

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

## **Student Handbook 2019 -2020**

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## **The School of Theatre Arts and Dance Inclusion Statement**

The School of Theatre Arts and Dance embraces the diversity of students, faculty, and staff, honors the inherent dignity of each individual, and embraces their unique perspectives, behaviors, and worldviews. To this end, people of all races, religions, national origins, sexual orientations, ethnicities, genders and gender identities, cognitive, physical, and behavioral abilities, socioeconomic backgrounds, regions, immigrant statuses, military or veteran statuses, size and/or shapes are welcome in the School of Theatre Arts and Dance.

## **The School of Theatre Arts and Dance's Mission, Goals and Objectives Statements**

The central mission of the School of Theatre Arts and Dance (STAD) is to prepare practitioners and educators for careers in the arts through an integrated professional training program with a strong liberal arts component.

The School of Theatre Arts and Dance programs combine classroom instruction with practical laboratory experiences in Theatre, Musical Theatre, and Dance. Opportunities include assuming leadership roles in the academic production season, professional guest artists, workshops and master classes with industry professionals, a New York City and Los Angeles Showcase for graduating seniors, and opportunities with our 84 year-old professional summer stock theatre company – The Little Theatre of the Rockies (LTR).

The School of Theatre Arts and Dance is an artistic and educational community of artists, scholars and craftspeople that values diversity, inclusion, cross-cultural perspectives, imagination, creativity, passion, excellence in performance and scholarship, mentorship, discipline, dedication, craftsmanship, team work, communication, humor, and collaboration.

In addition to the professional degrees, the school cultivates an appreciation and an understanding of theatre arts and dance as a part of global culture, social issues, and personal enrichment for life. STAD also provides a cultural center for the university, community, state, and region.

We are committed to providing a multi-faceted educational experience within the framework of a nurturing student focused environment.

The School 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 in the fields of theatre, dance and education 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 Concentration Areas in:

Acting

Design and Technology

Theatre Studies

B.A. in Theatre Arts with K-12 Drama Teaching Emphasis

B.A. in Musical Theatre

M.A in Theatre Education

M.A. in Dance Education

All programs and curricula follow specific benchmarks and provide strong advising to ensure our students progress on track during their enrollment at UNC.

The School of Theatre Arts and Dance is committed to maintaining its position as the top undergraduate theatre training program in the region and to continue to enhance its national reputation through the continued recruitment and education of the nation's most talented high school graduates.

Rooted in the finest traditions of a comprehensive liberal arts education, the School of Theatre Arts and Dance also offers many opportunities only found in the best conservatory training programs. We offer our undergraduate students exceptional opportunities to: design, direct, stage manage, assume major production assignments, work as student support staff in the School, be employed in the Little Theatre of the Rockies, our 84 year-old professional summer stock company, work and interact alongside leading industry professional guest artists and scholars, attend master classes and workshops, perform in professionally produced showcases in New York City and Los Angeles and to grow as artists and individuals in a supportive and nurturing theatrical environment.

Above all, the School of Theatre Arts and Dance believes in the power of theatre and the theatrical artist/craftsperson/teacher/educator to be a positive force for change and betterment in our society and changing world.

## Full Time Faculty

**SHELLY GAZA** INTERIM School Director and an Associate Professor in the School of Theatre Arts and Dance at the University of Northern Colorado. She has an MFA in Acting from Wayne State University, a BFA in Acting from Millikin University, and a Certificate in Acting from the Moscow Art Theatre School in Russia. She is also the Co-founder and Deputy Director of Statera Foundation, a national non-profit organization committed to positive action for women in the arts ([www.staterafoundation.org](http://www.staterafoundation.org))

As an actor, Shelly has worked with theatre companies across the country including the Tony Award-winning Utah Shakespeare Festival, appearing in *Twelfth Night*, *King Lear*, *The Merry Wives of Windsor*, *A Midsummer Night's Dream*, *Love's Labour's Lost*, and *The Taming of the Shrew*. Other theatres include the Colorado Shakespeare Festival (Kate in *Taming of the Shrew*, Calpurnia in *Julius Caesar*, and Warwick in *Henry VI Part 3*), Alabama Shakespeare Festival, Paragon Theatre (Denver), Talisman Theatre (Chicago), and The JET and Hilberry Repertory Theatres in Detroit. She received the 2003 Oscar Wilde Award for Best Actress for her work in *A Streetcar Named Desire* at Hilberry Repertory, and the 2006 Finlayson Acting Award at the Utah Shakespeare Festival. Shelly has also performed with The Little Theatre of the Rockies in *Collected Stories*, *Vanya Sonia Masha and Spike*, *God of Carnage*, *Private Lives*, *On Golden Pond*, *The 39 Steps*, and *Master Class*, for which she was named Best Actress in a Drama by the Greeley Tribune in 2012. Shelly has also performed with the Colorado Symphony and Greeley Philharmonic Orchestras, and done film, television and radio work including national commercials for HGTV and Red Roof Inn Hotels. She and her family can also be seen in an episode of the reality television program *My First Sale* on the HGTV network. She has been a member of Actors' Equity Association since 2007 and served as the Denver AEA Liaison from 2009 – 2012.

As a director, Shelly has received honors from the Kennedy Center American College Theatre Festival for *Compleat Female Stage Beauty* at the University of Minnesota Moorhead, and *Intimate Apparel* and *Legacy of Light* at the University of Northern Colorado. She also directed *The Taming of the Shrew* for the Utah Shakespeare Festival's 2014 Shakespeare in the Schools tour. Other directing credits include *She Loves Me* at Backstage Theatre in Breckenridge, CO and *Xanadu* at Little Theatre of the Rockies. Shelly currently lives in Greeley, Colorado with her husband, two children, and eight backyard chickens.

**MONTE BLACK** holds a Bachelor of Science in Theatre and Dance from the University of Wyoming with emphasis in choreography and performance and received a Masters' of Fine Arts from the University of Illinois at Urbana-Champaign with emphasis in choreography and teaching. Specializing in modern and jazz dance he has studied with jazz dance master teachers Joe Tremaine, Gus Giordano, and Frank Hatchett. His modern influences include Renee Wadleigh, Stephen Petronio, Jan Erkert, Linda Davis, Cleo Parker Robinson, Douglas Nielson, Stephen Koester, and Loretta Livingston. 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*.

Mr. Black carries with him an array of choreographic and directing credits ranging from the musical theatre stage to the concert dance arena. While at UNC, he has choreographed *42nd Street*, *West Side Story*, *Brigadoon* and *Carousel* for the Musical Theatre Department and directed and choreographed *Footloose: The Musical*. He has also choreographed *The Music Man*, *Chicago*, *Joseph...Dreamcoat*, *Fiddler on the Roof*, *Damn Yankees*, *Annie*, *AIDA*, and *Sister Act*, and *Catch Me If You Can* for the Little Theatre of the Rockies; as well as Directed and Choreographed *The Full Monty* and *SWING!* for their summer season. Mr. Black also is the director/choreographer of an annual fall dance/theatre production based on the holidays of *Dia de los Muertos* and Halloween entitled *Miranda's Nightmare*. He has also choreographed numerous pieces for the annual CPVA Gala and for main stage dance concerts. His latest works include the one act ballet *Appalachian Spring*; a full-length modern ballet entitled *Dierdre of the Sorrows*, based off of Irish mythology; and a one act Dance Theatre project set to the music of the Airborne Toxic Event entitled *Punks: A Love Story*. His interests in jazz, modern, dance technology, collaborations with other artists and his vast performance history make him a vital and inspiring artist and teacher.

