated rehearsal and astute coaching.

At the Audition:

- Wear simple, attractive clothes, suited to your age, coloring, and your movement choices.
- Women – avoid heels that are too high.
- Minimize jewelry.
- Be sure that your hairstyle frames and flatters your face and at no time from any angle hides your face.
- Warm up your voice.
- Assess the acoustic qualities of the performance space and make choices as to the amount of vocal energy that is required in order to be heard.
- At the beginning of the audition, state your name, your character's name, and the title of the play.
- You may end with "Thank you."

Audition Form

School of Theatre Arts and Dance

Name: _____ Email Address: _____

Address _____

Primary Phone: _____ Cell Phone: _____

Major/Concentration: _____ Year in School: _____

Height: _____ Weight: _____ Hair Color: _____ Eye Color: _____

Last three roles played at UNC: _____ Name of Production: _____

1. _____

2. _____

3. _____

Last three roles outside of UNC _____ Name of Production: _____

1. _____

2. _____

3. _____

Role (s) most interested in: _____

Please list on the **back of this form** ANY and ALL conflicts between now and our closing night. List any other projects that you are currently committed to (one acts, mainstage, off campus, etc)

Anything else you would like the director to know?

Casting

General Policies

- Non-Traditional Casting
 - Non-traditional casting increases opportunities for protected classes, ethnic minorities, female, and physically challenged performers.
 - The School of Theatre Arts and Dance recognizes the need for expanding participation in our theatrical productions and strongly encourages the bold and imaginative use of non-traditional casting when race, ethnicity, gender, and/or physical capabilities are not absolutely essential to the play.
- The School of Theatre Arts and Dance supports decisions made to meet the demands of the play and to facilitate the growth and development of students.
- First semester freshman (Acting concentration) are not required to audition. First semester freshman (Musical Theatre) are required to audition for the Mainstage musical.
- Students are normally cast in only one Mainstage and/or one-act production per semester. Exceptions may be made in special circumstances.
- Auditions, rehearsals, performances, and design work on Mainstage productions (including the Dance Concert) take precedent over one-acts and/or any outside production opportunities.
- All students will play as cast. Non-acceptance of an assigned role or design will necessitate an appearance before the School Director, the director, the program area head and the student's advisor for review and possible disciplinary action that may include probation or expulsion.
- The only exception to the play as cast policy is in the case of productions that require nudity or deal with controversial subject matter (religion, gender, sex, drug use, language, violence, etc.) If the student is uncomfortable with being cast in the production he/she should express those concerns to the director prior to auditions. If a suitable compromise cannot be reached, then the student may decline the role.
- No student actors will be pre-cast in Mainstage productions unless prior permission has been obtained from the School Director.
- Faculty actors and guest artist actors may be pre-cast by the director in accordance with rules stated in this handbook.
- If possible, the Director of the School of Theatre Arts and Dance or his/her designee will post a notice of any pre-casting prior to general auditions.
- Students who are on probation will not audition, unless given permission to do so by the appropriate director(s).
- Exceptions to these casting policies may be made on the basis of extraordinary circumstances by the Director of the School of Theatre Arts and Dance in consultation with the director (and program area head or faculty advisor, if appropriate) of the project involved.
- One Act Play Course Casting Policy
 - At the beginning of everything semester, all Mainstage directors will give the One Act course instructor a list of students who are ineligible for One-Act casting. This list should consist of students in lead roles only.

- Students cast in a show that rehearses in the same time slot as the one acts are not eligible for casting in one acts.

Guest Artists

To assist in the realization of our goals, the School of Theatre Arts and Dance utilizes a professional faculty and staff of teachers/artists and visiting guest professionals who work with students in production and in the classroom. The utilization of guest artists is of fundamental importance to the successful attainment of School goals. Among other things, guest artists:

- Raise the quality and standards of our productions.
- Make it possible for us to produce certain scripts, which because of role demands, could not otherwise be done effectively or safely.
- Provide the student with realistic role models from the actual world of professional theatre.
- Provide the student with professional contacts.
- Provide the student with valuable information concerning the latest trends in all aspects of theatre: agents, resumes, auditions, interview, theatrical unions, etc.
- Provide the student with a realistic understanding of the pros and cons of a life in professional/commercial theatre.
- Assist the faculty in stressing the importance of theatre process as well as theatre product. A successful theatre product, though ultimately important, is of little long-term benefit to students who do not understand how that product was achieved.

Faculty Performers

Given the professional nature of the program, faculty actors should be given the same opportunities to practice their craft by participation in productions as faculty designers, directors, and choreographers. Such participation allows artists to develop their craft and provide opportunity to teach by example. Performance activity is used to provide support for tenure and promotion.

Directors of individual productions in consultation with the Director of the School of Theatre Arts and Dance will make decisions regarding the casting of theatre/dance faculty. Faculty may be pre-cast, may participate in the callback process, or may be auditioned in a process separate from the regular School of Theatre Arts and Dance auditions.

Call-backs

- Students in the performance sequence may not refuse a callback to any Mainstage production except as outlined above in casting policy #7, and the policy on Nudity in Auditions.
- Stage Managers will post callback lists on the callboard as soon after auditions as possible.
- Directors will make every effort to use the actor's callback time effectively.

- Actors who have been pre-cast in a role must attend callbacks if requested by the director.
- Directors must work around an actor who has class during a callback time.
- Separate callbacks may be held for roles requiring special skills.

Casting Process

- **Mainstage Casting Meeting**
 - After the last round of callback auditions, the Mainstage directors will meet at a preliminary casting meeting and (if possible) be prepared with two or more choices for each role in their plays.
 - The Director of the School of Theatre Arts and Dance or his/her designee will attend this meeting and act as chair.
 - All faculty in the School of Theatre Arts and Dance are encouraged to attend and discuss the appropriateness of the roles for the student's development and to advocate for students not on preliminary cast lists.
 - Students are not permitted at casting meetings.
 - Mainstage directors are urged to give consideration when a specific student may have an opportunity to perform in a more challenging role in another production.
 - In the case where one actor is the primary choice for roles in two productions that have a conflicting rehearsal schedule and the directors cannot reach agreement, the Director of the School of Theatre Arts and Dance or his/her designee will act as the final arbitrator. Priority is always given to the program area concentration production.
 - Production Stage Managers will post cast lists on the callboard as soon as possible.
- **Mainstage Dance Concert Casting**
 - Due to the difference in rehearsal procedures for dance pieces within a concert, students may be cast in individual works within a Mainstage dance concert even if the rehearsal or performance period overlaps a role or technical assignment on the Mainstage theatre season under the following conditions:
 - A student who anticipates a possible casting conflict between theatre and dance productions must inform the director, choreographer, and the dance concert artistic director of the conflict before auditioning.
 - The production director and the dance concert artistic director (not the individual choreographer) must agree in writing concerning rehearsal and performance schedules for the student performer. The responsibility for obtaining this agreement falls to the director or the dance concert artistic director of the production/concert, which is cast last.
 - In cases where the production director and dance concert artistic director cannot come to agreement, the Director of the School of Theatre Arts and Dance, in consultation with the student and program area heads of performance, musical theatre and dance will decide which role the student will perform.

- If later changes are made to a rehearsal schedule, the production director or choreographer making the changes must get approval from the other show.
 - The Director of the School of Theatre Arts and Dance may determine that a Mainstage dance concert is structured in a similar manner to a Mainstage theatre production, in which case Mainstage theatre policies will apply.
- RSO Casting procedures
 - Following auditions for an RSO production, the director will meet with his/her faculty advisor to finalize the cast list.
 - The RSO faculty advisor must approve all cast lists and verify actor eligibility before casting can be announced.
- Posting of Cast Lists
 - Production directors or stage managers will post cast lists for all School productions on the callboard in Frasier Hall.
 - Cast lists will include the names of all characters and the student assigned to each role. Any exceptions will be cleared through the School Director.
 - After cast lists are posted, the production director or stage manager will e-mail or distribute a hard copy to the main office, the Student Services Coordinator and each faculty/staff member in the School.
- General Understudies
 - Directors of Mainstage productions in consultation with the School Director may decide to use understudies. Understudies may be used for any of the following reasons:
 - To provide actors cast in smaller roles the opportunity to learn a larger role in the same production.
 - To provide opportunities for one or more actors to work on a School of Theatre Arts and Dance production when they would not otherwise be cast in a production that semester.
 - To lessen the possibility of an emergency during the run of a production that would otherwise cause the cancellation of a performance.
 - Auditions and Casting of Understudies
 - A student may only be used as an understudy if the assignment does not preclude the opportunity to perform a role in a Mainstage or One-Act production.
 - If possible, a director who intends to use understudies must state the nature and extent of their use, including dates of an understudy performance (if any) at the first call back auditions.
 - During the audition process, directors of non-musicals will give actors the opportunity to indicate whether they would accept an understudy role. Actors may decline an understudy role.
 - Understudy Performance

- If an actor cannot perform during the run of the production, his/her understudy will perform the role until the actor originally cast can, in the director's judgment, resume performing.
 - Excluding emergencies, the director will decide whether or not an understudy will be given one or more performances of the role. If possible, the director will announce scheduled performance (if any) for the understudy at the time of auditions.
 - "Special Needs" Understudy
 - The production director, in consultation with the Director of the School of Theatre Arts and Dance, may decide to add an understudy during the rehearsal of a production when it seems probable that an actor may be unable to complete his/her obligations to the production.
 - The production director will give written notice to the School Director.
 - The director in consultation with the performance faculty and School Director will determine whether an understudy can be cast directly or whether auditions are needed.
 - If the understudy role is cast directly, the production director will offer the role to a student in a non-musical, who may accept or decline the offer.
- Replacing Cast Members
 - Directors may replace an actor whose professional behavior during rehearsals or performance has a deleterious effect on the production. To replace an actor, the director must seek written permission from the Director of the School of Theater Arts and Dance. The director is required to furnish the School with a written reason for the request. Directors are urged to work closely with actors to correct behavior before pursuing removal from a production.
 - If an actor becomes ill or resigns from a production, the understudy will assume the role immediately.
 - If the vacancy occurs during the rehearsal period and if no understudy exists, the production director will consult with the School Director to determine whether a replacement is needed and what procedures to follow. If it is determined that a replacement is needed:
 - The production director will consult with the other members of the production team whose work may be affected.
 - The production director, in consultation with the School Director, will decide whether a replacement can be cast directly or whether auditions are needed. If auditions are needed:
 - The production director will schedule a special audition. The production stage manager will post notice of this audition at least 24 hours in advance.
 - The special audition must follow all appropriate School policies pertaining to auditions.
 - Actors whose rehearsals, performances, or crew assignments in another Mainstage production would overlap either rehearsals or performances of the replacement role are not eligible to audition.

Guidelines for Professional Decorum

- In addition to attending classes, all participants in the School of Theatre production program are expected to conduct themselves in a professional manner. The principle underlying all conduct should be a sense of respect for the time, efforts, and talents of everyone involved in the creative process. Attention to this simple principle will lead to a more efficient and satisfying artistic experience.
 - All production personnel are expected to arrive at rehearsals, meetings, and work call on time and to be ready to work. Performers are encouraged to arrive at least ten minutes early so that they may have enough time to warm up physically, mentally, and vocally before the rehearsal begins. Once performers and technicians have arrived at the building for a call, they should not leave unless they have received permission from the stage manager or their immediate supervisor.
 - All production personnel are expected to take care of themselves mentally and physically so that they can perform their assigned tasks safely and efficiently. Knowing your limits and using time wisely are essential.
 - All production personnel are expected to perform their assigned tasks with diligence and enthusiasm. Negative attitudes are counterproductive to the creative process.
 - All production personnel are expected to report problems as soon as they occur to their appropriate supervisor.
 - All production personnel are expected to attend all rehearsals or work calls for which they are called. Emergency situations that necessitate an absence should be reported to the appropriate supervisor as promptly as possible.
 - Performers should not cut their hair or in any other way change their physical appearance without consulting their director or choreographer and appropriate designer.
 - All personnel involved in specific productions are expected to check the production callboards after 12:00 noon on a daily basis for announcements, schedule changes, and call times. Schedules for weekday rehearsals will be posted no later than 12:00 noon on the day of the rehearsal. Schedules for weekend rehearsals will be posted by midnight on Friday. Costume fitting notices will be posted no later than 12:00 noon on the day prior to the fitting. Cast members are responsible for checking the callboard and being aware of rehearsal calls and costume fittings.
 - Actors should be attentive to the memorization and execution of lines, blocking, and business. Deadlines for memorization should be respected. Dancers are responsible for retaining choreography from rehearsal to rehearsal.
 - Actors are expected to wear appropriate attire for rehearsal. “Appropriate attire” means clothing that is conducive to movement and aids the actor in gaining a sense of period and character. Women may need to provide a rehearsal skirt and character shoes. Men may need to provide dress shoes and a suit coat.

- All production personnel should be attuned to and respectful of creating an efficient and effective work environment in the rehearsal space. Talking should be kept to a minimum and should be at a volume that will not disturb the work at hand. Crossing in front of or otherwise obstructing the view of directors, and designers should be avoided.
- Performers are expected to be prompt in their arrival at costume fittings. Appropriate undergarments should be worn for all fittings and good personal hygiene is expected.
- Performers should not appear before the audience prior to or after performances in full or partial costume or make-up, unless otherwise indicated by the stage manager.
- Members of the running crew are expected to dress entirely in black and should not appear before the audience prior to the performance, during intermission, or after the performance in their run crew attire, unless otherwise indicated by the stage manager. Running crew should not wear jewelry that would hamper their performance.
- Smoking in or around costumes or wigs is not allowed, except in required in performance.
- In performance, performers are expected to conform to the language of the script and to the staging or choreography set in rehearsal. Additions and subtractions of words, movement, or business are unacceptable.
- Performers are responsible for being aware of upcoming entrances. Missed or late entrances are not acceptable.
- Performers are expected to pay strict regard to the costume and make-up decisions of designers. No changes are to be made without consulting the designer.
- Backstage noise during the rehearsal and performance should be kept to a minimum and be directly related to the efficient and safe running of the show. Behavior should at all times show respect for those who are engaged in the performance and should assist in the creation of a positive and focused environment.
- Performers are expected to take good care of all costumes, wigs, props, and set pieces. All costumes, wigs, and props are to be returned to their proper place after use. No one should handle, move, or use a prop not specifically assigned to them.
- All performers cast in Mainstage productions should provide a personal towel that can be used for post-performance removal of make-up.
- Technicians are expected to take good care of all equipment entrusted to their use. All equipment should be returned to its proper place after use. Equipment problems should be reported to the appropriate crew head or shop foreman.
- Injury to individuals and damage to property must be reported immediately to appropriate supervisors.
- **Violations of Professional Decorum Guidelines**
 - A sense of professional decorum is essential for those who wish to carry the skills they acquire at the University of Northern Colorado, into the professional world. Knowing how to behave is the first step toward gaining

the respect of those around you. Talent may get you your first job, but knowing how to conduct yourself around other professionals will keep you working.

- Because missing or being late to a rehearsal, performance, work call, or costume fitting shows a disregard for the time of many other people and often disrupts the productive flow of work for an entire cast or crew, the School of Theatre Arts and Dance has adopted the following procedure:
 - First violation: Production directors, choreographers, designers, or appropriate supervisors will send a written note to the Director of the School of Theatre specifying the exact violation of professional standards. The School Director will send a letter of first warning, notifying the offender of the specific complaint.
 - Second violation: Production directors, choreographers, designers, or appropriate supervisors will send a written note to the Director of the School of Theatre Arts and Dance, specifying the exact violation of professional standards. The School Director will send a letter requesting that the offender meet with the School Director to discuss the seriousness of the violation and ways in which the offender intends to correct his/her behavior.
 - Third violation: Production directors, choreographers, designers, or appropriate supervisors will send a written note to the Director of the School of Theatre Arts and Dance, specifying the exact violation of professional standards. The School Director will notify the offender in writing that he/she will not be allowed to audition for or participate in any School of Theatre production in the following semester.
 - Other violations will be dealt with at the discretion of the School Director.
- All students will have recourse for review of their cases by the Production Committee. Any student who feels he/she has been unjustly censured should send a letter to the chair of the Production Committee, giving reason why he/she believes the case should be reviewed. The Production Committee acts in an advisory capacity to the Director of the School and can, in cases of merit, ask the School Director to modify or overturn the initial judgment.

Production Positions and Responsibilities

Director

The director is the LEADER. In addition to researching the text, the director must stage, orchestrate, lead the actors and all other production people to the realization of a single, clear production concept. The director is also responsible for development of a specific rehearsal schedule and props list.

Stage Manager

The following is an outline of the basic responsibilities of a Stage Manager. A Stage Manager has the responsibility of insuring that everything is prepared and that everything happens when it is needed. To be assigned as a Stage Manager on a production you must have served as Assistant Stage Manager on a production for a PVA Mainstage and have the approval of the Director and the Head of Design and Technology. You must have also successfully completed Theatre 149 and demonstrated knowledge of the responsibilities expected for this position.