**J DAVID BLATT** is an Associate Professor and the faculty scenic designer at the University of Northern Colorado. While at UNC, he has designed the sets for *I Loved, I Lost, I Made Spaghetti*, *Pride and Prejudice*, *Marathon 33*, *Once in a Lifetime*, *Sweeney Todd*, *Caucasian Chalk Circle*, *Picasso at the Lapin Agile*, *Parade*, *Ragtime*, *You Can't Take It With You*, *Guys and Dolls*, *Così fan Tutte*, and *The Abduction at the Seraglio*. Professionally, he most recently completed *A Raisin in the Sun* and *Aida* with Little Theatre of the Rockies. He has designed in several regional theatres but will always remember *Illyria*, a musical adaptation of *Twelfth Night*, *Macbeth*, *Much Ado About Nothing*, *The Tempest*, and *Julius Caesar* with the Virginia Shakespeare Festival and Christopher Owens. He has over 175 different design and directing credits. He received his MFA in Design from the University of Utah and has taught at the University of Tulsa, Wichita State, Idaho State, and Viterbo University. While at these schools, he received several design awards from ACTF, sending work to both regional and national conventions. He has worked with the William Inge Playwriting Festival, having designed the playwriting tributes for (and meeting with) Arthur Miller, Neil Simon, Stephen Sondheim, Tina Howe, Arthur Laurents, Harvey Schmidt, Tom Jones, Paula Vogel and Arthur Kopit.

**KIMBERLY CLAY** - Received her Masters of Fine Arts in Dance from Sam Houston State University, with emphasis in composition, pedagogy, performance and choreography. Kim currently dances with TanzTheatre Andre Kozlowski as a modern dancer and performance artist. She has been on faculty at Seton Hill University, Millennium Dance Complex Pittsburgh, as both an instructor and the Certificate Program Director, has taught master classes at Carnegie Mellon University, Sam Houston State University, for the American College Dance Association, the American Drill Team School, and continues to set work on local private studios throughout the United States. She has been a guest artist with Pittsburgh's Attack Theatre, Houston's Recked Productions, was a performer for Six Flags Theme Park, and toured the Atlantic Ocean as a cruise ship dancer aboard Holland America's MS Rotterdam.



Kim's Graduate School Thesis is titled, "The Fear and Loathing of Contact Improvisation: An Investigation of Personal Space in Dance" which focuses on curriculum and instruction in a collegiate level modern class, and examines Edward T. Hall's analysis of personal space. Kim also produced an evening length performance piece titled "Elbow Room" which takes the audience through all four stages (intimate, personal, social and public) of personal space through dance.

**RYAN DRISCOLL** is Head of the Musical Theatre Program and Associate Professor at the University of Northern Colorado. He has a B.A. and M.A. in vocal performance from NYU. He also has an Advanced Certificate in Vocal Pedagogy from NYU. Professor Driscoll comes to UNC from the New York University Steinhardt School where he served as the Assistant Director of Musical Theatre - Program in Vocal Performance. He is also a Guest Lecturer at the Iceland Academy of the Arts in Reykjavik, Iceland. In addition to his academic work, Driscoll is a member of Actors' Equity Association (AEA) and has served as the Supervising Music Copyist on such Broadway productions as *Come From Away*, *Bright Star*, *First Date*, and others.

**BRIAN HAPCIC** is an Associate Professor of lighting and sound design at the University of Northern Colorado. He has worked in the entertainment industry for over twenty-five years, with nearly 250 design credits in multiple performance genres. Brian has a BA in English from Ohio University, and an MFA in Design and Technology from the University of Montana. He is a member of USITT and I.A.T.S.E. local #339. In 2004 he was awarded the KCACTF faculty fellowship for meritorious achievement as a professor of lighting design, and in 2015, his scenography for the UNCO production of *Medea* was selected for presentation at the Prague Quadrennial of Performance Space and Design. His current research interests focus on the use of projected media as light source in performance, as well as the use of projection and sound in performance installations.

**DR. RAND HARMON** is an Assistant Professor of Theatre Studies at the University of Northern Colorado, is a theatre director, producer, educator, and a creative entrepreneur. Dr. Harmon is currently the Director of Marketing and Community Relations for Little Theatre of the Rockies, and initiated and has produced, or co-produced, all four of UNC's *StART Student Arts Salons* since 2016. Professional directing credits include: *The Crucible* (University of Northern Colorado), *Harvey* and *James and the Giant Peach* (Phamaly Theatre Company, Denver), *The Tempest* (Colorado Shakespeare Festival Anti-bullying Initiative Tour 2013), *Noises Off!* (CU Boulder), *Elevator Plays*, *Elevator Plays 2: Beyond the Norm!*, *Elevator Plays3*, *Macbeth*, *The Most Beautiful Lullaby You've Ever Heard*, *Marco Polo* and *InterLifeChangeCycle* (all site-specific productions for Specific Gravity Ensemble, Louisville, KY), *The Tragedy of Julius Caesar*, *Noises Off!*, and *Sweet Bird of Youth* (Indiana University Southeast), *Twelfth Night* (Public Theatre of Kentucky, Bowling Green, KY), *Ham Macbeth* and *The Ding Dongs; Or What is the Penalty in Portugal?* (square product theatre, Boulder), and *I Am My Own Wife* (Pandora Productions, Louisville, KY).

Rand Harmon holds a PhD in Theatre Studies from the University of Colorado at Boulder, and a Master of Fine Arts in Theatre Directing from The University of Texas at Austin. Dr. Harmon's doctoral dissertation is titled "Site-based Theatre of 21<sup>st</sup> Century Great Britain: Conceptualizing Audience Experience," which identifies and investigates conceptual methods employed by seven leading creators of noted site-based theatre works in England, Scotland and Wales over the past twenty years. He is the co-editor of a special section of essays on site-based theatre in the upcoming 2019 edition of *Theatre History Journal*. His article "Hamlet on Alcatraz: A Journey Into the Power of Sacred Space" was featured in the Winter 2013 issue of *Ecumenica Journal*. Dr. Harmon's review, "Red Earth's CHALK: Exploring Heritage and Myth through Ritual Performance of Place" was featured in *Unstructured.5 Extra*, a British on-line Art journal. He co-authored a one-act play with his wife Barb Harmon, "InterLifeChangeCycle (a play for site-specific performance)", published in the 2010 issue of *Palimpsest; A Creative Journal of the Humanities*.

Prior to joining the faculty of the School of Theatre Arts and Dance at UNC, Dr. Harmon held various Adjunct and Lecturer appointments at the University of Colorado, and at Indiana University Southeast. During his professional career, Dr. Harmon has held executive and administrative positions at the University of Texas Performing Arts Center, the Spencer Theatre for the Performing Arts, and the Waco Hippodrome, he periodically works as an Arts Management consultant, and he has been employed in various production positions at numerous regional theatres including the La Jolla Playhouse, the Old Globe Theatre (San Diego), the Alley Theatre (Houston), and Actor's Theatre of Louisville.

**MARY HOUSTON** is an Assistant Professor of Theatre Design & Technology in STAD. She has taught Theatre Design and Technology courses at Syracuse University and the University of South Florida, and worked professionally at theatres all along the east coast including Syracuse Stage, Seacoast Rep, and Pearl Theatre in NYC, as well as on television for the E!/Style Network, Fox, and MTV.

**REBECCA RICH** is an Assistant Professor of Acting in STAD. She has 20+ years of professional performance experience as an actor based in NYC and Philadelphia, including a guest starring role alongside Stephen Colbert and Amy Sedaris on the Comedy Central TV show "Strangers with Candy," a national tour of Guys & Dolls, originating roles in Off-Broadway musical productions, such as the cult hit Zombie Prom (original cast recording), Yiddle w/ a Fiddle, A Naughty Knight, working at a number of the biggest regional stages in the US (Kansas City Starlight, Alabama Shakespeare Festival, The Barter Theatre, etc.), and with Kristen Chenoweth in a special concert appearance and other venues. She is a member of Actor's Equity Association and worked in casting for professional theatres in and out of NYC and Philadelphia. Rebecca holds an MFA in Acting from Temple University, a BFA in Musical Theatre from Ithaca College, and a Michael Chekhov Technique Teaching Certification. She has many years of college teaching experience, including courses at Rowan, West Chester, Rider and Temple Universities. She is now proud to serve as a full time Assistant Professor of Theatre at UNC, teaching acting and performances courses to the Acting and Musical Theatre concentration students in the School of Theatre and Dance.

**JOHN LEONARD** is Professor of Musical Theatre at the University of Northern Colorado. A native of St. Louis, John was the recipient of the 1984 Regional Director's Award. John received his MFA from the University of California, Davis, and went on to direct/choreograph many musical productions in the San Francisco and Bay area including, *The Sound of Music*, *A Chorus Line*, *Side by Side by Sondheim*, *Little Shop of Horrors*, *Cabaret*, *Anything Goes*, and *A Grand Night for Singing* (for which he received two 1997 Bay area "Arty Awards" for 'Best Director' and 'Best Musical'). While at UNC and Little Theatre of the Rockies, John has directed/choreographed *Next to Normal*, *Baby*, *Gypsy*, *Legally Blonde*, *Oklahoma!*, *Godspell*, *Anything Goes*, *Blood Brothers*, *Into the Woods*, *Guys and Dolls*, *Falsettos*, *Always...Patsy Cline*, *The Secret Garden*, *My Fair Lady*, *No No Nanette*, *The Sound of Music*, *42nd Street*, *Grease*, *Cabaret*, *Side Show*, *Grand Hotel*, *1940's Radio Hour*, *The Boyfriend*, and directed *Chicago*, *Joseph and the Amazing Technicolor Dreamcoat*, *Fiddler on the Roof*, *West Side Story*, *Annie*, and *Damn Yankees*. John also directed/choreographed *My Way* for the Bucks County Playhouse in Pennsylvania, *Godspell* for GCTT, and choreographed *My Way* at the Denver Center for the Performing Arts.

**GILLIAN MCNALLY** - specializes in the connection between the arts, youth, and community. She served as a teaching artist for professional theatres for 10 years prior to her time at UNC. Additionally, McNally worked with TRIO, a National Program that helps low-income and first generation students gain access to college. She served as the Resident Teaching Artist for People's Light and Theatre near Philadelphia, where she created the Professional Development Program for Teachers and worked with New Voices, the nationally recognized program that created original works with diverse urban and suburban high school students.

At the University level, McNally taught at The University of Texas at Austin, Temple, West Chester and Arcadia Universities. At UNC, she teaches courses for both undergraduate and graduate students in theatre education. She directed ¡Bocòn! and Holes and served as the producer for the touring productions of Tomato Plant Girl, El Viaje de Beatriz, A Year with Frog and Toad, and Luna.

McNally is the recipient of the Alliance for Colorado Theatre's 2011 Higher Education Theatre Educator of the Year Award. Her writing has been published in Youth Theatre Journal, Stage of the Art, Incite/Insight, and Theatre for Young Audiences Today. She has essays published in the books Signs of Change: New Directions in Theatre Education and The Reflexive Teaching Artist: Collected Wisdom from the Drama/Theatre Field. McNally presented papers at the International Theatre for Young Audiences Research Network (ITYARN) in Australia, Sweden, Mexico, Poland and South Africa. She currently serves as Vice President of TYA (Theatre for Young Audiences) USA. She was conference chair for the 2014 American Alliance for Theatre and Education national conference.

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.

**DR. 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 work has been seen at The Actor's Theatre of Louisville Apprentice Company, Imagination Stage in Maryland and The Drilling Company in New York. Andrea's written work has been published by Dramatic Publishing, Salvage Vanguard Press, *eclectica online literary journal*, Applause Books, The Cleveland Playhouse and New York Theatrical Experience. She has presented on movement, playwriting and aerial work at various national and international academic conferences. Here at UNC Andrea is an Associate Professor and the head of the Theatre Studies program. The courses she teaches include Stage Movement, Playscript Analysis, Playwriting, and Masterpieces in Theatrical Production. In the past twenty years Andrea 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. She currently teaches aerial silks at Limelight Fitness in Fort Collins, 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. For over two decades she has trained with Pacific Performance Project (P3) in approaches to physical acting, ensemble performance creation and circus techniques and is a member of the P3 studio collective. 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 2002 San Francisco Playwright's Center's Dramarama, 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.

**DR. MARY SCHUTTLER**, Professor of Theatre Arts, is director of the undergraduate Theatre Education and Master's in Theatre Education programs at UNC. She chaired the Colorado Department of Education (CDE) Academic Theatre Standards committee, co-chaired the National Coalition for Core Arts Standards (NCCAS) Theatre Standards committee, co-wrote curriculum and assessment guides for CDE, NCCAS and the Educational Theatre Association (EdTA), and has been a board member of the Colorado Thespian Society for twenty years. She has also served as both President and Vice President of EdTA.

Before her UNC appointment, Dr. Schuttler taught high school drama and math for ten years in Grosse Pointe, Michigan. She earned her BA from the University of Michigan, her MA from Wayne State University, and her PhD in Theatre from the University of Colorado at Boulder.

Dr. Schuttler received the 2001 Higher Education Theatre Educator of the Year from the Alliance for Colorado Theatre, and was inducted into the EdTA's Hall of Fame in 2005. Additionally, she has led many workshops and published several articles on theatre education initiatives, and has directed numerous productions in her tenure as a theatre educator.

**DR. ANNE TOEWE** holds her bachelor's degree in Biology from The College of William and Mary in Virginia, her MFA in Costume Design from Tulane University in New Orleans, and her PhD from the University of Colorado at Boulder.

Anne M Toewe Ph.D. is a Professor of Theatre Arts with her specialty in Costume Design, and serves as the head of Design and Technology and Resident Costume Designer for the School of Theatre Arts and Dance. Prior to her arrival to UNC in 2003, Dr. Toewe taught at New World School of the Arts in Miami, FL, Florida Atlantic University in Boca Raton, FL, Palm Beach Atlantic College in West Palm Beach, FL and in the Broward Community College system in both North Miami and Davie, FL. While teaching in Florida, Dr. Toewe taught Costume Design, Costume Technology, Stage Makeup, and Introduction to Theatre.

In addition to teaching, Dr. Toewe has served as a freelance costume designer. Prior to arriving to Colorado, she designed for a variety of venues on the east coast, including theatre, opera, film, print, and television. Among Dr. Toewe's favorite costume designs in Florida *The Rocky Horror Show*, *The Mystery of Edwin Drood*, *Angels in America*, and *Romeo and Juliet*, as well as several MTV music videos. While designing in Miami, Dr. Toewe received a Carbonelle award for Best Costume Design for GableStage's production of *The Dead*. Prior to her residence in Florida Dr. Toewe worked as a project manager at the notable Broadway costume build house Parsons-Meares.

Since arriving to UNC, Dr. Toewe has designed costumes for more than sixty productions. Her favorite designs at UNC include *Sweeney Todd*, *the Demon Barber of Fleet Street*, *Jekyll and Hyde*, *Titanic*, *My Fair Lady*, and *The Elephant Man*, to name a few. Her designs have garnered her several Kennedy Center American College Theatre Festival (KCACTF) meritorious achievement awards, and she has designed numerous shows that have been identified as the Best Costume Design by the *Greeley Tribune*. Additionally, in 2009, Dr. Toewe made her directorial debut at UNC with STAD's production of *Eclipsed*, which earned her a KCACTF meritorious achievement award for Best Direction of a play.

In 2014, she published her first book, "*Flowers in the Desert*": *Cirque du Soleil in Las Vegas 1998-2012*. She is also a member of United Scenic Artist local #829.

**KEN WOMBLE** is the Head of Acting (Performance Studies) and Professor of Theatre at the University of Northern Colorado. He holds an MFA in Acting from Southern Methodist University and a BFA in Acting from Florida State University, and studied with master teachers Michael Howard and Warren Robertson in New York. His book, *Inside Act: How Ten Actors Made It—and How You Can Too*, hailed by the Chicago Tribune as “a 2014 book that flew under the radar,” explores how actors become successful through interviews with working actors, agents, managers and directors. Ken’s adaptations of *A Midsummer Night’s Dream* and two other classics have been produced throughout the U.S.

As an actor, Ken has appeared in two Off Broadway premieres, *Ceremony in Bohemia* (Barrow Street Theatre) and *Phil Rizzuto Day* (Jason’s Park Royal), and was the voice of a BBC radio announcer in Michael St. Germaine’s *Freud’s Last Session*, which ran for over two years Off Broadway (New World Stages). He

played the title role in the indy film *Bartleby* and had recurring parts on *Guiding Light*, *General Hospital* and *All My Children*.