- Auditions
 - Organize all audition materials and post all notices for the audition. It may also be necessary to secure an audition space if one has not been already assigned and reserved.
 - Provide a sign-up sheet for audition times. Indicate on the sheet all of the information that students will need to have including how much time is allowed for each audition.
 - At the time of auditions, arrive early and prepare the space for the auditions. Make sure that there is a place for the actors to check-in and that a system is in place for a smooth flow through the auditions.
 - Make sure that you greet each actor as they check-in, make them feel welcome and thank them for their audition when they leave. As with every step of the production process, it is important for the Stage Manager to be a main source of stability, and by putting the actor at ease you can begin that process on a positive note.
 - As the actors leave, let them know when and where the Call Backs list will be posted or how they will be informed of callbacks.
 - Post the Call Back notice and repeat the previous steps until the show is cast.
- Rehearsals
 - At the first meeting with the full cast, it is important to have the preliminary rehearsal schedule available and a contact sheet for the production that includes all members of the company and all of the important Theatre phone numbers.
 - The Stage Manager should assist the Director in developing the rehearsal schedule, and once set, continue to facilitate a smooth flow through the schedule.
 - Prior to rehearsals, the Stage Manager needs to make sure that the rehearsal space is reserved and arrive at least ten minutes before rehearsal and make sure that everything is set up. As the rehearsal process

- progresses, you may need to arrive even earlier depending on the complexity of the props and the amount you need to arrange in the space.
- Prior to the first blocking rehearsal, the Stage Manager is responsible for taping the ground plan on the floor of the rehearsal hall. It is best to use spike tape and color code the floor plan so that it is easy to read.
 - During blocking rehearsal, the Stage Manager must maintain an accurate account of the blocking in their prompt book. As the blocking grows and develops, the Stage Manager must maintain these changes in the prompt book.
 - During all rehearsals, the Stage Manager will keep a Rehearsal Report that will log any notes for the designers and their shops. This report also logs the progress of the rehearsal and any other pertinent notes and/or announcements of the production.
 - As rehearsal props are needed, arrange with the props department to provide some props for the rehearsal. During the rehearsal process, the Stage Manager will need to find a place to secure all of the rehearsal props.
 - The Stage Manager needs to coordinate with the Costume Shop to make sure that the actors are available for all fittings. If the actor is wearing a specialty costume or a costume that effects their movements, it is important to arrange with the costume shop for a rehearsal garment appropriate for the costume in the show.
 - During the rehearsals, it is important that all of the actors know what the schedule is for that rehearsal period and are prepared. In some cases this may mean posting a schedule for the actors so that they know where to be and when.
 - The rehearsal process is the time for the Stage Manager to develop checklists, diagrams of presets and become familiar with the script and blocking. The better this development is in the rehearsal process the smoother the Technical Rehearsals will be.
 - A Stage Manager will normally have one assistant and sometimes two. It is important to delegate duties and responsibilities to the assistants. There is no way that a Stage Manager can complete all of the tasks needed on a production, so a good Stage Manager will delegate jobs to their assistants to help make the production run smoothly and efficiently. The Stage Manager must always remember that even though a duty has been delegated to someone else, they are ultimately responsible for the job getting done.
- Production Meetings
 - The Stage Manager will expedite the arrangement of the Production Meetings to be held at regular times so that the designers, program heads, and the director can all meet.
 - The agenda for these meetings is the Stage Manager's responsibility.
 - The Stage Manager should run these meetings in an organized manner and make sure that any issues that have developed in rehearsal are addressed.
 - Technical Rehearsals

- Prior to the beginning of Technical Rehearsals, the Stage Manager will meet with the designers to write cues in their prompt book.
 - SCENERY: Set cues are usually fairly obvious and are noted during the rehearsal process, but there might be pieces that move in the show that you are not aware of so it is a good policy to always meet with them and go over all of the shifts. After meeting with the designer, shift plots can be made working with the Technical Director and your Assistant Stage Manager(s).
 - COSTUMES: Like with the scenery, many costume changes are obvious during the rehearsal process. You want to meet with the designer to get a copy of costume change charts and to discuss how many dressers are needed for each change and where each change should be made. If you anticipate a fast change during the show, it is very helpful to the designer to be able to give an exact time available for the change based on rehearsals.
 - LIGHTING: Meet with the Lighting Designer to get the numbers and placements of cues. Be sure to understand what the cue does and the timing of the cue. Usually the lighting designer will have a good idea of these elements and can suggest exactly how they would like to see the cue called.
 - SOUND: Like with the Lighting Designer, the Sound Designer will give you exact placement of the cues and a description of the cues. You will also need to know if the sound cue plays out or is called out. If a sound cue plays out, you should note that in your prompt book and note where it is usually out by so you know if there is a problem.
 - CUE-TO-CUE: This rehearsal is usually your first technical rehearsal and is primarily for the placement and timing of all technical cues. If the timing of a cue does not work correctly, it should be adjusted by the appropriate designer and run until it works, or it can be taken care of with a note. This rehearsal is for the designers and the Stage Manager to incorporate the technical elements into the show and the Stage Manager is encouraged to not let anything distract this goal.
 - TECHNICAL REHEARSALS: These rehearsals are runs of the show with all elements except costumes. Some costume elements may be needed for certain characters and this should be arranged with the Costume Designer ahead of time. It is important in these rehearsals to keep the show moving and only stop for major problems or for safety concerns.
 - DRESS REHEARSALS: These rehearsals are also entire runs of the show and the only reason for stopping is for safety reasons or a costume problem. At this point in the show, the other technical elements should be in place and not cause you to stop. If you ever feel in any of these rehearsals that an actor or a technician is in danger, NEVER hesitate to stop and fix the problem.

- **FINAL DRESS REHEARSAL:** This rehearsal should be run exactly like a performance in every detail. It is not uncommon for these rehearsals to have an audience and the House Manager present. Use them as a rehearsal for dealing with the front of the house whenever possible.
 - The Stage Manager should produce a checklist for the running of the shows. This checklist should be done for the first technical rehearsal and used at every one thereafter.
 - A sign-in sheet should be provided for the actors and technicians at the beginning of technical rehearsals. The ASM may be the person responsible for checking it, but the final check must be on the Stage Manager's checklist.
 - The Stage Manager is responsible for making sure that the stage, backstage, and front of the house are all ready for each and every rehearsal and performance.
- Performances
 - A Performance Report is made for every performance. This report should contain the following information: length of each act, length of each intermission, curtain time, actor notes/problems, set notes/problems, costume notes/problems, lighting notes/problems, sound notes/problems, house notes/problems, and any other general notes. This report is given to the Company manager or Technical Director after every performance.
 - The running of the performance should be exactly like the running of the Final Dress using the same checklists for EVERY performance.

Assistant Stage Manager

The following is an outline of the basic responsibilities of an Assistant Stage Manager. The Assistant Stage Manager works closely with the Stage Manager to insure that all aspects of a production run smoothly. To be assigned as an Assistant Stage Manager on a production, you must have successfully completed Theatre 149 and demonstrated knowledge of the responsibilities expected for this position.

- Auditions
 - Refer to the outline of the Stage Managers responsibilities. As the ASM, you will need to help the Stage Manager in the organization and implementation of this process. It is very common that many of the duties of the Stage Manager are delegated to the Assistant.
 - In addition, the Assistant Stage Manager is usually in charge of the check-in sheet for auditions. It is very important that you are calm and professional for this part of the process. The ASM can help the actors by putting them at ease when they first arrive and not adding any more stress to their audition.
- Rehearsals
 - The duties during the rehearsal process of the Assistant Stage Manager are outlined by the Stage Manager. Depending on the production, these responsibilities could be any of the duties referred to in the Stage Manager

outline. The Assistant should always be aware of what the Stage Manager is doing and make sure that they do not get overloaded.

- Production Meetings
 - The Assistant Stage Manager should attend all Production meetings. At these meetings, you will usually act as the secretary of the meeting, taking notes of the minutes.
 - If the Stage Manager is unable to attend the meeting, the responsibilities of the production meeting fall to the Assistant Stage Manager. It is very important that the Assistant be completely aware of what the agenda is and what has been happening in rehearsal.
- Technical Rehearsals
 - During the Technical Rehearsals, the Assistant will usually aid in integrating the crew into the production. Usually the Assistant will be assigned a position on stage and will help relay cues from the Stage Manager to the crew on the stage.
 - At this point in the process, the Assistant and the Stage Manager are acting as a team to effectively run the show.
 - As with the other aspects of the process, the ASM should be aware of the responsibilities of the Stage Manager and be able to help expedite any of these responsibilities.
- Performances
 - The running of the performance should be exactly like the running of the Final Dress, using the same checklists for EVERY performance.

Scenic Designers

The following is an outline of the duties and responsibilities for a Scenic Designer with the Little Theatre of the Rockies and the University of Northern Colorado. To be given the opportunity to design the scenery for a production at UNC, you must have successfully completed the Drafting course, Beginning Scenic Design, Theatre 149 and have assisted on at least one show.

- Pre-Production
 - As the designer, you must attend all production meetings or make sure that you are represented at the meetings.
 - Break down of the script for design purposes specific to the show.
 - Communicate with the other designers to see and understand colors and textures, and attend major meetings with the designers and the Director.
 - Discuss ideas with the Director and present possible ideas in sketches and research.
 - Draft the ground plan, section and all elevations and details.
 - Build a model and do a final rendering.
 - Do all paint elevations, pain samples, and color chips.
 - Do all properties research, fabric swatches and sketches.
- Build and Load-In
 - Attend as much of the build as possible to help assist with any problems that may arise as the show is constructed and put into place. The Designer

- is not there as a carpenter, but as a supervisor to aid in the construction and installation.
- Provide the Charge Scenic Artist with all paint information and work with the painters on the technique, texture and painting.
- Work with the TD on shop schedule and all load-in activities and sequence.
- Work with the Stage Manager on all shift plots.
- Work with the Props Master and Set Dresser in all capacities to insure that all the dressing and props are ready and appropriate.
- Technical Rehearsals
 - Attend all Technical and Dress rehearsals and work with TD and Director to make sure that all scenic elements are in place and functioning as designer had planned.
 - Take notes on all scenic and paint elements that need finishing, adjusting or fixing for the next days work.
 - Work with the other designers and director to solve problems as efficiently and quickly as possible.
 - Attend strike and assist in taking down the set.

Assistant Scenic Designer

Work with the Designer in any and all of the above stated activities as directed by the Designer and/or Faculty Technical Director.

Set Dresser

Work with the Scenic Designer and Properties Master to aid in bringing out the environment as intended by the Scenic Designer beyond the required furniture and properties listed in the script. The Scenic Designer will direct the Set Dresser, and the Set Dresser will do research, read the play, and make suggestions on how to enhance the “world of the play” as envisioned by the Scenic Designer.

Charge Scenic Artist

This person is the head painter and makes all painting decisions on a production with the Scenic Designer. The Charge will buy and mix all paints, determine application techniques and textures to be used, and schedule all of the painters in the shop so that the painting for the show is completed by the First Dress. The charge should attend a Technical Rehearsal to view the show with the designer to resolve any notes and changes that may be needed.

Properties Master

The Props Master is the head of the properties areas and has the following responsibilities:

- Work with the director to establish the props list for the show.
- Work within the confines of the budget allowance for the show.
- Take responsibility for all properties, this includes rehearsal, final, rented, borrowed, and created props. Animals and the care of them also fall under this area.

- Attend all production meetings
- Attend run through rehearsals to ensure that props are working and to ensure their proper use.
- Work backstage, if necessary, to help handle all prop needs.
- Purchase all food items for use by the first dress rehearsal.
- Oversee all repairs in a timely manner.
- Oversee the safe return and storage of all props after the run of the show.
- Inform the TD of props which are borrowed for program credit.
- Assign duties of props to the prop crew, this includes the washing of dishes.
- Provide the Director and Designer with a showing of final properties one week prior to the first technical rehearsal.
- Work with and coordinate work schedule of props employees to ensure efficient use of time.
- Provide secure areas for safe storage of props; this includes rehearsal props.
- Research props as necessary and provide design assistance.
- Attend all technical and dress rehearsals including strike.

Lighting Designer

The following is an outline of the duties and responsibilities for a Lighting Designer with the Little Theatre of the Rockies and the University of Northern Colorado. To be given the opportunity to design the lighting for a production at UNC, you must have successfully completed the Lighting Design course, Theatre 149 and have assisted on at least one show.

- Pre-Production
 - As the lighting designer, you must attend all production meetings or make sure that you are represented at the meetings.
 - Break down of the script for design purposes specific to the show.
 - Communicate with the Scenic Designer and attend all major meetings with the Scenic Designer and the Director.
 - Communicate with the Costume Designer to see and understand colors and textures used in the costumes.
 - Attend as many rehearsals as possible and as many as necessary to get a feel for the show prior to designing the lighting.
 - Discuss ideas with the Director and present possible ideas in the Lighting Lab.
 - Draft Light Plot.
 - Draft Center Line Section.
 - Meet with the Master Electrician with the plot, section, and a hook-up for the show. Make sure that the M.E. understands what your priorities are for the show.
- Load-In
 - Attend as much of hang as possible to help assist with any problems that may arise as the show is hung. The Designer is not there as an electrician, but as a supervisor to aid in the installation.
 - Provide the Master Electrician with any specific paper work that will aid in the implementation of the plot.

- Meet with the M.E. to arrange the schedule for focus calls.
- Focus Light Plot.
- Write cues for the show either with the Master Electrician at a call after the focus of the show or before hand on cue sheets. The primary goal as far as cues are concerned is to have them all written before the first meeting with the Director to look at cues.
- Technical Rehearsals
 - The cue-to-cue rehearsal is the primary rehearsal for setting placement and timing of cues. It is good to have come to a general agreement with the Director prior to this rehearsal of what the look will be so that in this rehearsal you are adjusting time and placement and not the levels as much.
 - For all technical rehearsals, the Lighting Designer needs to be prepared to act quickly and efficiently. This is done through the preparation of organized and up to date paperwork and the use of a Magic Sheet.
 - The Technical Rehearsals always attempt to be run-thru's of the show, but this is not always possible. You are encouraged to fix as much as you can as the show runs and fix the rest with notes to be done after the rehearsals.
 - As you head into Dress Rehearsals, you should attempt to fix more with notes and less with editing on the headset system. This allows the Stage Manager to get familiar with the show in show-like conditions.
 - Final Dress should be treated like a performance, and the Headset used only in an emergency. By this point, the refinements of the show should be very small changes easily handled with a note. You should never change the placement or drastically change the level or time of the cue after the Final Dress.
 - At UNC, the Designer is required to attend the strike. You will find in the professional world that it is very rare to have a contract that requires you to attend a strike. At the strike, you are to work with the Master Electrician and help restore any changes that might have been made to the equipment. Your Master Electrician will always appreciate a helping, cooperative hand at the strike.

Assistant Lighting Designer

The following is an outline of the duties and responsibilities of an Assistant Lighting Designer with the Little Theatre of the Rockies and the University of Northern Colorado. To be given the opportunity to be the Assistant Designer for a production at UNC, you must be enrolled or have completed the Lighting Design course and have successfully completed Theatre 149. Acting as Assistant Lighting Designer on a production is an important and valuable step on the way to getting a design of your own.

- Pre-Production
 - The Lighting Designer is required to attend production meetings once a week. It is important that you attend as many of these meetings as possible as the Assistant Lighting Designer.
 - In working on the show, the Designer will want to break down the show to better understand the script. The best way an assistant can help the

designer in this part of the process is to complete a break down of their own to help them better discuss the show with the designer.

- Attend all design meetings with the other designers on the show. Get an understanding of how the designer works with the other designers on a production.
- Attend as many rehearsals as possible and as many as necessary with the Designer to get a feel for the show prior to designing the lighting.
- Attend all meeting with the Director discussing the design. Assist the designer in setting up the Light Lab to demonstrate ideas for the Director if needed.
- Assist the Designer in drafting the light plot as needed on that show. Depending on the Designer and the show, this could mean all the drafting or none at all.
- Assist the Designer in preparing and updating all paperwork for the Master Electrician.
- Load-In
 - Attend as much of hang as possible to help assist with any problems that may arise as the show is hung. When the Lighting Designer is not in the theatre, the Assistant acts as the Designer to help answer questions. The ALD is not an electrician during the hand and should not be given such responsibilities.
 - During the Focus, the Assistant should help the Designer by keeping track of the paper work and letting the Designer know what is next and the focus of each instrument as they work through the focus. In some cases, the Assistant will keep focus charts of the show.
 - Work with the Designer while writing cues. Take notes, help keep track of the Magic Sheet, and any notes that might come along during cueing. This is a very difficult time for the Assistant to stay in the loop, but it is very important that the Assistant pay very close attention to understanding the composition of the cues so that during technical rehearsals the ALD can be more integral to the process.
- Technical Rehearsals
 - During the Technical Rehearsals, the Assistant usually takes notes for the Designer. A good Assistant will watch closely to what the Designer is doing with the show and help whenever possible in editing a cue or find what might be a problem with a cue by finding the channel number before the Designer has to look.
 - The Assistant's duties throughout this process depend on the Designer's needs for that particular show. The quality of this part of the assignment depend heavily on the Assistant's willingness to commit to the show and watch carefully to get as much as possible out of this part of the process. This is the hardest part of the process on the show and cues.
 - As the show nears opening, the ALD should work with the Master Electrician to make sure that the ME is aware of the focus and can troubleshoot the plot effectively after opening night.
- Post Opening Night

- After the show opens, the Lighting Designer and the Assistant are done, usually. In some professional situations, the Lighting Designer or their Assistant may be called in to check the focus of the show or to check the cueing in certain sections.

Master Electrician

The following is an outline of the responsibilities of a Master Electrician at UNC. The position of Master Electrician is awarded to students who have shown an interest in pursuing a concentration in lighting and who have successfully completed Theatre 149 and has served as an Electrician on at least one or more productions for LTR. The Master Electrician's primary function is to facilitate the implementation of the Lighting Design for a production by organizing and overseeing the hanging and focusing of the light plot.