At the Little Theatre of the Rockies, Ken has appeared in *The 39 Steps*, *Vanya & Sonya & Masha & Spike*, *God of Carnage*, *Private Lives*, *Hay Fever*, *Tuesdays With Morrie*, *The Drawer Boy* and *Picnic* (Best Actor, Northern Colorado Theatre). He is a member of Actors Equity and SAG/AFTRA. Ken has directed over sixty plays, including *Lobby Hero*, *Proof*, *Collected Stories* and *The Odd Couple* (Female version) at the Little Theatre of the Rockies, and award winning productions of *August: Osage County*, *Clybourne Park*, *The Three Sisters* and *Dancing at Lughnasa* at UNC.

For film, he wrote and directed the first documentary on novelist James Michener, *James A. Michener, An Epic Life*, for which he was named UNC's College of Performing and Visual Arts Scholar of the Year. He also wrote and directed *Wally Huntton, A Life by Design* (PBS), and the sitcom pilot *Under the Desk*. Ken directed and produced (along with film composer Ludek Drizhal), a short film entitled *Morris* that will be completed in 2018.

**TOM MCNALLY** is Professor Emeritus of Theatre Arts at the University of Northern Colorado. 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 four-time thespian presenter at the National Theatre Education Association Conference in Cincinnati. He has been a four-time Muncie 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.

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## Staff

**PATTY CLEARY** has been the costume shop manager for over twenty years. In that time she has worked on nearly every show that the University of Northern Colorado has produced, a number exceeding 300. She has designed several productions for UNC, including *Little Women* for UNC Opera Theatre, *Nunsense*, *The Fiddler on the Roof*, *Faust*, *Susanna*, *Corpse*, *Baby* and *The Tenderland* for Little Theatre of the Rockies.

**DESIREE KRUISE** is STAD's Administrative Assistant. Desiree graduated with two Associate Degrees from Aims Community College – Administrative Business Emphasis, and Administrative Legal

Emphasis. Desiree has over 25 years of Executive/Administrative Assistant Experience, as well as Office Management, in the areas of corporate business, finance, government, and education.

**ZACH HAMERSLEY** is the current Master Electrician and Light/Sound Shop Manager at the University of Northern Colorado. He is also an instructor for both Orientation to Technology and Lighting Technology, in addition to serving as advisor for student Master Electricians. Zach received his MFA in lighting and sound design from the University of Montana in 2017. While living in Montana, he also worked as an adjunct instructor, technician, designer and installation artist for the School of Theatre and Dance and other venues around Montana. This also includes work as a designer, master electrician, and sound engineer for The Montana Repertory Theatre, both locally and on their national tour. He continues to design in both lighting and sound for UNCO and other local companies including The Little Theatre of the Rockies and The School of Music.

**TERRY KATTNER** is the 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 32 years. They have two kids, Sage and Sam, who are Dobermans. Terry is very excited to be a part of our UNC family.

**EDWARD 'JJ' MARQUIS** is the Technical Director for the University of Northern Colorado. He graduated from Northwestern University with an emphasis in technical production in 2013 and has been working professionally in the entertainment industry ever since as a Technical Director, Production Manager, and Rigger. Theatrically, he has previously worked with the Studio Theater in DC, American Vicarious NYC, Lookingglass Theater Chicago, Chicago Children's Theater, and others. He also spent four years as a rigging contractor with Chicago Flyhouse building theaters, flying performers, outfitting arenas, and maintaining theatrical automation equipment on cruise ships. He's excited to be back in Colorado and working with such dedicated and talented technical theater student.

**STEPHANIE NIELSON**-- Stephanie joined the College of Performing and Visual Arts at UNC as the Student Services Coordinator in February 2017. Stephanie's primary responsibilities are related to undergraduate advising and retention, and she is the advisor for the PVA College Student Council. Stephanie earned her master's degree in Higher Education and Student Affairs at The Ohio State University and also holds a bachelor's degree from Oregon State University, where she graduated *magna cum laude* with a major in German. Stephanie enjoys working with students and exploring the incredible student talent in the arts at UNC.

**CHRISTY O'CONNELL-BLACK** began her dance training with traditional Irish Step Dancing in Plymouth, MI where she traveled the country competing, taking second place nationally at age 7. At 15 she joined Michigan Classic Ballet Company for 4 seasons before attending the University of Northern Colorado on scholarship. Christy received her B.A. in Dance Performance and Choreography in 2002 and her M.A. in Theatre Education at UNC in 2010. She continues to choreograph for a variety of musicals, dance companies, and University dance concerts. Christy is currently Greeley Central High School's Arts Magnet coordinator and dance instructor, the adjunct ballet professor for UNC's School of Performing and Visual Arts, and the co-coordinator for the Dance Education M.A program. Christy continues to advocate for dance education in public schools by working with the CO Dept. of Ed. on state assessments and curriculum.

**KENDRA SCHNEIDER** is the Recruitment Coordinator for the School of Theatre Arts & Dance at the University of Northern Colorado. She has a BA in Theatre Arts from Azusa Pacific University and a MA in

Theatre Education from the University of Northern Colorado. Kendra has spent time teaching and working in schools around the Greater Los Angeles area and at UNC as an adjunct professor. She has training and experience in multiple avenues of theatre such as directing, acting, stage managing, costume design, and make-up design. In addition to being a working theatre artist, Kendra has found a passion in helping students gain access to college and a top-notch theatre training program through her role as Recruitment Coordinator for UNC. She enjoys guiding prospective students through the college application and audition process in hopes of helping them find their perfect college fit.

**HEIDI SWANSON** is a staff member in the Costume Shop. She graduated from UNC with a B.A. in Theatre Arts and has worked in the theatre profession for over 30 years.

## **SCHOOL POLICIES AND PROCEDURES**

**Code of Conduct, please see here:**

<https://www.unco.edu/dean-of-students/pdf/Student-Code-of-Conduct.pdf>

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 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 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.

Attendance policies within the School of Theatre Arts and Dance are strict for a reason. It is our duty to prepare you for the professional world where absences and tardiness are not permitted. Each Theatre instructor will clearly state their attendance policy in the course syllabi. It is the student's responsibility to thoroughly understand and adhere to these attendance policies, and discuss any questions with said policies directly with the instructor.

## **STAD Probation, Expulsion, and Production Eligibility Policies and Procedures**

Non-compliance of any of the requirements detailed below may result in disciplinary actions including, but not limited to, removal from future production assignments, loss of talent scholarship funding, or expulsion from the School of Theatre Arts and Dance.

In addition to the Student Academic Standing Policy at UNC, the following guidelines must be met in order to persist within the School of Theatre Arts and Dance:

- Students must maintain minimum GPA requirements. See individual concentration areas in your catalogue year for specific requirements. (Catalogues can be viewed here: <http://unco.smartcatalogiq.com/en/current/Undergraduate-Catalog/College-of-Performing-and-Visual-Arts-PVA/School-of-Theatre-Arts-and-Dance>) University probation procedures will be followed if a student fails to maintain the School's minimum GPA requirements. The main points of this procedure are:
  - A Student will be placed on School of Theatre Arts and Dance (STAD) probation if their cumulative GPA falls below the specific GPA requirements listed in their specific catalogue year. Once placed on STAD probation, in order to reach good standing and avoid suspension from STAD, the student must raise their GPA to the specified levels in their next 24 credits of enrollment.
  - If, after 24 credits, the student's GPA remains below the minimum requirements, the student will be expelled from the School of Theatre Arts and Dance. Expulsion is immediate upon completion of grading. At which time, the student will be notified of their removal from the program, and the student must declare a new major outside of STAD.
  - An appeal may be made to the STAD appeals board within two weeks. An appeals board will be formed with a faculty representative from each concentration area: acting, design & technology, musical theatre, dance, theatre education, and theatre studies. The expulsion stands unless the faculty is unanimous in deciding to overturn it.