- Pre Load-In
 - INSTRUMENT INVENTORY – Verify instrument inventory and condition of all equipment. Make sure that all units are lamped to the designer's specifications.
 - MAINTENANCE – Check all cable, two-fers and circuits. Trim dimmers if necessary and check control console. Try to anticipate a problem before it effects the show.
 - SPECIALS – Meet with Designer to get information on any specific needs for this production. This includes units that need to be rented or set mounts that need to be wired.
 - Pre Load-In Light Plot
 - CIRCUITING – Go through the plot and figure out what is the best way to circuit the show. Use Designer's Channel Hook-up to determine what can be ganged together. Circuit information must be transferred to the plot and to whatever is being used for hanging the show.
 - HANGING CARDS – Prepare hanging cards or some other method of making the hang go more smoothly.
 - PAPERWORK – Prepare instrument schedule and any other paperwork that the Designer has not done for load-in that you will need.
 - COLOR – Prepare a color cut list and order color that is not in stock.
 - CREW – Contact lighting crew and schedule calls. In some houses, this needs to be arranged with the Technical Director or Production Manager for that space. Also contact the Technical Director for the show and arrange for best times for hanging overheads and times for focus.
- Light Hang
 - CREW – Organize and run crew during load-in. Make sure that the show is hung the way you want in the order you want. Care should be taken in writing out a list of what you want accomplished in an order of priority.
 - PAPERWORK – Keep track of the paperwork, making sure that all changes are documented.
 - COLOR/PATTERNS – Color/Patterns need to be pulled and framed. Depending on the Designer, the color/patterns should either be put in the units during the hang or should be sorted by unit number so that they can be easily put in the unit during the focus.

- Pre Focus
 - CREW – Make sure you have enough qualified electricians for focusing and available stagehands for moving ladders.
 - TROUBLESHOOTING – Before the Designer comes in for the focus, the M.E. should do a dimmer check of the entire plot and fix any problems that are found.
 - COLOR – Color needs to be pulled and organized for focus.
- Focus
 - CREW – Make sure Designer is moving at a good pace for their style of focus. Some designers like to focus with more than one electrician at a time and others don't. You need to determine what the Designer wants and make it happen smoothly.
 - TROUBLESHOOTING – Often during a focus, the M.E. will need to deal with problems that arise. If possible, it is advisable to assign the job to an electrician who is able to deal with the problem.
- Cue Writing/Tech Rehearsals
 - CREW – Make sure all running crewmembers are trained and understand their assignment for the show.
 - M.E. – In some houses, the Master Electrician is responsible for running the board for the show. In cases where the M.E. is not part of the running crew, they should make themselves available to the Assistant and the Designer during those calls. If a problem comes up, you need to solve it as quickly as possible.
- Performances
 - DIMMER CHECK – If you are running the board, you are responsible for doing the dimmer check before every performance. If you are not running the board, you need to make sure that the board operator is sufficiently trained to do the dimmer check and to fix any problems that may arise during performance.
- Strike
 - COORDINATE WITH TD – Before the strike, it is very important that you meet with the Technical Director to find out how they want to organize the strike. Coordination with the T.D. will make the strike go much more smoothly for everyone.
 - CREW – You need to arrange for the appropriate number of electricians for the strike. At the strike, organize your crew into groups and keep them working in the order of what you need to get accomplished. The more organized you come into the strike, the faster the strike will go.
 - EQUIPMENT – All equipment must be organized and put away. Any rental equipment must be sorted, cleaned and prepped for shipping back to the rental house.

Costume Designer

The Costume Designer is responsible for planning all costumes worn in the production and supervises their execution. In general, the Costume Designer also supervises hairstyles, makeup, jewelry, and costume props for the Actors. In order to do these tasks,

he/she prepares a Scenic Chart, a Costume Chart, Color Renderings, and/or pull lists and fabric swatches for the costumes to be constructed. In addition, a budget for all expenses is prepared based on the available funds for costumes. The Costume Designer approves the completed costumes and views all costumes on the Actors prior to first dress. If a Dress Parade is called for, the Costume Designer plans and presents the parade.

- Planning Period
 - After initial meetings with the production staff, the Costume Designer does historical and/or visual research and prepares the costume sketches based on the production concept of the Director.
 - The Costume Designer evolves a concept of the production that enhances the Director's concept.
 - After the final sketches are approved, begins detailed work on the Costume Renderings for the production.
 - Completes a Scene Chart for the production.
 - Completes a Costume Chart for the Production.
 - Prepares the tentative budget for the production at or below the authorized amount.
- Work Period
 - Finalize the Costume Renderings for the production.
 - Completes a cost analysis for each costume to be built or purchased for the show.
 - Plans any construction used for quick changes for Actors.
 - Prepares fabric swatches as necessary for the production.
 - Notes all hairstyles and jewelry worn with the costumes for the production.
 - Completes renderings as well as any special features of construction.
 - Supervises and/or arranges all costume fittings.
- Dress Rehearsal
 - Watches all dress rehearsals.
 - Supervises the Costume Parade if presented, and makes adjustments as necessary where costumes do not work.
 - Finalizes any changes in costumes and works with the Director to fine-tune all makeup, hairstyles, jewelry and costume props for the Actors.
 - Makes the costumes work for the production.

Makeup

As a rule, Actors are responsible for their own application of makeup with the advice of the Director and Costume Designer. Special makeup needs and large productions may make use of a Makeup Designer or Supervisor.

- Planning Period
 - Notes the number of characters and any special makeup requirements.
 - In consultation with the Director, makes preliminary sketches of special character makeup.
 - Basic makeup supplies are the responsibility of the Actors. Because bacterial infections can be transmitted by sharing makeup materials, the School supplies only special needs makeup supplies. The Makeup Artist

maintains or arranges to have these items ordered for the production. This includes special colors, prosthetics, color hair sprays, etc.

- Does all necessary research to specify prosthetics needed for special character makeup.
- Work and Rehearsal Period
- Prepare all prosthetic pieces necessary for the Actors.
- Work with each Actor prior to Dress Rehearsals to develop character makeup.
- Puts together any special makeup products in working spaces in the Actor's dressing rooms.
- If there is makeup crew for special makeup changes, make the assignments for completing the changes during scene breaks.
- Assign touch up personnel for makeup adjustments during show if necessary.
- At the end of Dress Rehearsals and Performances, see that all Department makeup is inventoried and returned to storage.
- Provide inventory list to supervisor so that replacement products may be ordered as necessary.

Sound Designer

The Sound Designer is responsible for all scripted sounds, pre-show, post-show and intermission music, and any other support sound requested by the Director.

Responsibilities include:

- Read the script and work with the Director on establishing a concept and list of sounds required.
- Locate and record all sounds and music needed on appropriate equipment.
- Design and setup all playback equipment including patching/onstage speakers and reinforcement equipment.
- Design and implement Special Effects.
- Create cue sheets for Board-Op.
- Provide rehearsal tapes for the Director to listen to and use at rehearsals.
- Change and adjust sounds as needed.
- Attend all technical and dress rehearsals and set levels for all sound cues.
- Work with the Director on fixing all sound cues and levels through techs.
- Work with Designers on placement of any on-stage equipment.
- Attend Strike and remove all equipment and put back into storage.
- Work with student sound employee to solve questions and equipment use.

Technical Director

Responsibilities of the Technical Director include:

- After receiving drawings from designers, be responsible for estimating the cost of the show, cost if all built new and cost of using stock.
- Provide necessary working drawings, work orders, and cut lists for carpenters once a show is approved for production.
- Assist in ordering necessary materials.
- Create construction schedule.

- Be available regularly during construction and production.
- Be at all special work calls.
- Supervise rigging and load-in of show.
- Attend production meetings and keep track of changes and advise on costs of changes.
- Coordinate construction scheduling with Charge Artist, Master Electrician, and Props Master.
- Attend shift, technical and dress rehearsals.
- Maintain show during run.
- Supervise strike.
- Total actual expenses involved in show after run and make report.

Master Carpenter

Responsibilities of the Master Carpenter include:

- Work with Technical Director on setting up work schedules and projects for show employees and IP students.
- Adhere to construction schedule and advise on progress.
- Be available regularly during construction and production.
- Be at all special work calls.
- Stand in for Technical Director in his/her absence.
- Assist with rigging, load-in and show maintenance.
- Construct any special or difficult items.
- Help supervise strike.

Run Crews

Duties of Run Crew Members:

- Attend all requested rehearsals, techs, dresses, performances and strike of assigned show.
- Arrive promptly and in suitable dress (black clothing when needed) at the designated call time.
- Stay until dismissed by the Stage Manager knowing the next call.
- Do assigned position's duties plus any other duties deemed necessary by production team.
- Be responsible for cleaning Green Room (including dumping trash) and any other support spaces used during the production.
- Clean and mop stage before rehearsals and performances including backstage and paths from dressing rooms to stage.
- Secure stage, props, sets, etc. after each rehearsal or performance.
- Maintain an appropriate and professional attitude while serving on the crew.
- Inform Stage Management of any problems, safety concerns or needed maintenance noted.
- Perform routine maintenance on sets, props, etc.
- Participate in strike, first in assigned area then in any other areas that are assigned by supervisor, and stay until strike is deemed complete in all areas.
- In addition, Run Crew Heads will:
- Be responsible for assigned tasks in crew area.

- Follow-up on maintenance or safety concerns.
- Coordinate all duties with Stage Manager.

Wardrobe Crew

As a member of the wardrobe run crew, the following responsibilities will be observed:

- Items worn as costumes never leave the theatre except for cleaning or repair.
- Inventory: all costumes and accessories must be together in the proper dressing rooms before and after each rehearsal and performance.
- Changes: the crew head will make assignments to the crew so that cast members will have assistance for any costume changes.
- Laundry: the Crew Head will schedule crew to wash and iron costumes following dress rehearsals.
- Repairs: the Crew Head and crew are responsible for reporting to the shop each day with repairs or problems.
- Strike: after the final performance, the costumes are sorted for cleaning and accessories are returned to storage.

Actors' Costume Responsibilities

Each actor has a responsibility to the costume shop as well. Following these procedures will enhance your chance for having a costume that fits for first dress.

- Report to the costume shop as soon as possible after casting for measurements.
- Actors are expected to have their own black character shoes and black socks or tights and are encouraged – for their own benefit – to have a rehearsal skirt or jacket as necessary.
- Calls for costume fittings will be posted on the Costume Callboard: Actors are responsible for arranging fittings within scheduled times.
- For fittings, Actors should wear appropriate undergarments and shoes.
- Actors are expected to take care of their costumes. Items worn as costumes must never leave the theatre during dress rehearsals or performances. Appropriate hygiene is expected during dress rehearsals and performances. Eating, drinking, and smoking are not allowed in costume.
- No performer is allowed to wear their own clothing as a costume without the permission and approval of the Costume Designer for that production, the Director of the costume area, and the Director of the production.

Costume Crew

Costume crews are assigned to fulfill IP responsibilities. The positions available are Crew Head or Crew Member. The purpose of the Costume Crew is to support the production by providing wardrobe assistance for the cast. These duties may vary from show to show according to specific needs, but always require the same fundamental guidelines.

As a Crew Member, you are expected to:

- Be there for every dress rehearsal, performance, and costume strike.
- Attend a run through before the first dress rehearsal in order to establish wardrobe needs within the context of the show: quick changes, pre-sets, etc.
- Perform your assigned duties to the best of your ability.
- As Crew Head the responsibilities are:

- Meet with the Costume Designer and/or Costume Shop Personnel to determine specific show demands and to determine appropriate assignments for Crew Members.
- Notify all Crew Members in advance of production of all necessary dates, calls, scheduled requirements and assigned duties.
- To oversee the duties of the crew according to designer and shop instructions during all rehearsals and performances.
- To maintain communication with the production Stage Manager and Shop Supervisor.

Publicity

Arts Marketing Duties:

- Goals: Audience development and ticket sales, campus awareness of PVA programs
- Tasks:
 - Distribution of PVA Calendars
 - Distribution of Performing Arts Series Brochures
 - Distribution of Posters for shows
 - Personal contact with various student groups
 - Personal contact with dorms
 - Working with Campus TV station
 - Working with UNC Mirror
 - Working with Cable Vision
 - Working with local community groups
- Creative – developing new ideas for ways to promote performing arts on campus and in the community.
- Responsibility/Accountability –
 - Attendance at beginning of the semester to a meeting held at the Arts Information Office
 - 2 hours per week devoted to accomplishing tasks (sign-in sheets)
 - Check in personally with Susan Nelson, Arts Information Director, every Tuesday.
 - *Note: Driving around town sometimes is part of this work. Although we cannot reimburse you for gas, we will trade hours of responsibility for use of your car.
- Contact Susan Nelson, Arts Information Office, 351-1921.

Ticket Office

For information, see Ticket Office Supervisor. 351-4840. As of 8/06, the status of the Frasier Box Office is undetermined.

Technical Rehearsal Process

The following outlines the goals of each of the Technical Rehearsals and what typically are the procedures.

- Cue-to-Cue
 - GOALS: to allow the Stage Manager to be able to work all technical cues in the show. Parts of the script where cues don't happen are skipped to give more time to working the actual cues in the show. In addition, the Designers are using this rehearsal to get a feel for the timing of the cues, this is especially important to the Sound and Lighting Designers.
 - PROCEDURES: The Stage Manager is responsible for the flow of this rehearsal. Working with the Designers, the Stage Manager organizes the crew and actors to run specific parts of the script. Once completed, the Stage Manager gives the Actors the next place in the script to start from and as soon as everyone is ready they move on.
- Technical Rehearsals
 - GOALS: This rehearsal is the smooth running of the technical elements with the Actors. The only time the show should stop during this rehearsal is for any major technical problems that cannot be solved without taking a note or a problem becomes a safety issue that could injure an actor or technician.
 - PROCEDURES: The Stage Manager will run the Technical Rehearsal like they would run a performance with the exception that they are usually in the house so that they can get information from the Director and the Designers. The Designers may need to use the Head Set system during the rehearsal to fix elements of the show during the run-through. For this reason, talking on the system must be kept to a minimum. This rehearsal should only stop for the reasons given previously and for any major Design fixes. Notes will be given by the Director and the Designers for the Stage Manager and the Crews after each Technical Rehearsal.
- Dress Rehearsals
 - GOALS: This rehearsal adds the costumes into the show. This rehearsal is still a complete run of the show. The only reason for stopping at this rehearsal is for any costume changes that don't work and cause an actor to miss an entrance. The Stage Manager is responsible for running this rehearsal as close to performance level as possible.
 - PROCEDURES: Stage Management, as mentioned previously, will run this rehearsal as close to performance level as is possible. Designers are encouraged to minimize the amount of notes they do over the Head Set system during these rehearsals. After the show, notes will be given to the Crews and Stage Manager from the Director and Designers.
- Final Dress
 - GOALS: To run the show at performance level and conditions with absolutely no stops.
 - PROCEDURE: Stage Management is completely responsible for running this rehearsal as though it is a performance. As with the Dress Rehearsal, notes will be given following the rehearsal.

Production Analysis Form

Name (optional) _____

Production _____

Director's Name _____

Please RATE and COMMENT on each position listed below:

1 = Poor 2 = Below Average 3 = Average 4 = Above Average 5 = Excellent

_____ Director

_____ Technical Director

_____ Stage Manager

_____ Technical Leadership Positions

What did you like LEAST about the production experience?

What did you like MOST about the production experience?

What aspects of the production experience do you think worked well?

What aspects of the production experience do you think are in need of improvement?

LTR – Little Theatre of the Rockies

Producer – David Grapes • Artistic Director – Tom McNally
Production Manager – Anne Toewe

Summer Opportunities Here and Elsewhere

Little Theatre of the Rockies (LTR) is the oldest continuing summer stock company in the West. It has gained national recognition and awards for providing UNC's top student talent an opportunity to work along side of professional Equity and non-Equity guest artists, UNC faculty and community artists to experience the challenges of producing 4-5 summer stock theatre productions in a ten-week time frame.

The artistic mission of the Little Theatre of the Rockies is very different from that of UNC's STAD academic year season. While the primary mission of academic year season is to serve the needs of the students, faculty and staff, the mission of LTR has always been to serve the entertainment needs of the community and to bring regional theatre patrons to campus to experience high quality professional summer stock theatre. Therefore, LTR often selects material that may not be age appropriate for undergraduate student actors. Since its founding in 1934, LTR has always had a long standing tradition of hiring professional actors, designers and technicians to work along side its most gifted students. And while the number of student actors hired may be limited by cast size, the opportunities for the student actors who are selected will be both unique and invaluable.

Students can become full acting or technical company members, apprentice company members, or be "jobbed" in on a per show basis. Students can also elect to enroll for up to ten (10) semester credit hours for LTR company membership. For further information, actors should contact the Artistic Director or Producer and designers, and technicians should contact the Head of Design/Technology. All students who work for LTR will receive one of the following: a salary/stipend, scholarship dollars, or academic credit for their participation.

Since opportunities to perform with LTR may be limited, we encourage our performance majors to audition for other summer companies to gain experience and build a network of professional contacts.

- Auditions for other summer stock companies and dance programs include:
 - Southeastern Theatre Conference (location changes each year)
 - Mid West Auditions (St. Louis)
 - Straw Hat Auditions (New York)
 - Rocky Mountain Theatre Association (RMTA) Auditions
 - American College Theatre Festival (ACTF) Auditions
 - Colorado Shakespeare Festival
 - David Taylor Dance Theatre and Canyon Concert Ballet Summer Programs
 - Colorado Dance Theatre summer intensive program
 - Virtually all of these auditions occur from January to early March each year. Contact your School Director for details.

Other Summer Performance and Educational Opportunities

DCPA Summer Acting Intensive, NYC School of Film and Television Summer Program, regional and local dinner theatres, theme parks and UNC summer school

LTR Policies and Procedures

LTR Summer Company begins in late May or early June and runs the last week in July or the first week in August.

- Acting positions available include:
 - Full Company
 - Apprentice
 - (Per show), Special Contract
- Technical positions available include:
 - Props Master
 - Stage Manager
 - Master Electrician
 - Assistant Stage Manager
 - Master Carpenter
 - Scenic Artist
 - Props Artisan
 - Carpenter
 - Electrician
 - Run Crew/Shop Apprentice
- Actors:
 - Will attend all rehearsals in which their services are required
 - Are governed by rules of UNC as regards to their personal conduct during the period in which they are a member of the company.
 - Will be available for rehearsals when needed, and will attend extra rehearsals if called.
 - Are required to participate in striking every show they are cast in.
 - Will notify the director in advance of any absence due to illness or unavoidable emergencies.
 - Will usher for shows when available.
 - Will provide a head shot for the lobby display.
 - Will pay all UNC fines prior to June 1.
 - Will fill out and sign all of the necessary paperwork required by the university.
- Technicians:
 - Will attend all meetings in which their services are required.
 - Are governed by the rules of UNC as regards to their personal conduct during the period in which they are a member of the company.
 - Will help in the execution of production work, and will assume any other responsibilities assigned to them.
 - Will be available to work whenever needed to fulfill their position obligations as directed by their area supervisor and in line with normal expectations.

Practicum Information

Guidelines and Application Form

On rare occasions, very advanced directors may apply or be asked to direct a student practicum. Practicums are student directed plays or musicals that are full-length projects. Up to one practicum per semester will be authorized by the faculty. The Fall Practicum will be a Musical Theatre piece and the Spring Practicum will be a straight play.

The Practicum directors should have the following basic background:

- Playscript Analysis
- Beginning Stage Directing
- Workshop in Directing I
- Workshop in Directing II and/or Musical Theatre Directing
- One Act Play
- Or special permission of the practicum instructor
- If you qualify, you must present your potential project at a meeting of the full faculty. At that meeting, the student director should follow the attached application sheet.
 - All practicum directors should be aware that practicums are non-funded school projects – See Technical Guidelines for Practicums and Recitals.

Any student interested in participating in a practicum should consider the following:

- The student must seek faculty sponsorship and guidance
- The student must present a detailed proposal to the faculty including the application form and any other materials appropriate
- The student must obtain all rights for the production by payment of royalty or waiver in writing and proof presented to the faculty sponsor and box office at least two weeks prior to performance
- The student must participate in all production meetings as determined necessary by the Faculty Technical Director
- Casting must not interfere with Performing Arts scheduled productions
- No one student may direct more than one practicum, nor act in more than two productions per semester, rehearsals must not overlap unless approved by the School
- Using an entire production to showcase one individual's talent is to be discouraged
- The opportunity to participate in a practicum is not a right but an opportunity that must be earned

Practicum Application Form

Name of Director: _____

Title of Project: _____

Short Statement of Project's Objectives (your reason for doing the project):

Production Concept Statement:

Cast Size:

Scenic Needs:

Properties Needs:

Lighting and Sound Needs:

Costume Needs:

Technical Guidelines

- The only students assigned to these projects will include: a lighting coordinator, a scenic and properties coordinator, a sound designer, and costume coordinator. The rest of the student director's staff and crew will be volunteers who will not receive credit for this work.
- Any platforms, flats, steps, furniture or props will require the coordinator to meet with the Staff Properties Coordinator and fill out a rental form and leave a deposit.
- Deposits will be returned when ALL borrowed items are returned in original condition. If not, the deposit will be kept.
- Main stage assignments, castings and rehearsals take priority over the practicum and recital schedules.
- No budget will be allocated by the department for these activities. The focus should be on the acting and directing keeping the visuals as minimal as possible.

Lighting and Sound Policy

Norton Theatre will have a repertory plot hung for the purpose of lighting Student Practicum and One Act productions. The Rep plot will have an up and down stage front light wash from two sides, side light from each side and a back light wash. This will provide the stage with even illumination and the ability to create some minor differences in the looks to help reinforce time of day and interior or exterior. In addition to the Rep plot, directors may request three specials. These specials may be used from the remaining Gray Theatre stock and should not interfere with the Rep plot in anyway and cannot come from the Langworthy lighting stock.

Rules for Rep Plot

- Plot Focus:
 - The Rep Plot Focus may not be changed or moved in anyway
 - Specials may not interfere with the focus or patch of the Rep plot
- Plot Color:
 - The color in the Rep plot may only be changed if requested at least one week prior to tech rehearsals and if the colors are in stock
 - Specials may use any color in stock
- Plot Patch:
 - The Rep Plot Patch may not be changed or modified in any way
 - Specials may not change or interfere with the Rep plot
- Specials:
 - Specials will consist of units not used in the Rep Plot in the Gray Theatre
 - Lighting Inventory
 - Specials cannot go over the standard dimmer capacities for Gray Theatre
 - Specials may use any color in stock
 - Specials may use any patterns in stock
 - Specials must be requested at least a week before Technical Rehearsals

Sound

Sound equipment use will be limited to what is installed in the booth. Any cost of tapes, CDs or other items is up to the responsibility of the director. No changes in equipment or rewriting is allowed or all equipment will be removed from use.

Costume Policy

A student will be assigned each semester to oversee the pulling of items for practicums and one-acts. Directors will need to set up a meeting with this person and provide all measurements and a list of costume pieces to pull. When done, this person will request fitting times. MINIMUM ALTERATIONS ONLY will be allowed. A deposit for costumes will be given with the signature of a responsible person. When all is returned to the costume shop this deposit will be returned. Missing items will result in a forfeit of the deposit. No money is available for purchasing new items, and there is no staff available to build any new items. Additional policies are available from the costume shop.

Programs of Study

The following pages show the degree programs offered by the School of Theatre Arts and Dance at UNC. These programs are subject to change, but a student is only required to fulfill that program which was in effect when the student enrolled at UNC.

Theatre Arts B.A.

Degree Requirements – 120 credits

Required Major Credits – 17 hours

- THEA 135 Playscript Analysis (3)
- THEA 149 Orientation to Technology (3)
- THEA 160 Beginning Acting (3)
- THEA 240 Beginning Stage Directing (3)
- THEA 250 Stage Makeup I (3)
- THEA 324 Masterpieces in Theatrical Production (2)

Select One Concentration Area: 1) Acting, 2) Design Technology, or 3) Theatre Studies – 38-46 hours

Acting Concentration

Required Concentration Credits – 46 Hours

- THEA 150 Actor's Lab (1)
- THEA 159 Acting Theories and Practice (3)
- THEA 190 Stage Speech I (2)
- THEA 193 Stage Speech and Dialects (3)
- THEA 260 Scene Study (3)
- THEA 275 Stage Movement I (2)
- THEA 276 Stage Movement II (2)
- THEA 308 Theatre Workshop (1-4) (take 2 hours)
- THEA 335 Advanced Vocal Production (2)
- THEA 360 Advanced Acting Styles I (3)
- THEA 361 Advanced Acting Styles II (3)
- THEA 464 Audition Techniques (3)
- MT 261 Singing for the Actor (2)

Required Theatre Elective Credits (3)

Complete the following:

- THEA 100 Individual Performance in Theatre (12)
(This requirement may be met by taking a minimum of 6 credits of THEA 100; the remaining 6 credits may be taken with a combination of THEA 100 and THEA 110 credits.)

Design Technology Concentration

Required Concentration Credits – 38 Hours

- THEA 100 Individual Performance in Theatre (2) take 8 hours
- THEA 210 Drafting and Painting for the Theatre (3)
- THEA 300 Advanced Individual Performance in Theatre (2) take 6 hours
- THEA 449 Theatre Technical Seminar (3)

THEA 450 Design and Technology Practicum (3)

Technology Courses (Design Students, 6 hours required; Technology Students, 9 hours required)

THEA 222 Costume Technology I (3)

THEA 232 Lighting Technology (3)

THEA 349 Scenic Technology (3)

Design Courses (Design Students, 9 hours required; Technology Students, 6 hours required)

THEA 215 Scenic Design I (3)

THEA 220 Costume Design I (3)

THEA 230 Lighting Design I (3)

Design Technology Elective Credits – 18 Hours

THEA 221 Costume History (3)

THEA 245 Sound Design (3)

THEA 311 Scenic Painting for the Theatre (3)

THEA 315 Scene Design II (3)

THEA 320 Costume Design II (3)

THEA 332 Lighting Design II (3)

THEA 375 Stage Management for the Theatre (3)

THEA 415 Collaborative Design Seminar (3)

ART 181 History of Art I (4) (GE Cat. 4.a. Fine Arts)

ART 182 History of Art II (4) (GE Cat. 4.a. Fine Arts)

ART 183 Art I (3)

Theatre Studies Concentration

Required Concentration Credits – 39 Hours

Students must complete all required major credits as outlined in the Theatre Arts B.A. program except:

Not required to complete THEA 250 Stage Makeup I

Required Concentration Credits – 33 Hours

THEA 100 Individual Performance in Theatre (2) take 4 hours

THEA 110 Performance in a Theatrical Production (2) take 4 hours

THEA 150 Actor's Lab (1)

THEA 225 Theatre in Film (3)

THEA 373 Playwriting (3)

MUS 140 Introduction to Music (3)

ART 190 Art Appreciation (3)

MIND 288 Contemporary Arts Connections (3)

MIND 299 Great Ideas in the History of the Arts (3)

ENG 312 Shakespeare in Context: Histories and Comedy (3)

ENG 313 Shakespeare in Context: Tragedies and Romances (3)

Elective Concentration Credits – 6 Hours

THEA 130 Introduction to Theatre (3)

THEA 220 Costume Design I (3)

THEA 308 Theatre Workshop (1-4) take 2 hours

THEA 375 Stage Management for the Theatre (3)

THEA 401 Practicum in Theatre (1-4)
 THEA 422 Directed Research in Theatre (1-4)
 DNCE 167 Ballroom Dance I (2)
 MT 296 History of Musical Theatre (3)
 ENG 314 Shakespeare in Context: Poetry (3)
 MIND 293 Play as a Route to Insight and Creation (3)
 MIND 297 Creativity in the Arts (3)

Note(s): No more than 2 credit hours may be taken in any combination of THEA 401 or THEA 422

Required Specified Liberal Arts Core (LAC) Credits – 6 Hours

LAC Area 3 Arts and Humanities

THEA 296 History of Theatre I (3)
 THEA 297 History of Theatre II (3)

Elective LAC Credits – 34 Hours

Elective University-Wide Credits – 17-25 Hours

Note(s): Any student receiving a grade of “D” or lower in a course in the required core or concentration area must retake the course until a grade of “C” or higher is achieved.

First semester (non-Design Technology Concentration Area) freshman do not take THEA 100 Individual Performance in Theatre, but are required to take THEA 100 or THEA 110 all other academic year semesters in residence.

Attendance at or involvement in all productions of the Little Theatre of the Rockies is required during residency.

The Colorado Commission of Higher Education and its department requires the completion of a yearly assessment process. The assessment, which includes an evaluation of your year’s progress as well as a yearly audition or interview, may be the basis of your continuance in this program area.

Secondary Teaching Concentration

Degree Requirements – 125 Credits

Required Major Credits – 47 Hours

THEA 135 Playscript Analysis (3)
 THEA 149 Orientation to Technology (3)
 THEA 160 Beginning Acting (3)
 THEA 190 Stage Speech I (2)
 THEA 240 Beginning Stage Directing (3)
 THEA 250 Stage Make Up I (3)
 THEA 260 Scene Study (3)
 THEA 275 Stage Movement I (2)
 THEA 324 Masterpieces in Theatrical Production (2)
 THEA 340 Workshop in Directing I (3)
 THEA 380 Design Fundamentals for Secondary Education (4)
 THEA 385 Methods of Teaching Drama (3)
 THEA 440 Directing the One-Act Play (3)

Complete the following:

THEA 100 Individual Performance in Theatre (10)

(This requirement may be met by taking a minimum of 6 credits of THEA 110, the remaining 4 credits may be taken with a combination of THEA 100 and THEA 110 credits.)

Required Specified LAC Credits – 6 Hours

LAC Area 3 Arts and Humanities

THEA 296 History of Theatre I (3)

THEA 297 History of Theatre II (3)

Elective LAC Credits – 34 Hours

Required PTEP Credits – 38 Hours

See “Secondary PTEP” on page 130 in the catalog and “Theatre Arts B.A. – PTEP” on page 132.

Musical Theatre B.A.

Degree Requirements – 120 Credits

Required Major Credits – 73 Hours

DNCE 166 Ballet I (2)

DNCE 170 Jazz Dance I (2)

DNCE 174 Dance Conditioning (2)

DNCE 175 Tap Dance I (2)

DNCE 180 Ballet II (3)

DNCE 181 Jazz Dance II (3)

DNCE 183 Tap Dance II (2)

MT 101 Musical Theatre Sight Singing and Ear Training (2)

MT 160 Class Piano for Musical Theatre (2)

MT 161 Introduction to Musical Theatre Performance (1)

MT 250 Voice Class for Musical Theatre I (1)

MT 251 Voice Class for Musical Theatre II (1)

MT 260 Acting in Musical Theatre (3)

MT 342 Workshop in Directing Musical Theatre (3)

MT 360 Scene Study in Musical Theatre (3)

MT 369 Individual Performance in Musical Theatre Voice (2) – take 4 hours

MT 370 Musical Theatre Dance (2)

MT 390 Advanced Musical Theatre Scene Study (2)

MT 407 Individual Coaching in Musical Theatre Repertory (2)

MT 465 Musical Theatre Workshop (3)

MT 470 Senior Project in Musical Theatre (3)

THEA 100 Individual Performance in Theatre (2) (crew work)

THEA 135 Playscript Analysis (3)

THEA 159 Acting Theories and Practice (3)

THEA 160 Beginning Acting (3)

THEA 193 Stage Speech and Dialects (3)

THEA 240 Beginning Stage Directing (3)

THEA 250 Stage Make Up I (3)

THEA 260 Scene Study (3)

Major Vocal Ensemble (2 semester hours)*

Elective Major Credits – 7 Hours (*with advisor approval*)

DNCE 167 Ballroom Dance I (2)
DNCE 171 Modern Dance I (2)
DNCE 182 Modern Dance II (3)
DNCE 296 Choreography and Improvisation I (3)
DNCE 354 Dance Performance I (3)
DNCE 454 Dance History and Philosophy (2)
MT 285 Performance in Musical Theatre (2)
MT 369 Individual Performance in Musical Theatre Voice (2)
MT 407 Individual Coaching in Musical Theatre Repertory (2) (Repeatable up to 8 hours)
MUS 260 Intermediate Class Piano I (1)
MUS 286 Scene Studies in Opera (1-3)
MUS 486 Scene Studies in Opera (1-3)
MUS 285 Performance in Opera Theatre (1-3)
MUS 485 Performance in Opera Theatre (1-12)
THEA 110 Performance in a Theatrical Production (2)
THEA 149 Orientation to Technology (3)
THEA 276 Stage Movement II (2)
THEA 360 Advanced Acting Styles I (3)
THEA 361 Advanced Acting Styles II (3)
THEA 464 Audition Techniques (3)

Major Vocal Ensemble (2 semester hours)*

Required Specified LAC Credits – 3 Hours

LAC Area 3 Arts and Humanities

MT 296 History of Musical Theatre (3)

Elective LAC Credits – 37 Hours

Note(s): Any student receiving a grade of “D” or lower in a course required in the major must retake the course until a grade of “C” or higher is achieved.

*Mixed Concert Choir, Women’s Glee Club, Men’s Glee Club are all major ensembles.

Recommended Liberal Arts Core Credits: FND 250 Principles of Nutrition (3).

MINORS

Dance

Minor Requirements – 24-25 Credits

Required Minor Credits – 22 Hours

- DNCE 180 Ballet II (3)
- DNCE 181 Jazz Dance II (3)
- DNCE 182 Modern Dance II (3)
- DNCE 296 Choreography and Improvisation I (3)
- DNCE 397 Choreography and Improvisation II (3)
- DNCE 453 Teaching Methods, Rhythmic Analysis and Accompaniment (3)
- DNCE 454 Dance History and Philosophy (2)
- DNCE 459 Dance Production in High School and College (2)

Elective Minor Credits – 2-3 Hours

Select from one of the following:

- DNCE 167 Ballroom Dance I (2)
- DNCE 174 Dance Conditioning (2)
- DNCE 175 Tap Dance I (2)
- DNCE 183 Tap Dance II (2)
- DNCE 184 Ballroom Dance II (2)
- DNCE 354 Dance Performance I (3)
- DNCE 355 Dance Performance II (3)

Note(s): The dance minor focuses on the development of skills and teaching strategies that will enhance the student's ability to teach or work with dance in a variety of settings. The Dance Minor can be selected by students in conjunction with most other majors at the University. Approval by the major department is required for this minor.

If a student wishes to teach in a public school, licensure must be obtained through the appropriate major. Suggested combinations of programs of study for public school teacher licensure are a Dance Minor with a Theatre Arts Education major or a Dance minor plus a Physical education major. At present there is no public school licensure for dance in Colorado's public schools.

A grade of "B" or better must be achieved in a technique class in order to progress to the next level.

Acting and Performance

Performance Behavior and Protocol

“There are no small parts, only small actors.” – Stanislavski

One of the most important skills for an actor to learn is professional behavior. The universal input we’ve received from people in the profession is clear: “We see lots of ‘talented’ people, the ones we hire are those with talent and discipline.”

As performers, you must:

- Communicate problems and concerns
- Come to all rehearsals and arrive on time or early
- Be prepared to concentrate on the tasks at hand
- Be strictly “off book” when required to do so
- Look upon directions and criticisms as helpful hints towards a better performance
- Never spread negativity within a cast
- Always be an open and helpful collaborator
- Be patient
- Be vocally warmed up prior to rehearsals
- Never use alcohol or other drugs during the rehearsal/performance period
- Be aware of the “overall production” – it’s never a project just about you
- Be cooperative and caring to all technical staff

In the words of Stella Adler, famed New York acting teacher: “The best actors/actresses make a habit of self discipline, graciousness, and of sharing their talents in an atmosphere of positive collaboration which they have helped to create.”