- The Theatre Arts program requires student majors to consult with and be advised by a faculty member teaching in the program.
- Students must complete a successful assessment each academic year. See individual programs and concentration areas for assessment procedures.
- Students must follow all guidelines outlined in the UNC Student Code of Conduct (BEAR code). This code can be found here: <http://www.unco.edu/dean-of-students/pdf/Student-Code-of-Conduct.pdf>
- Please see individual program and concentration area policies for additional criteria.

### **Additional Requirements – Concentration Area Specific**

In addition to all School requirements, students must adhere to the following guidelines in order to persist within their specific program:

#### **Acting**

- In addition to GPA requirements, Acting students must earn a C- or better in any class required within their program and concentration area. If a grade of D+ or lower is earned in a required course, that course must be repeated until a C- or better is achieved.
- Acting concentration students must audition for all mainstage plays (non-musicals) during the academic year. Under special circumstances a student may be exempted from auditioning for a production, but only if he or she receives an exemption in advance of auditions from the Area Head. (Students seeking exemptions must complete the following permission form found in this handbook: School of Theatre Arts and Dance Permission Form for Off Campus Production Opportunities)
- In the event of a vacancy in the Area Head position, an exemption from auditions must be granted by the School Director. Requests to be exempted from auditions will be considered on a case-by-case basis.
- Acting concentration students must accept any role they are offered in a mainstage production during the academic year. If a student does not wish to be considered for a particular production, permission must be granted ahead of time (see above.)

#### **Design and Technology**

- In addition to GPA requirements, Design and Technology students must earn a C- or better in any class required within their program and concentration area. If a grade of D+ or lower is earned in a required course, that course must be repeated until a C- or better is achieved.

#### **Musical Theatre**

- In addition to GPA requirements, Musical Theatre students must earn a C- or better in any class required within their program and concentration area. If a grade of D+ or lower is earned in a required course, that course must be repeated until a C- or better is achieved.
- Musical Theatre majors must audition for all mainstage plays and musicals during the academic year. Under special circumstances a student may be exempted from auditioning for a production, but only if he or she receives an exemption in advance of auditions from the Area Head. In the event of a vacancy in the Area Head position, an exemption from auditions must be granted by the School Director. Requests to be exempted from auditions will be considered on a case-by-case basis. (Students seeking exemptions must complete the following permission form found in this handbook: School of Theatre Arts and Dance Permission Form for Off Campus Production Opportunities)
- Musical Theatre majors must accept any role they are offered in a mainstage production during the academic year. If a student does not wish to be considered for a particular production, permission must be granted ahead of time (see above.)

#### **Theatre Education: K-12 Drama Teaching Emphasis:**

In addition to GPA requirements, Theatre Education students must earn a C or better in any class required within their program and concentration area. If a grade of C- or lower is earned in a required course, that course must be repeated until a C or better is achieved.

- All Theatre Education emphasis majors must demonstrate professional promise as a teacher to the satisfaction of the Theatre Arts Faculty.
- Theatre Education concentration students choosing to audition for a main stage play or musical during the academic year must accept any role they are offered.

## **Theatre Studies**

- In addition to GPA requirements, Theatre Studies students must earn a C- or better in any class required within their program and concentration area. If a grade of D+ or lower is earned in a required course, that course must be repeated until a C- or better is achieved.
- Theatre Studies concentration students choosing to audition for a main stage play or musical during the academic year must accept any role they are offered.

## **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 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 Stephanie Nielson, Student Services Coordinator, to report this advisor change so your academic records can be transferred from one advisor to another. 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 at [www.unco.edu/dos](http://www.unco.edu/dos).

## **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 do a degree audit through Degree Works and meet with their advisor and/or the Student Services Coordinator.

## **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](http://www.unco.edu/ofa.scholarships/undergrad).

## **School Scholarships, Awards, and Procedures**

### **Universal Scholarship**

It is important that each student complete a UNC Universal Scholarship application EVERY year. This will ensure that students are eligible for scholarships that are provided through the UNC Foundation. The application is available through URSA on the "Financial" tab. You must have a Bear number in order to apply.

Application Opens: January 1

Application Deadlines: March 1 for New Freshman and Continuing students, June 1 for New Transfer, Graduate, and International students

**A full list of UNC Scholarships can be found here:** <https://unco.academicworks.com>

**A full list of UNC Merit Based Scholarships (based on academic performance in high school) can be found here:** <http://www.unco.edu/admissions/costs-aid/first-year-scholarships.aspx>

## **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 Desiree Kruise in Frasier 105
- Box Office: See Diane Lukassen, Campus Commons Box Office Manager

### **Technical Areas**

For these areas, see either Head of Design, or Technical Director:

- Carpentry
- Costumes
- Electrics
- Paints
- Properties
- Production Assistant

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

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

## **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 40 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, and on the weekends between the hours of 10:00 am and 11:00 pm (with the maximum of four hours per day). However, production directors should consult with the Dance Faculty and Shop Managers before scheduling rehearsals earlier than 7:00pm on weekdays to ensure that any cast members called for rehearsal are not needed in Dance Concert rehearsal or shop calls during this time.

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 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 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 50 minutes or a ten-minute break after no more than 80 minutes.

## Nudity in Rehearsal and Productions (also see page 33)

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 state 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

### 2019-2020 ACADEMIC YEAR TICKET PRICES

<b>SINGLES</b>	<b>Non-Musicals*</b>	<b>Musicals*</b>
Adult	\$19	\$20
Senior (60+)	\$17	\$18
UNC Staff	\$17	\$18
Student (With ID)	\$14	\$15
UNC Students	\$10	\$11
Majors	\$8	\$9
Child (<12)	\$8	\$9

*Note: Pricing does not include fee and handling charges; typically an additional \$3 per ticket.*

\*There will be 50 - 225 no charge tickets (QOLA) available for UNC students for each production. The number of QOLA tickets vary by production and will be available **2 weeks prior** to the opening night of each production.

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## Season Selection – Academic Year

The Director of the School of Theatre Arts and Dance in consultation with the CPVA 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 meets, reads and discusses plays to ensure that the objectives for the production season are realized. Finally, it makes recommendations to the School Director (who also serves as the Artistic Director of the School's academic season) 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 Director of the STAD may also appoint additional members as they deem necessary.

- **Objectives** - The objectives of the production program in the UNC School of Theatre Arts and Dance are as follows:
  - To provide students with pre-professional training in audition and performance techniques that will serve them as creative artists upon graduation.
  - To provide its students a high-quality production experience 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.
  - 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 Casting Opportunities (male/female ratio) (non-traditional casting)
  - Design opportunities/challenges
  - Production costs (financial/human resources)
  - Theatre for Young Audiences – touring and on-campus opportunities

- Educational value/audience development
- CPVA calendar schedule
- Special requirements (guest artists, additional rehearsal time, double casting, touring, unusual technical elements, etc.)
- Selections that are in line with Theatre in Film
- Audience development potential

**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 digital form. Incomplete forms will not be considered. All forms must be typewritten. Digital forms are available online at the STAD Forms web page. Completed forms should be submitted to the School of Theatre Arts and Dance office.