Assessment Information**First Year**

Criteria	4 Points	3 Points	2 Points	1 Point	0 Point
Assessment Preparation	Narrative and resume expertly done, plus professional demeanor	Well written narrative and resume presented, and solid introduction	Narrative, resume, and introduction adequately presented	Only narrative and resume presented	No narrative or resume presented
Objectives/ Obstacles and Tactics	Actor cleanly plays what the character is trying “to do”, uses a unique and varied way to obtain the objective and is overcoming specific obstacles in the piece	Clear objective, character acknowledgement of obstacles and use of tactics to make the most of the piece	Objective understood, but obstacles and tactics all the same and unvaried	Only objective played – not other steps	No character or objective
Relationship and Past Life	Superior demonstration of characters feelings, attitudes and changes toward the “other” in the piece and full of inner life as connected to the long range and immediate past life of the character	Clean sense of the facts and feelings of the “other” and substantial past triggers to the present life of the piece	Adequate sense of relationship and past life	Only relationship; a past life hinted at in piece	No relationship and no past life
Voice and Diction	Superior breath support, precise articulation and connections from actor’s choice to vocal productions.	Clean articulation, breath support, adequate to end all sentences, etc.	Mostly understandable and fairly intelligible	Many vocal bad habits	Serious vocal problems

Total Score: _____

Second Year

Assessment Criteria	0	1	2	3	4
Objectives Obstacles Tactics	No sense of character objective	Little sense of character objective	Objective fairly clear in most of the piece	Clean sense of objective and tactical choices made to overcome obstacles	Personalized stakes connected to the character's emotional needs with discoveries of varied & motivated subtextual tactics that overcome specific external & internal obstacles
Given Circumstances and Relationship	No sense of circumstances or relationship	Minimal use of circumstance or relationship	Circumstance and/or relationship clear in much of the piece	Sense of where the scene takes place and how the characters relate	Detailed & demonstrated connection of place, time, period, conditions, facts & feelings of the relationship and how all of this affects the character's behavior
Character	No character elements attempted	Only a few surface level character elements attempted	Attempted to create another person	Clear sense of outer and inner character elements	Demonstrated a superior understanding of the character's past life and successfully integrated the self and truthful outer physical life to the psychological elements of the character
Orchestration	No changes in the scene	Some changes in the scene	Some changes in the scene	Character is different at the end of the scene than at the start and we clearly see the why of the changes	Character is different at the end of the scene than at the start. Actor plays a virtual, motivated roller coaster journey of varied marked events, adjustments, & spontaneous discoveries
Voice and Movement	Serious and significant voice and movement problems	Some significant vocal and/or movement problems	Few vocal or movement problems	Intelligible/clear articulation and movement is character specific	Precise articulation, varied pitch levels, strong breath support, appropriate & honest character movement that connect to both outer and inner character elements

Total Score: _____

Third Year

Advanced Acting Styles I: Ibsen, Chekhov, Shaw (Students may select which playwright they would prefer to assess with)

Name _____ Playwright _____
 Title _____ Character _____

Criteria	4 points	3 points	2 points	1 point	0 points	Score
Basics of Acting	Clear Objective, high stakes, Clear Tactics, varied, physicalized, obstacles, connected to other, Believable, personalized	All elements exist but they are soft, needs personalization	Elements are missing, there are inconsistencies. Through-line is erratic, not believable	Elements are missing, complete confusion, not believable	No discernable attempt made	
Circumstances: Factual Emotional	Clear Relationship, Clear Past Life, layered, Given Circumstances, detailed incorporation, physically & emotionally	Clear relationship, past life, given circumstances are clear. Lacks layers/detail	Relationship incomplete, past life confusing, lacks layers/detail Given circumstances erratic or unclear	Complete confusion, lack of connection to the text	No discernable attempt made	
Period Behavior	Etiquette and Physicality, rules are clear & actively incorporated	Rules of etiquette and physicality are clear but could be more actively incorporated	Rules of etiquette and physicality are erratic and need to be more actively incorporated	Rules of etiquette and physicality barely discernable and inactive	No discernable attempt made	
Clarity of Style: Specific to playwright	Evidence of detailed application of unique qualities specific to individual playwright	Style is evident but lacks detail	Style is erratic	Style is barely discernable	No discernable attempt made	
Orchestration	Clear Discoveries, multiple & immediate, Clear Events, Rhythmical variety, Builds, dynamic & motivated, Clear Progression from Beginning to End	Builds are strong, multiple discoveries, there is rhythmical variety, events are soft, progression from beginning to end is weak or unmotivated	Builds are weak, discoveries are erratic, there is some rhythmic variety. Events are soft or erratic, lacks progression	Orchestration barely discernable	No discernable attempt made	

20 points possible

Total Points _____

Fourth Year Assessment
Advanced Acting Styles II
Greek and Shakespeare

	4 pts	3 pts	2 pts	1 pt	0 pts
Character Research	Superior written component of Character – Factual and Emotional Given Circumstances; Complete Scoring of Text; IPA Transcription; Laban Notation; Description of Overall Character Mask; Imagery Exploration; Animal Observation; Tremendous interest and improvement	Good written component of Character – Factual and Emotional Given Circumstances; Complete Scoring of Text; IPA Transcription; Laban Notation; Description of Overall Character Mask; Imagery Exploration; Animal Observation; Noticeable interest and improvement	Fair written component of Character – Factual and Emotional Given Circumstances; Complete Scoring of Text; IPA Transcription; Laban Notation; Description of Overall Character Mask; Imagery Exploration; Animal Observation; Evidence of interest and desire to improve	Poor written component of Character – Factual and Emotional Given Circumstances; Complete Scoring of Text; IPA Transcription; Laban Notation; Description of Overall Character Mask; Imagery Exploration; Animal Observation; Very little interest and improvement	No written component of Character – Factual and Emotional Given Circumstances; Complete Scoring of Text; IPA Transcription; Laban Notation; Description of Overall Character Mask; Imagery Exploration; Animal Observation; No interest and improvement
Acting	Superior demonstration of Period/Int./Ext. Mask; Clear Discoveries; Objective; Tactics/Actions/Units and Obstacles; Emotional Connection, Use of Imagery, Animal and Personalization, Clear Relationship to “The Other;” Chakra Exploration; and, additionally, Parallel Improv. Tremendous interest and improvement	Good demonstration of Period/Int./Ext. Mask; Clear Discoveries; Objective; Tactics/Actions/Units and Obstacles; Emotional Connection, Use of Imagery, Animal and Personalization, Clear Relationship to “The Other;” Chakra Exploration; and, additionally, Parallel Improv. Noticeable interest and improvement	Fair demonstration of Period/Int./Ext. Mask; Clear Discoveries; Objective; Tactics/Actions/Units and Obstacles; Emotional Connection, Use of Imagery, Animal and Personalization, Clear Relationship to “The Other;” Chakra Exploration; and, additionally, Parallel Improv. Evidence of interest and the desire to improve	Poor demonstration of Period/Int./Ext. Mask; Clear Discoveries; Objective; Tactics/Actions/Units and Obstacles; Emotional Connection, Use of Imagery, Animal and Personalization, Clear Relationship to “The Other;” Chakra Exploration; and, additionally, Parallel Improv. Very little interest and improvement	No demonstration of Period/Int./Ext. Mask; Clear Discoveries; Objective; Tactics/Actions/Units and Obstacles; Emotional Connection, Use of Imagery, Animal and Personalization, Clear Relationship to “The Other;” Chakra Exploration; and, additionally, Parallel Improv. No interest or improvement
Voice	Superior application of Vocal Quality; Lack of Vocal Tension; Breath Support; Placement; Variation in Pitch; Resonance; Open Channel; Power/Range; Clear Articulation; Laban Efforts; Language; Use of Metre; and Emotional Connection to Text. Tremendous interest	Good application of Vocal Quality; Lack of Vocal Tension; Breath Support; Placement; Variation in Pitch; Resonance; Open Channel; Power/Range; Clear Articulation; Laban Efforts; Language; Use of Metre; and Emotional Connection to Text. Noticeable interest and improvement	Fair application of Vocal Quality; Lack of Vocal Tension; Breath Support; Placement; Variation in Pitch; Resonance; Open Channel; Power/Range; Clear Articulation; Laban Efforts; Language; Use of Metre; and Emotional Connection to Text. Evidence of interest and desire to improve	Poor application of Vocal Quality; Lack of Vocal Tension; Breath Support; Placement; Variation in Pitch; Resonance; Open Channel; Power/Range; Clear Articulation; Laban Efforts; Language; Use of Metre; and Emotional Connection to Text. Very little interest and improvement	No application of Vocal Quality; Lack of Vocal Tension; Breath Support; Placement; Variation in Pitch; Resonance; Open Channel; Power/Range; Clear Articulation; Laban Efforts; Language; Use of Metre; and Emotional Connection to Text. No interest or improvement

	and improvement				
Movement	Superior incorporation of Character Movement; Animal and Laban Explorations; Psychological and Archetypal Gestures; Posture/Décorum/Etiquette/Manners/Costume of Period. Tremendous interest and improvement	Good incorporation of Character Movement; Animal and Laban Explorations; Psychological and Archetypal Gestures; Posture/Décorum/Etiquette/Manners/Costume of Period. Noticeable interest and improvement	Fair incorporation of Character Movement; Animal and Laban Explorations; Psychological and Archetypal Gestures; Posture/Décorum/Etiquette/Manners/Costume of Period. Evidence of interest and desire to improve	Poor incorporation of Character Movement; Animal and Laban Explorations; Psychological and Archetypal Gestures; Posture/Décorum/Etiquette/Manners/Costume of Period. Very little interest and improvement	No incorporation of Character Movement; Animal and Laban Explorations; Psychological and Archetypal Gestures; Posture/Décorum/Etiquette/Manners/Costume of Period. No interest or improvement
Orchestration	Superior Build from Beginning to End, Rhythmic Variations, Energy, Delineation of Units. Tremendous interest and improvement	Good Build from Beginning to End, Rhythmic Variations, Energy, Delineation of Units. Noticeable interest and improvement	Fair Build from Beginning to End, Rhythmic Variations, Energy, Delineation of Units. Evidence of interest and desire to improve	Poor Build from Beginning to End, Rhythmic Variations, Energy, Delineation of Units. Very little interest and improvement	No Build from Beginning to End, Rhythmic Variations, Energy, Delineation of Units. No interest or improvement

TOTAL SCORE: _____

Narrative (please type)

Description of Yearly Activities

Goals and Aspirations for the Future

Strengths of UNC and Theatre Arts Department

Ways UNC and Theatre Arts Department can improve

Sample Resume**JOHN DOE**

ACTOR

Address: UNC, Frasier 101
Greeley, Colorado 80639

Height: 5'11"
Weight: 180 lbs.
Eyes: Blue
Hair: Brown

EDUCATION

1995 B.A. Acting Concentration, anticipated May 1995
University of Northern Colorado, Greeley, CO

ACTING EXPERIENCE

1991	<i>Hamlet</i>	Hamlet	Little Theatre of the Rockies
1992	<i>Skin of Our Teeth</i>	Mr. Antrobus	Little Theatre of the Rockies
1993	<i>West Side Story</i>	Riff	Little Theatre of the Rockies (with Francis Rivivar)
1993	<i>Lost in Yonkers</i>	Louie	Little Theatre of the Rockies (with David Richards)
1994	<i>Ah! Wilderness</i>	Richard	Little Theatre of the Rockies
1995	<i>Zoo Story</i>	Jerry	UNC

TRAINING

- Acting: Tom McNally, Vance Fulkerson, workshops with Jagenkia Zuvh, Manuel Duque.
- Voice: Vance Fulkerson, Tracy Salter, Melody Duggan.
- Movement: Karen Genoff-Campbell, Jeannette Triomphe, Jeff Rockland

REFERENCES

Reference Name
Address
City, State, Zip
Phone

Reference Name
Address
City, State, Zip
Phone

Reference Name
Address
City, State, Zip
Phone

Design and Technology

Assessment and Portfolio Materials

You need to show examples of the following as appropriate:

- At least one page of photos (prints) of shows you have worked on. These should be mounted, matted, or in plastic album sheets. The expectation is that this portfolio will increase up through your senior year. Technology students should have process photos of your works as well as the final product. IE: carpenters or properties masters will show evidence of what you have built with photos from both sides during and after construction.
- Best examples of your drafting, both class and practical projects, in areas of set, lighting design, or construction drawings. Design concentration students should do all of the above, but show more of your design work. You should show your process from concept to completion through elevations and renderings or models. Model photos with light sources are acceptable. Lighting students should show plots and paperwork. Costumers should show concept or character analysis, research material and color plates with fabric swatches attached. Quality of your presentation is very important.
- All items in your portfolio should be labeled with show title, name of student, whether practical or class project, and the date accomplished/completed.
- You may include other examples of outstanding work such as research papers in your field or work outside of the department such as: artwork, posters, computer aided design work, or other work related to your concentration area.
- Stage Managers: Some of the first four examples will apply. Beyond this, the Stage Manager will include play analyses and related examples from acting/directing courses as they apply to concentration area. You should show your promptbook, paperwork, and organization and any new ideas you have come up with to make the job simpler.
- A Stage Manager's promptbook should include examples of schedules, calendars, and forms to record the working, rehearsal and production notes for props, lights, costumes, sound, scenery, and special effects. The Stage Manager promptbook should also include blocking, and all notes with the cues for the show and all final schedules, check-in sheets, etc. Perhaps particular problems you've encountered and the solutions you came up with to solve them.
- Sound Design students will have appropriate paperwork including auditory concept, cue traffic plot sheets, cue list, scene-by-scene charting, environmental design and equipment design. Examples of special effects may be presented.
- IP work will be documented when appropriate and noted in your resume. Class work in these areas is also recommended. You should show examples from the various design classes you have taken.
- Letters of recommendation can be shown, especially for seniors or persons who have applied for jobs or who plan to attend the URTA's. Those attending the URTA auditions must set up a review session with the design faculty before applying and/or leaving to audition.
- Included for all can be supporting material of quality work in the way of letters of thanks, letters of commendation, newspaper articles, mentions in reviews, etc.

NOTE: The student should not expect more than basic feedback at these short sessions. The point is for you to show how you have progressed and to hand in your resume and narrative. Responses to your narratives, work, and evaluation forms can be arranged for later times.

Design and Technology Narrative

For the narrative, you will type out your response to the four questions listed below. Bring 8 copies with you and include these in your display at the set-up time.

- Discuss your growth here as a student and developing theatre practitioner since your last assessment. What have you done and what have you learned?
- Discuss where you see yourself going after you graduate. What are your goals and what do you want to do?
- Discuss what you would like to accomplish between now and your next assessment. What technical areas would you like to work in, what classes do you want to take, and what personal developments would you like to achieve?
- In what ways can we help you to achieve the goals you have outlined?

Sample Resume

You will include with your portfolio and interview a resume of your work. This resume should include your name, address, phone number, at least three references, related skills and work experience as follows:

Show Title:	Position:	Director:	Company:
Crimes of the Heart	Scenic Designer	Tom McNally	University of N. Colorado
Sweeny Todd	Props Master	Vance Fulkerson	University of N. Colorado
Fiddler on the Roof	Run Crew	Vance Fulkerson	Little Theatre of the Rockies
Lend Me a Tenor	Carpenter	Lloyd Norton	Little Theatre of the Rockies

ALWAYS have others review your resume for clarity and organization before you start to use them. It can make a big difference if you get the position or not.

Interview Process and Information

You must sign up for an interview time slot on the sheet found on the callboard. The time for setting up your display will be posted with the sign-up sheet. When you come in for your assessment, take your portfolio items to the front of the room and give a brief overview of the highlights of your narrative. When you are done, the faculty will have comments and suggestions for you.

You will only have ten minutes total. If you run over, we will have to cut you off, so practice what you are going to say and/or write it down. Again: focus only on what you have done in the last year or since your last assessment.

When you set your materials up, please leave 8 copies of your narrative and resume.

Please make sure that your name is on all your materials. The faculty will come in and look at your display and read your materials before interviews begin.

Please come dressed in a professional manner and be prepared. If you come ill prepared and lacking any of the required elements, you will be put on probation. A second bad assessment and you will be expelled from the program. If your scores are low do to lack of involvement in the program or for lack of improvement over the last year, you may be put on probation as well.

Theatre Studies

Freshman Assessment

Criteria	Method	4	3	2	1	0
Assessment Preparation	Narrative and Resume	Expertly done, professional demeanor	Well done, positive demeanor	Adequate presentation	Only one document presented	No documents presented
Basic understanding of script analysis in relation to theatrical production	THEA 135 Script Analysis Prompt Book	Clear understanding of circumstances, character/ dialogue idea, tempos, dramatic action and structure	Clear understanding in most areas	Clear understanding in some areas or adequate understanding in all areas	Understands very little in most areas	Little to no understanding in any area
Basic understanding of entry level information in regard to primary technical areas, crew, backstage etiquette, and expectations	THEA 149 Orientation to Technology Section Exams	Demonstrated clear understanding in all areas	Demonstrated clear understanding in most areas	Some understanding in some areas	Understands very little in most areas	Little to no understanding in any area
Basic understanding of beginning level acting methodology and concepts in performance	THEA 159 Acting Theories and Practice Final Scene Performances	Objective clear, believable, creative, dynamic, and character and relationships clear	4 out of the 5 on previous list were clear	3 out of the 6 on previous list were clear, needs more preparation	2 out of the 5 on previous list were clear, very little preparation	Complete lack of preparation

Secondary Teaching Emphasis

Assessments Information

- **First Year**

Assessment Tools: Speech Rubric and Acting Assessment

- Prepare a 10 minute speech on:
 - What you have learned this past year that has helped you toward your goal of becoming a secondary theatre teacher.
 - What you have learned specifically in the areas of acting, directing, and technical theatre.
 - What areas you feel you are most deficient in, and the areas in which you excel.
 - Your involvement in UNC's theatre program.
 - Your involvement in community organizations and/or elementary, middle, junior high or high school programs.
 - Your future plans that will help you to reach your goal of becoming a secondary theatre teacher.
- Prepare a one-minute contemporary monologue, serious or comic. (Bring a VHS tape, submit a resume and narrative)

- **Second Year**

Assessment Tools: Lesson Plan Formant, Standards Rubric, and Acting Assessment.