**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
- 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 the shop supervisor right away
- 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 syllabus, the faculty or the staff
- 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)

- THEA 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 class work, outside jobs, and extracurricular activities. Assignments in Theatre 100 are either in the production shops (such as the costume shop, electrics shop, scene shop, props shop or the paint shop, these are typically weekday crew positions), run crew on productions (mostly evenings and weekends); or in publicity or ushering/house management (schedules are variable based on the nature of the assignment). Publicity and ushering are positions which are very limited in availability and are awarded on seniority and/or flexibility of schedule along with the ability to be a “self-starter”. The number of credits in IP you are required to take depends on your concentration area/major. 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:

- Mandatory attendance at one of the IP informational meetings that will be held the first week of each semester. At this meeting, student will receive important information and be given the opportunity to request which crew(s) and/or shop(s) they will be assigned to 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. Requests for change to assignments may or may not be granted, and reassignments are at the discretion of the IP Course Administrators. Changes after the drop period are highly restricted and unlikely to be accommodated.
- Make note of the beginning dates of your assignment and attend all the calls. This includes a strike call for all run crew positions for the show to which you have been a member of the run crew. The strikes immediately following the final performance of each production. (See also the STAD strike

policy in this handbook for more information regarding strike responsibilities.) If you are on a run crew, make sure that you watch the callboard and your Bearmail 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 IP sections and calls, whether you are on a run crew, a production shop, publicity crew, or ushering staff. Attendance is taken. Unless a documented medical excuse is provided, each absence in each section will lower the final grade by one letter grade. Missed work will only be allowed at the discretion of your specific shop supervisor- be sure to ask.
- RUN CREW – If you miss a technical rehearsal, dress rehearsal, or performance for any reason, you will be given an “F” for Theatre 100 and placed on STAD probation.
- Failure to 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.
- It is possible to take IP in the summer. All summer positions are run crew and follow a different schedule than those of the academic year. Speak with the Head of Design/Technology if you are interested in doing so.
- THEA 100 credit is not given for assistant director or choreographer positions- these fall into the category of THEA 110. All assistant positions on the production side provide THEA 100 credit- please ask the Head of Design if you are unclear as to the nature of your assistant position and for which class you may receive credit.
- IP is given only for Mainstage Productions. Unless you are listed on the IP master list, you will not get IP credit for any other work. If you are unclear as to your assignment and if it is credit eligible- speak to the Head of Design.

### **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, or selected as an Assistant Director or Dramaturge for a production. 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 Actor Work Ethic**

### **What Directors and Choreographers Look for in the Rehearsal Room**

- When do you arrive for rehearsal? (Do you arrive at least 10 minutes early in order to be prepared to start on time?)
- Do you really warm up and vocally prepare each day?
- Did you prepare outside of rehearsal and make alterations based on notes?
- Do you learn your lines and vocal parts as written and assigned?
- Do you meet deadlines?
- What is your focus and concentration like during stop and starts?
- Do you really listen to everything that is being said in the room?
- Can you take direction and deliver changes?
- Do you understand the concept and style that is being developed?
- Do you stay focused in the room? (i.e.: no cell phones, no side-conversations, no eating when not on a break.)
- Do you give every moment 110% with choreography, vocals or scene work? Are you marking or rehearsing?

- Are you ready and prepared for every entrance?
- Do you talk or make noise while other work is being done?
- Are you distracted by technology?
- Do you observe and learn from others at work and the direction being given?
- Are you willing to take risks in the room? To try and fail, and try again?
- Are you adding your input and creative energy to the work?
- Are you writing down notes and asking questions?
- Do you truly love the process of rehearsal work or just the high of being on stage in front of an audience?
- Do you give as much to your fellow actors as you take?
- How do you use your breaks?
- How do you work when you are not feeling your best or you have an injury?
- How do you treat others? Example: The creative team, crew, and the stage management team
- Do you volunteer for assignments or do you do “just enough” to get by?
- Do you make me watch you in a positive way that serves the work?
- Are you a positive or negative force in the ensemble?
- Do you help others learn the work?
- Do you bring total commitment for the entire rehearsal?
- Do you take care of yourself (physically, mentally and spiritually) outside of rehearsal?
- Do you make excuses in the rehearsal room?
- Do you make me want to work with you again as soon as possible?
- After any note given the best response is always a simple “Thank You”

### **During any Music Rehearsals**

- Be on book during music rehearsals
- Always have a pencil in hand
- Maintain proper posture when singing
- Come to the vocal rehearsal having already listened to the music and aware of what part you're singing
- Take copious notes and follow them
- Do not talk among yourselves, if you have a question ask the MD, not your neighbor

**Always work as if the most important producer or director you can think of is in that rehearsal room auditioning you for that Broadway lead**

### **Why Professional Directors and Choreographers Observe Your Behavior in the Rehearsal Room**

- We see 100 hours of rehearsal process and maybe only one or two actual performances. Freelance directors usually leave after the first or second performance.
- Observing helps us decide whom we might further showcase in the work.
- We are often looking to cast future productions or tours of this particular work. We want to see who can step up into other roles.
- We are looking to cast replacement for current productions.
- We are looking to cast for future productions.
- We are looking for talented hard-working performers to recommend to our colleagues.

- We want to find the cream of the crop. Actors who enrich our work, and make it better. Actors that we want to work with over and over again.

**Always be the most prepared and hardest working person in every rehearsal situation!**

## **Rehearsal Schedules and Guidelines**

Little Theatre of the Rockies (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.

## **Rehearsal Spaces, Reservations and Priorities**

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

Scheduling Priorities are as follows:

- Classes
- CPVA events
- Scheduled rentals
- CPVA event rehearsals (Mainstage shows)
- CPVA technical work
- Class related rehearsals (one-acts)
- Practicums
- Outside projects (student groups)

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.

## Policies for Gray Gym Usage

Scheduling: All Scheduling done through Desiree Kruise/Frasier 105

Priority scheduling as follows:

1. Classes
  2. Main stage Rehearsals
  3. Evening Special Events/Performances
  4. One Act Rehearsals w/ Faculty Presence Only
  5. Student Group/Other Rehearsals w/ Faculty Presence Only
- Lock up: Gray Hall should remain locked at all times, similar to smart classrooms
  - Access is through card swipe at the West side of the building
  - The door between the gym and Norton Lobby should remain closed and locked after each class and rehearsal period. Doors may not be propped open at any time other than during scenic load-in or load-out
  - Footwear: No “outside” shoes on the Dance Floors. i.e. Shoes that have been worn through the parking lot, on sidewalks, etc. Rehearsal shoes and clean street shoes (carried in for indoor use) only
  - Audio: Audio systems should be powered down after each use
  - Instructions on the operation of the audio system will be posted on the racks
  - No external items should be placed on the racks or equipment
  - Lighting: General overhead lighting should be used for all classes and rehearsals
  - Theatrical lighting system should be reserved for presentations only
  - Furniture: Rehearsal Blocks can be placed on the dance floor. They should be removed and stacked at the end of each class/rehearsal. No other furniture should be brought into the gym for classes or rehearsal purposes. Furniture for main stage productions may be used by special request in production meetings, and only after felt floor pads have been attached to legs or bottom surfaces
  - Sweep and Mop: Dance Floor should be swept with dust broom after each use
  - Dance floor should be damp mopped after every rehearsal
  - Storage: Main stage rehearsals and performances current in Norton Theatre are the only productions permitted to store props and set dressing. Any items found in Gray Gym that cannot be identified as such will be removed to the trash nightly
  - Food and drink: Food and drink policies should mirror current STAD policies for classrooms and rehearsals
  - Safety: Exits may not be blocked by anything, including curtains. Exit signs must be visible at all times.
  - Piano: The Piano should be covered at all times. Only the musical director or approved accompanist is permitted to play the piano

## 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 unprofessionalism, 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.)

## Off-Campus Production Opportunities – ACTING/PERFORMANCE & DESIGN/TECH

All UNC students that are required to audition for Mainstage productions need to do so first. After Mainstage, students may accept off-campus production opportunities if they do not conflict with IP or production assignments. It is required that students who intend to seek off-campus roles or technical opportunities receive written permission from their academic advisors and School Director regarding the appropriateness of the off campus opportunity **PRIOR** to making a commitment to the off-campus opportunity. If this written permission is not received, then the student will be placed on probation for the following semester. Permission forms are available in the main office, Frasier 105.

School of Theatre Arts and Dance  
Permission Form for Off Campus Production Opportunities

Student Name \_\_\_\_\_ Phone \_\_\_\_\_

Degree Program \_\_\_\_\_ Year in School \_\_\_\_\_

I am hereby requesting permission for the following:

☐ Permission to seek an off campus role or technical opportunity

☐ Permission to be exempted from auditions/assignments

For which semester and year? (Circle one)

Fall

Spring

Summer

Name of Outside Employer/Agency \_\_\_\_\_

Dates and Times of Outside Assignment \_\_\_\_\_

\_\_\_\_\_  
Please explain your request for permission for an audition or production opportunity off campus (include any information or documentation which would support your request). [Students may be required to submit a taped audition if necessary if they are unable to attend UNC auditions.]

Will this commitment conflict with any IP or production assignment?