- Prepare and teach a 20-minute lesson on any area of theatre that would be appropriate for high school theatre students.
- Prepare a one minute contemporary monologue (opposite choice from first year) (Bring a VHS tape, submit a resume and narrative)

- **Third Year**

Assessment Tools: STEP 363 Rubric if applicable; if observed in THEA 385 – also Lesson Plan Format, Standards Rubric and Work Sample Rubric; if observed in THEA 340, Directing Rubric; PLACE Test also taken before STEP 464.

- Prepare and teach a theatre lesson to be observed in your STEP 262, STEP 363 or THEA 385 course or Assessment from THEA 340 will be used. (Submit a resume and narrative)

- **Fourth Year**

Assessment Tools: STEP 464 Rubrics, Work Sample Rubric, Final Evaluations.

- Prepare and teach four selected theatre lessons to be observed in your STEP 464 (Student Teaching) course. (Resume and narrative already submitted in STEP 464 packet)

Speech	Basic	Developing	Proficient	Advanced
Introduction	Did not accomplish its purpose	Attempts to accomplish its purpose	Successfully accomplishes its purpose	Successfully and creatively accomplishes its purpose
Body	Did not organize ideas	Attempts to organize ideas	Successfully organizes ideas	Successfully and creatively organizes ideas
	Did not use supporting materials	Attempts to use supporting materials	Successfully uses supporting materials	Successfully and creatively uses supporting materials
Delivery	Cannot hear you	Uses low volume	Uses adequate volume	Uses perfect volume
	No eye/audience contact	Some eye/audience contact	Sufficient eye/audience contact	Creative and appropriate use of eye/audience contact
	No gestures	Attempted gestures	Appropriate gestures	Creatively used appropriate gestures
	No facial expressions	Attempts to use facial expressions	Successfully uses facial expressions	Successfully and creatively uses facial expressions
	No articulation	Attempts articulation	Clear articulation	Clear and creative use of articulation
	No sense of rate	Attempts to find rate	Appropriate use of rate	Appropriate and creative use of rate
	Improper pronunciation	Attempts proper pronunciation	Proper pronunciation	Proper and creative use of pronunciation
	No use of vocal variety	Attempt to use vocal variety	Proper use of vocal variety	Proper and creative use of vocal variety
	Incorrect posture	Attempts to correct posture	Correct posture	Correct and creative use of posture
	Used many filler words	Used some filler words	Used very few filler words	Used no filler words
Conclusion	No summary of ideas	Attempts summary of ideas	Successfully summarizes ideas	Successfully and creatively summarizes

Sample Resume**PERMANENT ADDRESS**

1797 S. Nelson St.
 Littleton, CO 80127
 (303) 973-2099

CAMPUS ADDRESS

1508 9th Ave
 Greeley, CO 80631
 (970) 310-7973

OBJECTIVE

To obtain a theatre education position in a secondary school.

EDUCATION

Bachelor of Arts, Theatre Arts
 Concentration Area: Acting, Secondary Education
 University of Northern Colorado, Greeley, Colorado
 Graduation Date: May 1998

Expected licensure: May 2000

EXPERIENCE

Northglenn High School, Northglenn, CO (Currently, Spring 2000)
 Student Teacher

Chicago Parks and Recreation District, Chicago, IL (Spring 1999)

Assisted program director in facilitating daily workshops and
 classes for Chicago Public School students

Colorado State Thespian Conference, Denver, CO (1995-1998)

Served as judge for non-scholarship entries

Facilitated acting workshops for high school participants

Greeley West High School, Greeley, CO (Fall 1997)

Assistant Forensics Coach/Forensics Event Judge

John Evans Middle School, Evans, CO (Fall 1995)

Field-Based Observation Course

ACTIVITIES

Actor, numerous UNC Theatrical Productions, (1994-2000)

President, UNC Chapter, Alpha Psi Omega Honorary Theatre
 Fraternity, (1996-1998)

Student Representative, Performing Arts Council, (1997-1998)

Coach, Intramural Co-ed/Men's League Softball Teams, (1995-98)

Representative, Student Funding Allocation Board, (1997)

Member, UNC Student Organizational Chartering Committee,
 (1995-1996)

Member, Residence Life Multicultural Task Force, (1994-1995)

EMPLOYMENT

Food Server/Trainer (1996-Present)

Rock Bottom Restaurants, Inc. (Greeley, CO; Chicago, IL)

Technical Director (Spring Season, 1999)

Emerald City Theatre Company, Chicago, IL

Chief Sound Engineer (October 1998-July 1999)

Lookingglass Theatre Company, Chicago, IL

Assistant Company Manager (Summer Season 1996, 1998)

Little Theatre of the Rockies, Greeley, CO

Orientation Leader/Academic Advisor (Summer 1994, 1995)

University of Northern Colorado, Greeley, CO

Resident Assistant (1994)

Department of Residence Life, University of Northern Colorado,
 Greeley, CO

HONORS

Nominee/Quarter-finalist, Irene Ryan National Talent Award Competition, (1996)

Recipient, UNC Performing and Visual Arts Talent Scholarship, (1994, 1996)

Recipient, Joyce C. Johnson Future Theatre Educator Scholarship, (1993)

REFERENCES

Available upon request

Lesson Plan Format

	BASIC	DEVELOPING	PROFICIENT	ADVANCED
1. Learning Set	To arouse interest and set a purpose for learning			
1.1 Gain Attention	Teacher candidate recognizes the importance of an attention getter at the onset of the lesson	Teacher candidate attempts to implement an attention getter at the onset of the lesson	Teacher candidate successfully implements an attention getter at the onset of the lesson	Teacher candidate successfully implements a creative and innovative attention getter at the onset of the lesson
1.2 Review/State Prerequisite	Teacher candidate displays awareness of prerequisites necessary to teach new skills	Teacher candidate identifies one previously learned skill and relates it to new skills presented.	Teacher candidate identifies several previously learned skill and relates it to new skills presented.	Teacher candidate creatively integrates several previously learned skill and relates it to new skills presented.
1.3 Objective	Teacher candidate displays awareness of: a) the conditions under which the student will use the new skills presented b) what the student will know and be able to do by the end of the lesson c) the Colorado Content Standards used in the lesson	Teacher candidate attempts to relay: a) the conditions under which the student will use the new skills presented b) what the student will know and be able to do by the end of the lesson c) the Colorado Content Standards used in the lesson	Teacher candidate successfully identifies: a) the conditions under which the student will use the new skills presented b) what the student will know and be able to do by the end of the lesson c) the Colorado Content Standards used in the lesson	Teacher candidate creatively implements and identifies: a) the conditions under which the student will use the new skills presented b) what the student will know and be able to do by the end of the lesson c) the Colorado Content Standards used in the lesson
1.4 Advance Organizer	Teacher candidate displays awareness of the theme, main idea, and lesson concept	Teacher candidate attempts to relay the theme, main idea and lesson concept	Teacher candidate identifies the theme, main idea and lesson concept, and successfully explains to students how the lesson will proceed.	Teacher candidate clearly defines the theme, main idea and lesson concept and specifically explains to students how the lesson will proceed
2. Present Information	To teach the content of the lesson.			
2.1 Describe (Pre-reading and/or pre-writing activity)	Teacher candidate displays awareness of skills, concepts or principles of the lesson	Teacher candidate attempts to relay skills, concepts or principles of the lesson	Teacher candidate successfully identifies skills, concepts or principles of the lesson	Teacher candidate creatively identifies and integrates skills, concepts or principles of the lesson
2.2 Demonstrate	Teacher candidate displays awareness of: a) skills, concepts or principles through examples, diagrams, modeling, etc. b) remembering and using the	Teacher candidate attempts to: a) illustrate skills, concepts or principles through examples, diagrams, modeling,	Teacher candidate successfully: a) illustrates skills, concepts or principles through examples, diagrams, modeling,	Teacher candidate creatively and through several approaches a) illustrates skills, concepts or principles through examples,

	skills, concepts or principles in practice.	etc. b) remembering and using the skills, concepts or principles in practice.	etc. b) remembering and using the skills, concepts or principles in practice.	diagrams, modeling, etc. b) remembering and using the skills, concepts or principles in practice.
3. Refine Learning	To allow students to test their understanding.			
3.1 Practice (Guided reading and/or guided writing activity)	Teacher candidate displays an awareness of the importance of allowing students to use information in an activity that matches the objective	Teacher candidate attempts to allow students to use information in an activity that matches the objective	Teacher candidate successfully allows students to use information in an activity that matches the objective	Teacher candidate creatively and through several approaches allows students to use information in an activity that matches the objective
3.2 Feedback (Post-reading and/or post-writing activity)	Teacher candidate displays an understanding of the importance of providing the students with information about the accuracy of their understanding	Teacher candidate provides the students with limited information about the accuracy of their understanding	Teacher candidate provides the students with adequate information about the accuracy of their understanding	Teacher candidate provides the students with thorough information about the accuracy of their understanding
4. Closure	To wrap up the lesson.			
4.1 Summary	Teacher candidate displays an awareness of the main points of the lesson and knows what students are able to do	Teacher candidate attempts to summarize the main points of the lesson and tell the students what they are able to do	Teacher candidates successfully summarizes the main points of the lesson and tells students what they are able to do	Teacher candidate thoroughly summarizes the main points of the lesson and tells students what they are specifically able to do
4.2 Transfer	Teacher candidate displays an awareness of how the knowledge gained will be useful in other situations	Teacher candidate attempts to tell students how the knowledge gained will be useful in other situations	Teacher candidate successfully tells students how the knowledge gained will be useful in other situations	Teacher candidate uses several examples to successfully tell students how the knowledge gained will be useful in other situations
4.2A Near Transfer	Teacher candidate displays an awareness of how to use the knowledge gained in situations very similar to the practice	Teacher candidate attempts to tell students how to use the knowledge gained in the situations very similar to the practice	Teacher candidate successfully tells students how to use the knowledge gained in situations very similar to the practice	Teacher candidate uses several examples to successfully tell students how to use the knowledge gained in situations very similar to the practice

THEA ED	Basic	Developing	Proficient	Advanced
Standard 1: Knowledge of Literacy	Teacher candidate is aware of student literacy development in reading, writing, speaking, viewing, and listening	Shows limited knowledge...	Displays knowledge...	Shows thorough knowledge...
Standard 2: Knowledge of Mathematics	... is aware of integrating mathematics into curriculum	... attempts to integrate...	... successfully integrates...	... successfully and creatively integrates...
Standard 3: Knowledge of Standards and Assessment	... is aware of strategies, planning practices, assessment techniques, and appropriate accommodations to ensure student learning in a standards-based curriculum	... attempts to employ...	... successfully employs...	... successfully and creatively employs...
Standard 4: Knowledge of Content	... shows limited knowledge about literacy, mathematics, and their content area	... shows basic knowledge about...	... is knowledgeable about...	... shows extensive knowledge about...
Standard 5: Knowledge of Classroom and Instructional Management	... shows limited knowledge about classroom practice in order to successfully manage time, communications, and record keeping procedures that will support and enhance student learning	... shows basic knowledge about...	... is knowledgeable about...	... shows extensive knowledge about...
Standard 6: Knowledge of Individual Instruction	... is aware of the needs and experiences children bring to the classroom: culture, community, ethnicity, economics, linguistics, and innate learning abilities. T.C. is aware of leaning exceptionalities and conditions that effect the rate and extent of student learning and is able to adapt instructions for all learners	... is somewhat responsive to... ... shows basic knowledge about...	... is responsive to... ... is knowledgeable about...	... is very responsive to... ... shows extensive knowledge about...

Standard 7: Knowledge of Technology	... is aware of technology and how it is used to support instruction and enhance student learning	... shows basic understanding of...	... is knowledgeable about...	... shows extensive knowledge about...
Standard 8: Democracy, Educational Governance, and Careers in Teaching	... is aware of the school's role in teaching and perpetuating our democratic system, and is aware of the relationships among the various governmental entities that create laws, rules, regulations, and policies that determine educational practices	... shows basic understanding of...	... is knowledgeable about...	... shows extensive knowledge about...
Standard 9: Diversity	... is aware of demonstrating respect for cultural diversity	... attempts to demonstrate successfully demonstrates successfully and creatively demonstrates ...
Standard 10: Professional Behavior	... is aware of conducting him/herself in a professional matter	... attempts to conduct...	... successfully conducts...	... consistently conducts...

THEA 340 Directing “Rubric”

Name:

Show:

1. Clarity of Scene Analysis:
 - a. Clear Story
 - b. Plot
 - c. Character
 - d. Given Circumstances
2. Blockings/Staging/Composition
3. Acting Qualities
 - a. Objectives/obstacles/tactics
 - b. Believability
 - c. Relationships and Interaction
 - d. Vocal Production
 - e. Movement
 - f. Use of Language
4. Orchestration
5. Ensemble Direction
 - a. Evidence of Period/Style/Genre/Concept/Creativity

THEA 340 – Workshop in Directing/Promptbook Assignment**PROMPTBOOK**

Grade: _____/50

- _____ (3) Given Circumstances
- _____ (3) Polar Attitudes
- _____ (3) Dialogue
- _____ (3) Character
- _____ (3) Idea
- _____ (3) Dramatic Action (Unit Titles, Summary Verbs, Line Verbs)
- _____ (3) Mood
- _____ (3) Tempo
- _____ (3) Blocking
- _____ (3) Program
- _____ (2) Supplemental Materials

PAPERWORK

- _____ (2) Audition Poster
- _____ (2) Audition Form
- _____ (2) Audition Story/Character Descriptions
- _____ (2) Budget
- _____ (2) Cast List
- _____ (2) Rehearsal/Production Schedule
- _____ (2) Press Release
- _____ (2) Poster
- _____ (2) Parent Letter

Musical Theatre**Program Information and Requirements**

The Bachelor of Arts with a major in Musical Theatre is designed to prepare students for work as a professional performer in Musical Theatre. The program is interdisciplinary in nature, drawing upon the resources of the School of Music and the School of Theatre Arts and Dance.

The Basic objectives of the program are two-fold: 1) to train the singer-actor-dancer in the arts and techniques of musical theatre performance, and 2) to provide a broad educational background in the liberal and fine arts which will give perspective and dimension to the student's professional training.

Students majoring in Musical Theatre are expected to demonstrate proficiency in performance through participation in university musical, dance, opera, and play productions and evaluation by assessment each year. In the event that the student does not pass the assessment, that student may be dropped from the program.

Upon entering the program, students will be placed in one of the three specialized areas according to their audition assessments and their desire for extended study in that particular area. Students will select seven hours of elective major credits in their specialized area in consultation with their advisor (see Four-Year Plan).

Additional Program Information

As a part of the Musical Theatre degree program, the student will be involved in the following:

- Performance in vocal juries (when studying private voice) at the end of each semester or at the discretion of the voice faculty.
- Annual Assessments as established in the Assessment Document (a mandatory meeting regarding assessments will occur during the first semester).
- Performance in one of the vocal ensembles (Mixed Concert Choir, Men's Glee Club, or Women's Glee Club) for a minimum of two semesters.
- Attendance at school meetings, recitals, studio recitals, musical theatre senior projects, and performance and class seminars as determined by the Musical Theatre Director and/or Voice Teachers
- Performance as a member of small ensembles at the discretion of applied voice faculty.
- Technical theatre work (Individual Performance in Theatre). Requirements are as follows: a minimum of two semester hours of THEA 100 as a crew member, or THA 149 – Orientation to Technology.
- Participation in a Senior Project, as approved by the Musical Theatre Director.
- Performance in musical theatre, dance, opera, and play productions in the College of Performing and Visual Arts.

UNC productions must take priority over off-campus productions during the academic year. A student must obtain permission from their advisor, director of Musical Theatre Program, and their voice teacher prior to auditioning off-campus. Failure to obtain permission may result in dismissal from the program. (Forms for permission are available from the Musical Theatre Director.)

Audition Policy

Musical Theatre majors are responsible for auditioning for all faculty or guest-directed musicals and plays every semester including Little Theatre of the Rockies (LTR). First semester Freshmen, and Seniors during the semester of their senior project are not required (but are still encouraged) to audition for plays, operas, and dance concerts. Students may not audition for off-campus productions without obtaining written permission to do so from the Musical Theatre Director.

Please Note: If you are into a production, you are required to accept the casting.

Performance Credits

Credit is given for performance in musicals, plays, operas, and dance concerts. When performing in a musical, take MT 285 or MT 485. Three credits are awarded for a lead, two credits for a supporting role, and one credit for chorus (unless the chorus is very active). When performing in an opera, take MUS 285 or MUS 485. The designation of numbers of credit hours is the same as a musical. Performance in a play is credited by enrolling in THEA 110 for two credits. Students performing and/or choreographing for the Dance Concert will enroll in DNCE 354, 355, 356, 357 as appropriate to the student's

annual participation in the concert. It may also be the student's annual participation in the concert.

Please Note

MT students are limited to two production projects per semester. This is done to insure that you have sufficient time to be a student and to spread the performance opportunities around. The projects may be selected from the following options:

- Mainstage (LTR)
- Norton
- One Acts
- Dance Concert
- Tour Troups
- Senior Musical Theatre Practicum
- Acting Practicum
- Production Assistant
- Dance Captain
- Opera Scenes
- Opera

All castings should be recorded in the Musical Theatre office.

Specifically, the student in the Musical Theatre Program must achieve a 2.33 grade point average (GPA) in voice, dance, and acting courses during their freshman year. If the student does not attain the 2.33 GPA upon completion of the two semesters, the Musical Theatre faculty will place the student on a probationary status. During the sophomore, junior, and senior years of individual instruction, any grade of "C" or below will necessitate an examination of the student's ability to complete the Musical Theatre degree. A grade of "D" in any major class will require a retake of that class. Either of these situations may prompt a change of status for the student. The student may be placed on probationary status, or the student may be asked to leave the program, pending the result of next semester grades. A Musical Theatre student will be required to achieve minimally a 3.0 GPA in Musical Theatre performance courses.