\_\_\_\_\_  
Student

\_\_\_\_\_  
Date of Request

\_\_\_\_\_  
Program Area Head

\_\_\_\_\_  
School 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.
- See the “STAD Probation, Expulsion, and Production Eligibility Policies and Procedures” section of this handbook for detailed information about eligibility.
- Students seeking exceptions to the audition process due to unusual circumstances must obtain permission in writing from the appropriate program head and the production’s director prior to the general 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
- \* On occasion, auditions for the first Mainstage of the Fall semester will be held at the end of the preceding Spring semester.
- 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, 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.

### **Registered Student Organizations (RSO)**

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 ensure 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, unless such a dialect is specifically called for in the play/musical.
- See that the material moves to a conclusion. Begin somewhere and go somewhere through the material.
- Avoid material that you have performed in a UNC 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.
- 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.
- 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.
- Avoid shoes/heels that are too high.
- Be sure that your hairstyle does not hide your face and eyes.
- 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.
- It is usually a good choice to end your audition with a "Thank you."

**The following Audition Form may be used by directors; however, directors are free to create their own form if they choose.**

# Audition Form

## School of Theatre Arts and Dance

Name: \_\_\_\_\_ Pronouns: \_\_\_\_\_

Email Address: \_\_\_\_\_ Cell Phone: \_\_\_\_\_

Address \_\_\_\_\_

Major/Concentration: \_\_\_\_\_ Year in School: \_\_\_\_\_

Last three roles played ay 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

**The School of Theatre Arts and Dance encourages all of its directors and choreographers to embrace the concept of Non-Traditional Casting. That is to say race-neutral and gender-neutral casting is encouraged for all productions!**

- Non-Traditional Casting
  - Non-traditional casting increases opportunities for protected classes, including ethnic minorities, gender identities, and differently abled 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. Musical Theatre majors must audition and play as cast in the spring musical of their senior year unless they are excused by the production director.
- Students are normally cast in only one Mainstage and/or one-act production per semester. Exceptions may be made in special circumstances.
- All students are encouraged to audition for The Little Theatre of the Rockies professional summer stock company each year.
- 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 unless the student requests permission from the School Director to be removed from a production. Such permission not to be unreasonably denied.
- Non-acceptance of an assigned role or design (Without permission) 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 dismissal.
- Another 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 production 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 may audition for the experience if they so choose.
- 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 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.

### **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.
- 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 their 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 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 needs to consult with the Director of the School of Theatre Arts and Dance. In some cases, the director may set up a meeting with the actor, director, Director of School of Theatre Arts and Dance and Coordinator of Student Services to discuss the matter. 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.
  - All personnel involved with productions should never use alcohol or other drugs during the rehearsal/performance period. Please notify your Director if you are on any prescribed medication.
  - 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 professional 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 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 discretions 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**

The following are general descriptions of what is expected for key positions within the production process. Please note that as a student you can be asked to go beyond the “bones” which are outlined here. A certain flexibility is always a part of being a collaborative member of a production team. Your final grade on your assigned task will be calculated on your successful completion of the assigned task as outlined.

### **Director**

The director is the leader of the production. 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 the development of a specific rehearsal schedule. Other directorial duties include, but are not limited to:

- Meeting with Designers to discuss concept and any changes/adjustments that are being made to the script - this should occur many months in advance of the actual design meetings
- Scheduling and executing auditions and callbacks (with the assistance of the Stage Manager)
- Selection of an Assistant Director and/or Dramaturge, if desired
- Attendance at Design and Production meetings
- The facilitation of a safe and productive rehearsal environment
- Cooperation with the Costume Shop and Publicity on the taking of pre-production publicity photos
- Cooperation with the UNC Marketing Department on the production posters and artwork
- Coordination of the KCACTF visit and response, and subsequent announcement of any recognitions, including the Irene Ryan acting nominations

### **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.

#### **General duties:**

1. Effectively and openly communicating with the director, the design team, the head of design, all production shops, and the stage management advisor.
2. Willingness to take criticism and entertain different ideas and requests as presented by the director, the production team, or your advisor.
3. Daily checking in with all the production shops at the onset of each day during the pre-production, rehearsal, and production periods and in person.
4. Distribution rehearsal and production reports at the conclusion of each rehearsal or production.

5. Conducting all production meetings and rehearsals in a professional manner, adhering to both rules of business etiquette as well as adhering to time constraints of the scheduled meeting.
6. Preparing a complete prompt book of all preproduction and production materials that is to remain in the stage management booth of the theatre during all performances. Your prompt book should be available to your advisor at the conclusion of the production period for review and analysis.
7. Maintaining a reasonable workspace while in the theatre.
8. At the time that your rehearsal moves to its performance space, all rehearsal props and costumes as well as all floor tape must be removed from the rehearsal hall. All rehearsal props and costumes are to be struck to their appropriate shops and struck as requested by the appropriate shop manager.
9. The stage manager must attend strike and is the last one to leave, checking with the technical director that the performance space is returned to the state necessary for the standards of the show's strike.

**Audition duties:**

1. Organize all audition materials and post all notices for the audition. Confirm with the STAD front office that an audition space has been assigned and reserved.
2. 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, type of audition materials to be prepared, and proposed date and time of callbacks.
3. 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.
4. 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.
5. 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.
6. Check in regularly with the director(s) as to any needs they have during the audition process.
7. Post the Call Back notice and repeat the previous steps until the show is cast.

**Rehearsal duties:**

1. 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.=
2. The Stage Manager should assist the Director in developing the rehearsal schedule, and once set, continue to facilitate a smooth flow through the schedule.
3. Prior to rehearsals, the Stage Manager needs to make sure that the rehearsal space is reserved and arrive at least 30 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.

4. 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.
5. 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.
6. 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.
7. The Stage Manager, in conjunction with the prop master, will arrange with the props department in order to pull props for rehearsal. Prior to the rehearsal process, the Stage Manager, in conjunction with the prop master, will secure appropriate onsite storage to secure all of the rehearsal props.
8. The Stage Manager must schedule all fittings with the actors as dedicated by the costume designer. The Stage Manager should plan to confirm the schedule of fitting 24 hours in advance of an actor's fitting. At the conclusion of a given fitting day, the stage manager should confirm that all actors reported in for their fitting and that they arrived on time. In the event that a fitting must be rescheduled, the Stage Manager must do so with the schedule set by the costume designer.
9. 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.
10. 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.
11. The rehearsal process is the time for the Stage Manager to develop checklists, diagrams of presets and become familiar with the script and blocking.
12. A Stage Manager will normally have one assistant and sometimes two. It is important to attempt to delegate duties and responsibilities equally 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.

**Design and production meeting duties:**

1. The Stage Manager will expedite the arrangement of both the Design and the Production Meetings to be held at regular times so that the designers, program heads, and the director can all meet. All Meeting should be arranged to happen on Thursdays.
2. Design meetings require that the following people are in attendance: director, scenic designer, costume designer, lighting designer, sound designer, and the head of design. All other production positions are invited to attend, but are not required to be in attendance.
3. Production meetings should be scheduled for a 45 minute block of time, but should be planned to be 30 minute meetings. The following people must be in attendance: director, stage manager, scenic designer, costume designer, lighting designer, sound designer, head of design, prop master, charge artist, technical director, music director (as appropriate), and all advisors. All other production positions are invited to attend, but are not required to be in attendance.

4. The agenda for these meetings is the Stage Manager's responsibility, and should be planned in advance of the meeting. The Stage Manager should always plan to begin with the director's comments, followed by the comments from the scenic areas (including paints and props), then the costume area, then lighting, sound, and finally the head of design. Before concluding the meeting, the stage manager should be sure that there are no further comments that need to be made by anyone in attendance.
5. In the event that a member of the production team cannot attend a specific meeting, the stage manager should pursue the option of having the missing member of the team attend by telephone. If the director cannot attend either in person or by phone, the meeting should be cancelled.
6. The stage manager should take notes throughout the meeting and distribute these notes within twenty-four hours of the meeting's happening.