Individual Performance in Voice (applied voice lessons)

(Refer to Voice Handbook for more details)

Work in the fundamentals of good singing is carried on through the entire program. This includes voice development, correct intonation, breath control, phrasing and articulation. Attendance, promptness and preparation are essential for maximum growth and optimum learning. Students in Individual Performance in voice should be aware of the following policies and procedures of applied lessons:

- Students are expected to be at their lesson promptly at the time indicated in the schedule of classes. (Please knock when it is time for your lesson.)
- Except for health and emergency reasons, attendance will be required at all lessons. It is the student's responsibility to do their best to keep in optimum physical condition needed to meet the demands of the vocal lessons.
- A student may not cancel a voice lesson because of illness or vocal problems and still sing in choir or other performances on the same day. The voice lessons are no

- more demanding vocally or otherwise than choir rehearsal and does not usually last as long. If the vocal mechanism is impaired to the point of not being able to sing well in the studio, the voice should not be used in choir rehearsal.
- If three lessons are missed, it is likely that the student will be asked to stop voice lessons for that semester. Three lessons missed constitutes 1/5 of the semester's work. (This is equal to missing 9 class meetings of a three-hour course.)
 - Missed lessons may not be made up. However, if a foreseeable conflict should arise and an alternate time can be arranged with the accompanist at the time available to the teacher, such a change might be permissible.
 - If the instructor should be forced to miss a lesson, the lessons will be made up.
 - Assigned music will be prepared by the date indicated. Failure to have preparations ready will indicate inability to solve musical problems, disinterest, or both. Consistent non-preparation will effect the grade and possibly the student's right to remain in the program. Students are responsible for finding and paying their own accompanist. It is the responsibility of each student taking voice lessons to make their own private arrangements with an accompanist to be available for their lessons.
 - If a student takes MUS 269 or 469, IP in Voice, attendance at music departmental recitals (usually held at 4:40 p.m. on Tuesday afternoons) will be reflected in the applied Voice lesson grade. Afternoons at studio recitals, choral and vocal recitals, and concerts is expected, and a list of the required recitals will be provided by the faculty. When a Musical Theatre student is enrolled in THEA 100, the student will be excused from Voice 4:40's. The student is responsible for informing their voice teacher when this occurs.
 - It is imperative that all students in the Musical Theatre program see their advisor for confirmation of their curriculum before any registration or pre-registration occurs.
 - There will be a \$10.00 per credit hour education service fee charged to students each semester that they are enrolled in Individual Performance in voice.

Individual Performance in Theatre (THEA 100) or IP

It is required that in addition to performance, the Musical Theatre major will take one semester (2-hours) of Individual Performance in Theatre (technical work only). This will involve a specific number of hours of technical work on a production(s) during the semester in which the student is registered. It is strongly recommended that a student not take THEA 100 during a semester in which the student is involved in a production as a performer. It is possible that the Musical Theatre student could take additional THEA 110 credits, if the student auditions and is cast in a play production. This course would be considered as an elective and in addition to the technical IP crew requirements. THEA 149 enrollment will also fulfill the THEA 100 requirement for Musical Theatre students.

Musical Theatre Assessment Rubric

	0 points	1 point	2 points	3 points	4 points	Total
Acting						
Intention: Object, objective, obstacle, tactic, result	Categories not visible, all areas absent or incorrect	Categories visible, but poorly done. Some areas acceptable	Categories of average quality- most areas covered adequately	Categories well done, most areas covered well	Exceptional work, all categories superbly handled	
Character: Inner life, empathy quotient, personalization, believability, relationship	Categories not visible, all areas absent or incorrect	Categories visible, but poorly done. Some areas acceptable	Categories of average quality- most areas covered adequately	Categories well done, most areas covered well	Exceptional work, all categories superbly handled	
Preparation and Performance: memorization, motivation, energy, projection, stage movement, articulation, variety	Categories not visible, all areas absent or incorrect	Categories visible, but poorly done. Some areas acceptable	Categories of average quality- most areas covered adequately	Categories well done, most areas covered well	Exceptional work, all categories superbly handled	
Singing						
Quality: vocal health, clarity of points and words, appropriate placement of sound, support breathing	Categories not visible, all areas absent or incorrect	Categories visible, but poorly done. Some areas acceptable	Categories of average quality- most areas covered adequately	Categories well done, most areas covered well	Exceptional work, all categories superbly handled	
Musicianship: Intonation, rhythm, phrasing, communication	Categories not visible, all areas absent or incorrect	Categories visible, but poorly done. Some areas acceptable	Categories of average quality- most areas covered adequately	Categories well done, most areas covered well	Exceptional work, all categories superbly handled	
Stage Presence: Poise, charisma, animation, energy	Categories not visible, all areas absent or incorrect	Categories visible, but poorly done. Some areas acceptable	Categories of average quality- most areas covered adequately	Categories well done, most areas covered well	Exceptional work, all categories superbly handled	

Dance						
Mechanics: alignment, center, appropriate rotation of legs, extension, flexibility, strength	Categories not visible, all areas absent or incorrect	Categories visible, but poorly done. Some areas acceptable	Categories of average quality- most areas covered adequately	Categories well done, most areas covered well	Exceptional work, all categories superbly handled	
Preparation and Performance: memory, coordination or arms & legs, skill in genre, transitions & continuity, acting while dancing, stage presence	Categories not visible, all areas absent or incorrect	Categories visible, but poorly done. Some areas acceptable	Categories of average quality- most areas covered adequately	Categories well done, most areas covered well	Exceptional work, all categories superbly handled	

Acting

- Intention: Character motivation and choices
- Object: Point of focus, where actor's eyes are focused, usually on significant other
- Objective: What character wants
- Obstacle: What is in the way of the character obtaining their objective
- Tactic: How the character goes about getting what they are after
- Result: The win or loss of the objective
- Character: Who am I?
- Inner Life: What has the past lie been and what is going on now as a result?
- Empathy Quotient: Root for factor, do you feel for and with the character?
- Personalization: Substitution of actor's past or present life used to energize the emotional core and make his or her relationships organic
- Believability: The moment-to-moment appearance of truth in the motivation of lines and actions
- Relationship: Clarity of characters connections to the significant other or others in their world. What do they want and from whom? What are the conditions?
- Preparations & Performance: Rehearsal and performance
- Memorization: Accuracy of lines and security of actions
- Motivation: Visible reasons for what character says and does; this is visible via "triggers that lead to action".
- Energy and Projection: Externalized actions stemming from inner urgency and ease of hearing line delivery.
- Stage Presence: Charisma and command of the stage in performance.
- Stage Movement: Character walk, use of center, and character shape; also business related activity.
- Articulation: Clarity of word pronunciation.
- Variety: Variance of pitch, volume, and timbre producing levels and energies that are diverse and layered.

Acting Assessment Requirements

Freshman	Sophomore	Junior	Senior
Point of focus (object)	Point of focus (object)	Point of focus (object)	Point of focus (object)
Point of concentration (objective)	Point of concentration (objective)	Point of concentration (objective)	Point of concentration (objective)
Discern the obstacle	Discern the obstacle	Discern the obstacle	Discern the obstacle
Determine the game plan/tactic	Determine the game plan/tactic	Determine the game plan/tactic	Determine the game plan/tactic
Win or loss (result)	Win or loss (result)	Win or loss (result)	Win or loss (result)
Inner life commitment	Inner life commitment	Inner life commitment	Inner life commitment
Empathy quotient	Empathy quotient	Empathy quotient	Empathy quotient
Believability	Believability	Believability	Believability
Assessment:	Support	Support	Support
Contemporary (Late 19 th /early 20 th century)	Projection	Projection	Projection

Monologue, straight play	Placement	Placement	Placement
	Articulation	Articulation	Articulation
	Gestures	Gestures	Gestures
	Character physicalization	Character physicalization	Character physicalization
	Moment to moment believability	Moment to moment believability	Moment to moment believability
	Assessment:	Defense of character	Defense of character
	Monologue and song from musical	Adv. Material e.g. Sondheim, Bernstein	Role study
		Relationship dynamics	Relationship dynamics
		Assessment:	Overall Musical Theatre techniques
		Researched presentation – defend a character	Assessment:
		Duet: Scene and Song	Audition package & role study
			Preparation for entry into professional market
			Assessment judged on professional merit
			Classical (comic and serious)
			Contemporary (comic and serious)
			Classical MT ballad, up tempo
			Patter song, contemporary up tempo ballad
			Solo, 1 scene partner
			Audition Package including pieces listed above and headshot & resume

Vocal

- **Quality:** Overall pleasantness of the sound of the singing voice including vibrato, timbre, and lack of tension in the sound.
- **Vocal Health:** Overall condition of the voice including a consistent closure of the vocal folds producing a point to the sound, a lack of ambient air, and a general lack of hoarseness, excessive mucus, strep, or frequent sore throats.
- **Clarity and Point of Words:** The words are well projected and easily understood and the sound is solid and the actor doesn't devoice the words.
- **Appropriateness & Placement of Sound:** The appropriate use of vocal styles for the character. E.G. Belt for "Evita," legit (classical) for "Phantom of the Opera." Forward placement in belt, mix, and legit.
- **Support:** Use of abs, gluds, lower back, obliques, and air pressure to produce & project the singing.
- **Breathing:** Low breathing centered in elongation and complete filling of the lungs using the diaphragm. The ribs stay open and excess air is jettisoned on held notes and ends of phrases to allow a new and complete air load for the incoming new phrase.
- **Musicianship:** Skill at manipulating singing technique.
- **Intonation:** Accuracy of pitch.
- **Rhythm:** Accuracy of note duration and syncopation.
- **Phrasing:** Control of where singer breathes in relation to punctuation and logical meaning of sung lines.
- **Communication:** The meaning and acting intention of the sung lines are clear. The words make sense as a unit as opposed to words being sung without purpose.
- **Stage Presence:** Performer commands attention and lights up the stage.
- **Poise:** Posture, alignment, and smoothness of movement in performance.
- **Charisma:** Personality, magnetism, and energetic vitality that fills the space and draws the audience to the character.
- **Animation:** Physicality, facial expression and appropriate gestures that bring the character vividly to life.
- **Energy:** Physical vitality that captivates the audience and electrifies the moment.

Vocal Assessment Requirements

Freshman	Sophomore	Junior	Seniors
Voice Quality: basic vocal health, pleasantness of sound, potential for vocal growth, clarity, strength, timbre	Voice Quality: basic vocal health, pleasantness of sound, potential for vocal growth, clarity, strength, timbre	Voice Quality: basic vocal health, pleasantness of sound, potential for vocal growth, clarity, strength, timbre	Voice Quality: basic vocal health, pleasantness of sound, potential for vocal growth, clarity, strength, timbre
Diction: pronunciation, articulation,	Diction: pronunciation, articulation, energy,	Diction: pronunciation, articulation, energy,	Diction: pronunciation, articulation,

energy, resonance	resonance	resonance	energy, resonance
Musicianship: intonation, rhythm, phrasing, accuracy, ability to communicate intent of song to audience	Musicianship: intonation, rhythm, phrasing, accuracy, ability to communicate intent of song to audience	Musicianship: intonation, rhythm, phrasing, accuracy, ability to communicate intent of song to audience	Musicianship: intonation, rhythm, phrasing, accuracy, ability to communicate intent of song to audience
Stage Presence: charisma, poise, expressions, movement, presentation	Stage Presence: charisma, poise, expressions, movement, presentation	Stage Presence: charisma, poise, expressions, movement, presentation	Stage Presence: charisma, poise, expressions, movement, presentation
Art Song Assessment:	Musical Theatre/Opera Aria Assessment	Musical Theatre (more complex material)	Senior Practicum
Student should demonstrate ability to adequately perform one selection from the British/American art song repertoire.	Student should demonstrate ability to adequately perform one selection from traditional musical theatre (e.g. Rodgers/Hammerstein, Gershwin, etc.) and one opera aria at an easy/moderate difficulty level. (Consult voice teacher for recommendation).	Student should demonstrate ability to adequately perform two selections from more contemporary/complex musical theatre repertoire (e.g. Sondheim, Bernstein, or pop/rock selections).	Consult advisor and/or handbook for requirements.

Dance

- **Mechanics:** Physical qualities of the body and movement related to dance.
- **Alignment:** Appropriate centering and position of torso and limbs including opening of the vertebrae and adjustment of the head over the shoulders, pelvis centered, and chest lifted with shoulders down.
- **Center:** The maintaining of balance over the center of gravity in turns and movement.
- **Appropriate Rotation of the Legs:** Turn out in ballet and parallel for jazz dance.
- **Extension:** The height of the lift on the kicks or leg lifts with develop,
- **Flexibility:** The body's stretch and flexion or bendability.
- **Strength:** The physical prowess of the dancer and the assertiveness of the steps and line.
- **Preparation and Performance:** Rehearsal and performance.
- **Memory:** Accurate reproduction of assigned choreography combinations.
- **Coordination of Arms and Legs:** The handling of arm and leg movement appropriate to the set choreography.
- **Skill in Genre:** Performance and technique abilities in the basic forms of ballet, jazz or tap.
- **Transitions and Continuity:** The line fluidity evident between dance pictures that make the dance steps and pictures link into a smooth flow.
- **Acting while Dancing:** Facial and body expressions and gesticulation reflective of internal connection to the dance content. These expressions and internal motivations must be physicalized.
- **Stage Presence:** Charisma and personality that "take stage" and create empathy and investment of caring by the audience.

Dance Assessment Requirements

Freshman	Sophomore	Junior	Senior
Preparation and finishing of exercises	Preparation and finishing of exercises	Preparation and finishing of exercises	Preparation and finishing of exercises
Proper alignment	Proper alignment	Proper alignment	Proper alignment
Use of center	Use of center	Use of center	Use of center
Appropriate rotation of legs	Appropriate rotation of legs	Appropriate rotation of legs	Appropriate rotation of legs
Use of feet	Use of feet	Use of feet	Use of feet
Extension and line	Extension and line	Extension and line	Extension and line
Rhythmic accuracy/Musicality	Rhythmic accuracy/Musicality	Rhythmic accuracy/Musicality	Rhythmic accuracy/Musicality
Strength/speed/flexibility	Strength/speed/flexibility	Strength/speed/flexibility	Strength/speed/flexibility
Memory of exercise	Memory of exercise	Memory of exercise	Memory of exercise
Transitions/continuity	Transitions/continuity	Transitions/continuity	Transitions/continuity
Coordination of arms and legs	Coordination of arms and legs	Coordination of arms and legs	Coordination of arms and legs
Projection of personality in character to the dance combination	Projection of personality in character to the dance combination	Projection of personality in character to the dance combination	Projection of personality in character to the dance combination

Assessment:			
Ballet Assessment	Jazz Assessment	Tap Assessment	Ballet, Jazz, and Tap Assessment
Barre:	Various jazz walks	Flap	All previous material graded in the first three years
Grande plie in 2 nd and 5 th	Grand plies center	Triple time step	Additional work in Ballet:
Simple tendu from 1 st and 5 th	Isolations	Buffalos	Grand jete en tournant
Ronde de Jamb	Lay out	Cramp rolls	Entrechat Quatre (8 in a row)
Developes	Table top arabesque	Pull backs	Double turns en de hors
Grands Battements	Tilt in 2 nd	Essence (soft shoe)	Good single en de dans
Adagio	Slow contraction standing	Backward essence	Promenade and penche/1 st arabesque
Grand plie 5 th center	Slow contraction on floor	Maxifold	Additional work in Jazz:
Retire devant	Jazz splits	Flee Hops	Double turns parallel
Develop to 1 st arabesque	Jazz Grande battlement and fan kick	Falling off the log	Axel turns
Small jumps:	Turn:	Toe snaps	Switch leaps
1 st , 2 nd , 5 th , echappe sauté	Pas de Bourree	Cramp rolls	
Petit Allegro:	Pencil turn		
Glissade	Parallel turns from 4 th		
Jete	Other steps		
Assemble	Jete in 2 nd		
Balone	Barrel turns		
Pas de chat	Step ball change		
Turns''			
Single en de hors (right and left)			
Pique turn de dans (right and left)			
Across floor:			
Chasse sauté 1 st arabesque			
Grande jete			

Dance

Dance Program Standards and Policies

The following policies and standards must be adhered to in all UNC dance classes:

- Attendance and Tardiness
 - Each non-excused absence will result in a lowering of one's grade in the class. Consult individual professors on their policies regarding excused and non-excused absences as well as observation days/
 - Each tardy counts for one third of an absence. A total of three tardies (arriving more than 5 minutes late for class) will result in one absence.
 - A student arriving more than 10 minutes late to class may only join with the consent of the instructor and may be asked to sit out.
 - No talking in class. Dance classes are for physical expression not verbal expression unless requested by the professor.
 - No gum, food, or drink (other than water) allowed in class.
- Dress code – Ballet Classes:
 - Women: black leotard, pink tights and shows, hair in a bun
 - Men: black or grey tights, plain white form-fitting t-shirts, black ballet slippers or white ballet slippers with short white socks
- All other dance classes:
 - Leotard and tights or unitards or tight fitting jazz pants. Men may wear tight fitting t-shirts/
 - Not allowed: sweats, shorts (other than short tights), loose cloths of any sort.
- Shoes: All dancers must wear proper footwear for the technique they are studying. Absolutely NO street shoes in any dance studio!
- Hair: Ballet – hair must be in a bun
- Other dance classes – hair must be back or up
 - Absolutely NO loose hair around the face or neck
- No jewelry other than small post earrings, rings, and watches. No jewelry at all in classes that involve partnering.
- Complaints against instructor: Students must address the professor concerned before bringing complaints to any other professor.
- Respect and honor yourself, instructor, and your colleagues.

INTERMEDIATE JAZZ DANCE

Skill Test Midterm and Final

TECHNICAL
10%

Excellent **Good** **Average** **Fair** **Poor**
5 pts **4 pts** **3 pts** **2 pts** **1 pt**

1. Use of technique (center/alignment, balance, breathing, toes pointed, etc.)					
2. Memory of combination					
3. Movement Accuracy (level, direction, shape, footwork, and patterning, weight placement, arms)					
4. Rhythmic Accuracy/Musicality					
TOTAL					Grand Total

SPERFORMANCE 10%

1. Eye contact with audience and projection of movement					
2. Projection of personal enjoyment (Gets the audience involved in dancer's personal enjoyment of the dance.)					
3. Projection of personality in character to the dance combination					
4. Ability to continue if make a mistake					
TOTALS					Grand Total

TEXTURING OF MOVEMENT 5%

1. Transitions/Continuity/ Fluidity of movement					
2. Appropriate energy used throughout combination					
TOTALS					Grand Total

TOTAL POINTS _____

GRADE _____

Study _____

Student Assessment Form - 100 possible points

Name of person being evaluated _____

COMPOSITION

	Excellent 5	Good 4	Average 3	Fair 2	Poor 1	
Coherence w/compositional problem /appropriate style						
Performance - technical skill level Performance - concentration/ involvement						
Preparation						
Use of new movement						
Dance form/structure - development of ideas						
Use of space (direction/ level, size-dimension, planes, pathways, focus, staging)						
Use of shape design						
Use of time/timing/phrasing (low and high points)						
Use of energy/dynamics/weight Use of repetition						
Use of symmetry and asymmetry						
Transitions						
Use of graining technique						
Use of stasis (active stillness)						
Use of breath						
Variation/Contrast of ideas Unity of choreography Artistic Impact						
TOTALS						Grand Total
<u>COMMENTS:</u>						

Name of Evaluator*•Student evaluator names will be removed before giving back to performer.

Performance Evaluation

	5	4	3	2	1	
1. Movement memory						
2. Technical accuracy (center, alignment, use of feet, arms from back, etc)						
3. Accuracy of movement (level, direction, shape, footwork, weight placement, etc)						
4. Kinesthetic awareness						
5. Sense of space (defining space around body)						
6. Projection of movement						
7. Energy flow (transitions)						
8. Eye contact						
9. Relationship to music (pulse)						
10. Musicality, rhythm (phrasing)						
11. Communicating quality, intent, feeling						
12. Synthesis with other dancers (awareness of them)						
13. Physical appearance						Grand Total
TOTALS						

Teaching Experiences Evaluation

- 4 pts. 1. Command of class
 - Has control, but not dictatorial.
 - Views all students.
 - Circulates in dance space when appropriate
- 4 pts. 2. Demonstration of movement
 - Clarity with respect to desired result.
 - Step by step building from simple to more complex.
- 4 pts. 3. Description of movement/cuing the class
 - Uses cue words such as right, left, up, down.
 - Gives images and other descriptions when appropriate, especially during corrections.
- 3 pts. 4. Use of voice/sound
 - Projection of voice.
 - Keeping pulse/underlying beat when appropriate by counting, clapping, etc.

Theatre Safety

Scene Shop/Stage General Safety Regulations:

For rules and safety regulations specific to each shop area, see the faculty or staff personnel in charge of that area.

Weapon Prop Policy

Anyone transporting props that resemble **guns, knives, or any weapon**, must notify campus police. There are no exceptions to this policy. University Police must be contacted at 351-2245. Notification must include who is transporting the prop, when and where the prop is being taken, and a detailed description of the prop. Any questions can be directed to the theatre office at 351-2991 or the campus police at 351-2245. This policy is for everyone's safety.

Fire Rules and Regulations

- Fire Occurrence
 - Every employee is responsible for knowing the location of the nearest fire alarm pull box, fire extinguisher, and exit from his/her work area and/or classroom. In the event of a fire, immediately activate the nearest fire alarm and call 911 to notify University Police of the emergency.
- Building Evacuation
 - Faculty are responsible for evacuating students when alarm sounds. Upon hearing the fire alarm, faculty and assigned administrators will take necessary action to clear the building of all occupants. Evacuate quickly and orderly by the way of the nearest exit to a safe distance (approximately 100 feet).
 - Do NOT use the elevators. If a door feels warm to the touch, do NOT open that door. If there is heavy smoke, stay as close to the floor as possible and breathe through a piece of clothing.
 - Keep clear of emergency vehicles. Stay with the group from your area or with your class. Do NOT re-enter the building until the all-clear signal has been given.
- When to Use Fire Extinguishers
 - After the fire alarm has been sounded, call University Police. If the fire is small and/or isolated, you may use the wall mounted fire extinguishers.
 - **DO NOT USE WATER ON ANY FIRE!!!**
- Evacuation of the Campus
 - If it is necessary to evacuate the campus in a vehicle, and if the road is usable, exit in directions given by announcement through University Police, Environmental Safety Personnel, University Administrators, or other law enforcement officers. Do not put your vehicle in a position where it blocks the way for others. Some vehicles may be selected for emergency transportation, please cooperate if yours is chosen. If the road is not usable, leave your vehicle and evacuate on foot.
- Evacuation for Disabled Persons

- An assigned building administrator should designate a faculty/staff member who will be assigned as an assistant for evacuation of disabled person(s).
- Safe Rooms: a safe room is simply any room with a door and telephone that is far removed from the fire or the impending hazard. The disabled person and assistant should enter the safe room and dial 911 or 2245 for University Police Department emergencies. The disabled person or assistant will tell the dispatcher that a disabled person needs emergency evacuation. The caller will give the disabled person's name, the assistant's name, that he/she needs emergency evacuation, the nature of the disability, the name of the building, and the room number.
- The assistant or caller will advise the University Police Department that the assistant is leaving the safe room immediately after UPD has been given all the information and will proceed directly out of the building, ensuring the door to the room is closed.
- If the telephone is not working, the assistant should proceed immediately to another telephone (leaving the disabled person alone in the safe room) and make the call elsewhere or tell the emergency personnel the required information as soon as they arrive on the scene.

General Directions for All Emergencies

This information is designated to provide general guidance in the event of an emergency. The procedures outlined, together with common sense, are intended to prevent injury to persons and to reduce campus damage.

- The primary focus is placed on how to handle emergencies during the normal campus workday in addition to Saturday, Sunday, and evening class hours.
- Please keep this information in a convenient location, and review the procedures periodically.
- The **first thing** in any emergency is to take care of yourself. When you know you are safe, follow the steps outlined to promote the general safety and well-being of others. Evacuate the building in response to all alarms, follow the instructions of Environmental Safety, University Police personnel, campus Administrators, and local police/fire personnel.
- Remain calm – think before you act. Leave phones free for use by those in charge. In all instances, a summons for help should be sought.
- Call the University Police Dispatch: 911, Immediate Emergency, or all other calls 2245. Emergency Telephones are located at various points on campus. Clearly give your name, location, phone extension, and describe the problem. The operator will contact the appropriate Public/Safety/Security Personnel.

Bomb Threat

All bomb threats must be considered real until proven otherwise. The most important element in a bomb threat situation is communication. Obtain as much information from the caller as possible.

Keep calm and ask the following questions:

- When will the bomb go off?

- What is the location of the bomb?
- What type of bomb is it?
- What does it look like?
- Why are you doing this?
- Where are you calling from?
- Make note of:
 - Exact time of call
 - Exact words used
 - Sound of voice – male, female, child, slow, rapid, accent, loud, excited, angry, etc.
 - Any background noises

Immediately after the call, notify the University Police, 911. **DO NOT USE PAGING DEVICES OR RADIOS:** University Police Personnel will determine whether evacuation is necessary and will give directions accordingly.

Equipment Explosion/Chemical Spill

Call the University Police (911). The University Police will make the appropriate response; e.g. Life/Safety Coordinator or Greeley Fire Department. If evacuation of the building is necessary, activate the nearest fire alarm.

Blizzard/Heavy Snow Warning

Snow conditions will be monitored by Facility Services and the University Police Department. The decision to close the University is made by the President. Radio and TV stations will be notified of the closure. These include:

First Notified Source Is: Radio KUNC

Other radio stations that are contacted, but information may be delayed are:

KGRE	1450 AM
KFKA	1310 AM
KCSU	90.5 FM
KKPL	99.9 FM
KTRR	102.5 (TRI 102)
KOA	850 AM
KYGO	950 AM and 98.5 FM
KCOL	1410 AM

TV stations notified, but information may be delayed are:

Channel 4	KCNC
Channel 7	KMGH
Channel 9	KUSA

When possible, day closures will be announced between 6:00 a.m. and 8:00 a.m. Evening closures will be announced by 4:00 p.m.

Tornado and Severe Weather

If a tornado warning is issued (a tornado has actually been sighted), move quickly, but in an orderly fashion (do not run) to the lowest floor or to the interior hallway of the middle floor). Do NOT use the elevators. Avoid the gymnasium and window areas. Crouch down

on the floor and cover your head with your arms. DO NOT leave the campus in your vehicle or on foot. If a severe weather warning is issued, remain in the building and await further instructions.

Health/Personal Injury

- Emergency:
 - Call University Police 911 or use Emergency Telephone
- Non-emergency:
 - University Police X-2245, Environmental Safety X-1979, 350-1095 (pager) X-2446.
 - Keep calm and provide the following:
 - Where you are
 - Nature of problem
 - Who you are and the phone number from where you are calling
 - What type of assistance is needed (ambulance, fire department, police, plumbers, electricians)
 - If the situation or location changes, reconnect the appropriate number.
 - What do you do until help arrives:
 - Do not move the victim unless they are in further danger of injury
 - If you or someone else is trained in first aid, remember A,B,C's
 - A – Airway – open/maintain
 - B – Bleeding – control with direct pressure
 - C – Circulation – Cardio Pulmonary Resuscitation
 - Keep victim calm and reassure them that help is on the way
 - Have someone meet the emergency responders to guide them to the exact location
 - Do not put yourself or others in jeopardy to assist or rescue a victim of injury if a hazard still exists
- Report all accidents or injuries to your department supervisor. Workers Compensation injuries must be reported to both your department supervisor and the University Personnel Office. University Police will complete a report of accident or injury if required.

Power Failure

There are emergency lights throughout the building. If a power failure occurs in your area, call University Police – 911 or 351-2245, and wait for further instructions. Turn off all electrical equipment, computer, lights, fan, coffee pot, copy machine, typewriter, etc.).

*Elevators: If the elevator stops because of a power failure, remain calm. Do not attempt to operate the elevator or open the doors. Use Emergency call Box located inside the elevator and advise University Police of location and name. Assigned personnel will respond to the elevator to assist with your safe evacuation as quickly as possible.

Emergency Telephone Numbers

First call 911 or 351-2245, give your full name, location, phone number, and type of assistance needed.

Ambulance	911
Counseling Center	351-2496
Dean of Students	351-2796
Greeley Fire	350-9600
Greeley Police	350-9600
Hospital	352-4121
Health Center	351-2412
Poison Control	350-6250
Rape Crisis	352-7273
Service Center	351-2446
UNC Campus Operator	0
UNC Environmental Safety or Digital Pager	350-1095
University Police Dispatch	351-2245
Woman's Place	356-2412

Student Safety

Personal Safety

Violent crimes are an unfortunate reality in the United States, and college campuses are not immune. In the past 10 years, murder, rape, robbery, and aggravated assaults have been reported on college campuses across the nation. Thousands of people make safe trips across campus every day. However, occasionally an incident takes place in which a student or campus visitor doesn't make that trip safely. How can you decrease your chances of becoming a victim? Consider the following suggestions for your day-to-day activity.

- Alcohol:
 - Alcohol is no stranger on college campuses. Some students look to alcohol to avoid difficult situations or uncomfortable feelings. Social pressures at school can be intense. But alcohol doesn't give anyone self-confidence, and drinking can easily become a crutch. Also, feeling anxious about making and keeping friends can lead students to drink even if they don't want to. But who wants to be a part of a crowd that makes it hard to be yourself? Alcohol can lead a person to say or do something that he or she will regret. For example, a person who has been drinking is more likely to make a bad decision about whether to have sex. Also, people under the influence of alcohol are more open to hazards with the law, and their life.
 - Ideas to stop someone from drinking and driving:
 - Drive the person home whom has had a large amount of alcohol.
 - Designate a driver who will not drink that night so everyone can make it home safely.
 - Take their keys and let them stay the night where it will be a safe environment.
 - If you are attending a function serving alcohol:
 - Consider not drinking

- If you are drinking, do it responsibly.
 - Pay attention to what is going on with your friends. Don't leave a friend behind.
 - Avoid becoming isolated or going home with people you don't know.
 - Try to use good judgment.
- Stalking:
 - Regardless of the situation, stalking is a serious crime. If you believe you are being stalked, let someone know. Report the incident to the police and provide all of the information you have to date about the situation. You may also want to consider obtaining a restraining order. There are usually available through courts. Don't discount the situation and ignore the "red flags". Trust your judgment, if the situation doesn't feel right, try to get to a public place where there are other people around.
 - If you feel you are being followed:
 - Cross the street or change direction.
 - Keep looking back so the person knows you cannot be surprised.
 - Go to a well-lit area. Examples are stores, a house, a residence hall, or the library.
 - Remember as much as you can about the person so you can give a good description.
 - Lock car doors once in a vehicle.
 - Try to find someone who can help such as a police officer, friend, or store clerk.
- Attacks:
 - Tips on avoiding attacks:
 - Go with someone. There's safety in numbers.
 - Stay away from isolated areas.
 - Protect your valuables by keeping them close to your body.
 - Don't carry any large amounts of cash.
- Rape:
 - Date rape or "Social Rape", "Silent Rape", or "Cocktail Rape" can happen to anyone. No matter the name, rape is rape. The rapist can be anyone, friend, fiancée, relative, boyfriend/girlfriend, teacher, student, or classmate. Reasons why rape can happen are poor communication and mixed messages. The potential for date rape exists when two people do not have a clear understanding of each other's sexual intentions and expectations. Mixed messages may be communicated verbally (through what a person says) or non-verbally (through body language).
 - Effects of Rape:
 - Loss of trust
 - Guilt
 - Fear
 - Depression
 - Sexual problems
 - Ways to avoid Rape:

- Express what you want clearly.
- Avoid scheduled places.
- Beware of alcohol and other drugs.
- Have your own transportation.
- Remember, you have the right to say “yes” and later say “no”.
- What to do if you are Raped:
- There are a number of rights and procedures afforded to both victims and accused. For a detailed summary of sexual assault procedures, refer to the Student Handbook. In the event where a student is sexually assaulted, we strongly encourage reporting the incident as soon as possible. Do not clean up in any way. All on campus assaults should be reported to UNC police at 351-2245. Assault Survivors Advocacy Program (ASAP) will provide rape kits, support and counseling even if you do not report the assault. The 24-hour emergency number is 351-4040. The regular emergency number is 351-1490, and they are located in Cassidy Hall. Other important numbers: UNC Mental Health Center (351-2412), UNC Counseling Center (351-2496), Campus Ministries (353-7015), Dean of Students (351-2796), Weld Mental Health (353-3686).
- Go to a friend for support.
- Go to a hospital for treatment.
- Report the rape.
- Seek counseling.
- Helpful Hints:
Without a doubt, prevention is your best protection against crime. If you suspect something is wrong, or a situation seems dangerous, you might be right. Don't dismiss suspicious people, cars, or situations. Report them to the police immediately. Try to make friends in the neighborhood, and finally, keep emergency numbers handy. Keep a list near the phone and in a wallet or purse.

Personal Property, Security, and Assaults

Be alert to what's going on around you. If you witness a fight, assault, burglary, etc., don't try to be a hero. Make as much noise as possible to attract the attention of others. Immediately call the University Police at 911 or 351-2245. Consider using the official UNC Escort if you are walking on or near campus after dark. Telephone 351-2245 (University Police Dispatch) for this service.

- Trespassing (prowlors, intruders, anti-social behavior, etc.):
Get a good description. Try to have a witness who can also give descriptions. Report the incident to University Police, 911 or 351-2245 immediately.
- Suspicion of Theft or Damage (vandalism, burglary, etc.):
Keep valuables out of view. Get in the habit of locking your valuables in a file cabinet or desk drawer. Do not try to detain the suspect. Get a good description and as many witnesses as possible. Immediately report to the University Police, 911 or 351-2245.
- Report All Unusual Incidents:

Call the University Police – immediate threat 911, or non-immediate threat 351-2245. Remember the police cannot help if they aren't notified of a potential problem. Be cautious and call if in doubt.

Life After UNC

Employment

When it comes to steady employment, the profession you have selected is precarious at best. Of the 100% membership in the Actors Equity Association (AEA), only 30% ever had a job last year! The employment picture does brighten for those in technical, educational, and musical theatre. In any case, theatre artists cannot be good, they must know how to aggressively sell themselves. This is not a business for the timid. You must have a talent for finding and even creating opportunities for yourself.

For performance majors, in your junior or senior year, you will take a course in Audition Techniques. This course will teach you how to write resumes, prepare rep company or grad school auditions, how to seek out agents, how to do voice over and on camera commercial text acting, and how to select the correct photographers to represent. One thing that is clear, the more that you can do and the more that you are willing to try, the better chance you have for success!

Some students approach their careers like this:

	Major	Job
Student A	Theatre Arts	Acting Only

Sometimes those students get lucky.

Other graduates approach their careers like this:

	Major	Job
Student B	Theatre Arts	Directing (starting your own company) Commercials (on camera) Teaching Children's Theatre Theatre Publicity Theatre Researcher Box Office Sets/Costumes/Lights Becoming an Agent Graduate School College Teaching

Obviously, Student B has a much higher possibility for employment than Student A. See your Advisor for a list of possible jobs and careers in your field or area of interest.