#### **Technical rehearsal duties:**

1. Prior to the beginning of Technical Rehearsals, the Stage Manager will conduct a paper tech meet with the designers and the director for the purpose of writing cues in their prompt book.
2. SPACING REHEARSALS should not be viewed as actual technical rehearsals. These days are designated for the director, cast, and the stage management team to become familiar with the set in the performance space. No additional technical support will be provided during these rehearsals. Close attention should be paid by the stage manager of any potential issues of blocking in the performance space. These concerns should be brought to the technical director at the beginning of the business the following day, unless they are a matter of safety and need to be addressed immediately.
3. CUE-TO-CUE are usually your first technical rehearsal(s) 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. The Stage Manager is encouraged not to let anything distract from this goal.
4. TECHNICAL 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.
5. DRESS REHEARSALS are full runs of the show. The only reasons for stopping are for safety reasons or costume problems. At this point in the show, the other technical elements should be in place and not cause you to stop. If you ever feel that an actor or technician is a danger in any of these rehearsals, NEVER hesitate to stop and fix the problem.
6. FINAL DRESS 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. In most cases a photo call will be scheduled to happen prior to this rehearsal. This is also the responsibility of the stage manager to run in an efficient manner. See the section of photo calls for the specifics of the call. Additionally, it is not uncommon for a media reviewer to attend this rehearsal. The stage manager should have acquired a copy of the program for the reviewer in the event that he is in attendance that evening.



7. 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.
8. 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.
9. 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.

**Performance duties:**

1. 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 all members of the production team and the artistic director after every performance.
2. 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 Assistant Stage Manager works closely with the Stage Manager to insure that all aspects of a production run smoothly. The first and foremost responsibility of the ASM is to ASSIST the stage manager in any and all aspects of their job with regards to production.

**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.

**PREPARATION (prior to the commencement of the build)**

1. The student designer must read and complete a full analysis of the script PRIOR to the first meeting with the director. A hard copy of the "scenic breakdown" and a full script analysis must be submitted to the set design advisor 1 week prior to the student designer's first meeting with the director.
2. Research for all scenic items must be amassed for all locations and stage dressings as part of the design process. This "bible" of research should be given to the scene shop as part of the design build commencing for their use.
3. The student scenic designer should schedule a standing weekly meeting time with the set design advisor, which should begin prior to the first meeting with the director and continue through the final strike of the show. This meeting time should be conveyed to the technical director so that he can be included in any or all of those meetings.
4. The student designer should attend ALL production meetings, and any additional planning meetings that involve scenery, such as the initial prop meeting and the prop through.
5. The student designer is responsible for making both the technical director and the set design advisor aware of all meetings with the director and every effort should be made for those advisors to be able to attend those meetings.

6. The student designer should meet with the Head of Design regarding their budget allocation prior to any designs being finalized.
7. The student designer should not consider any design complete for the shop prior to meeting with the set design advisor and the technical director regarding the proposed sources for all scenic elements including those items that are pulled versus purchased versus built.

### **EXECUTION (once the build begins)**

1. Daily "checking in" with the scene, paint and property shops and the technical director in person.
2. Pulling, building, buying all necessary scenic items and materials as required by your design or the scenic shop's needs in tandem with the technical director.
3. Communicate all notes clearly to the scenic shop staff and technical director.
4. Preparing all scenic paperwork prior to first dress and aid in the organization of the scenic shifts associated with the production.
5. Provide paint samples and work directly with the scenic charge artist to achieve the desired finishes for the production.
6. Provide detailed instruction to the property master and the shop assistants concerning set dressings and stage props.
7. Maintaining a reasonable workspace while in the shop. Do not leave the shop at any time with a "mess" to be tidied by someone else.
8. Maintaining the scene shop and theatre spaces; returning all tools and materials to the appropriate areas and storages.
9. Prior to opening- all pulled items that are not being used for your production must be struck, this includes, but is not limited to foliage, paint, furniture, décor accessories, stock scenic pieces, fabric, trims, craft materials, etc.
10. The student scenic designer should plan to attend all dress rehearsals and any technical rehearsals as needed.
11. Checking the daily rehearsal and production reports for any set notes and addressing them immediately with the scene shop and carpentry/paint/property staff as needed.
12. The student set designer must be available throughout the run of the show to make any decisions concerning repairs and touch-ups that might be beyond the scope of the carpentry crew.
13. The student designer is responsible for finding out when the ACTF respondent will be attending the show, and plan to attend that performance.
14. The student designer is responsible for discussing the required rehearsal needs with the director and providing them by the first day the cast is scheduled to be "on their feet"

### **POST PRODUCTION (beginning with strike)**

1. The designer must oversee strike assuring that all items are broken apart and returned to stock, or returned to the person/people from which they came. This includes all rehearsal set pieces.

### **Assistant Scenic Designer**

First and foremost, sit down with your designer and discuss how they want you to function in this role. Remember, this is actually their show; your job is to make their job easier.

Your duties may include, but not be limited to the following:

**PREPARATION (prior to the commencement of the build)**

1. Be available to the designer, check in daily and maintain open lines of communication.
2. Copy/scan research or designs as requested. Under no circumstance should any of these materials be given to anyone other than the designer without their permission.
3. Organize the "design package" for the scene shop and for the designer to the specifications of the Technical Director and the Set Designer respectively.
4. If requested to "design" any aspect of the show, do so in accordance with the designs of the designer. Consult frequently with the designer and do not have meetings with the director without the designer present.

**EXECUTION (once the build begins)**

1. Be available to the designer, check in daily and maintain open lines of communication.
2. Post all sketches in the scene shop in a safe and professional manner. Neatly organized, in sleeves, etc.
3. Tag all materials as they are brought into the shop and aid in defining use to the Technical Director.
4. Acquire all rehearsal set pieces and properties as per the designer's specifications as requested by stage management.
5. Take notes clearly and precisely during all rehearsals, which are to be sent to the Designer at the end of each evening.
6. Assist in the Property Run-through and Design Presentation to the Cast/Crew
7. Assist in the training of the Run crew under supervision of the Stage Management team.
8. Oversee the run of the show, at all times, maintaining the integrity of the designs.
9. Attend all technical and dress rehearsals with the designer and take clear precise notes that should be given to the shop and the designer prior to the opening of the shop the following day.
10. Be available to assist in the finishing of the production and during the run of the show, in the event the scenic needs are not complete or there is breakage. Consult with the designer as to your role in acquiring the necessary replacement elements or final touches with the sets and props.

**POST PRODUCTION (beginning with strike)**

1. Coordinate strike with the Technical Director.
2. Complete all returns from loan sources as well as purchases not used.
3. Close out all paperwork with the designer.
4. Complete a morgue of the show for the scene shop including the finalized script, a disk of production photos and design photos (scenic model), copies of sketches, paint elevations and drafting, and a finalized set dressing list.

**Assistant to the Set Designer**

Your position is one of facilitation. You should be available at all times to make the job of the Set Designer easier. It is up to you to make sure that the designer is prepared for all their required tasks as part of the design process, which includes materials secured, meeting times confirmed, etc.

### **Charge Scenic Artist**

This person is the head painter and makes all painting decisions on a production with the Scenic Designer.

#### **Preproduction:**

1. The student Charge Artist must assure there is ample time in his/her schedule to work on the assigned production on a regular basis.
2. The student Charge Artist must attend all production meetings for the assigned production. The student may also be required to attend some preliminary design meetings.
3. The student Charge Artist must consult with the scenic designer of the assigned production regarding treatments and techniques.
4. The student Charge Artist must mix all colors for the assigned production and work out samples and techniques for all the scenery.

#### **Scenic build/paint:**

1. The student Charge Artist must supervise painting of the scenery with paid student staff and I.P. students.
2. The student Charge Artist must consult with the Resident Charge Artist on a regular basis while the production is in the shop regarding scheduling conflicts, the day's work, and any questions that might arise.
3. The student Charge Artist must ensure that daily lists are left in the paint shop so that work on the assigned production continues in a smooth and timely manner.
4. The student Charge Artist must ensure that all work for the assigned production is completed in accordance with the wishes of the scenic designer.

#### **Tech week/run:**

1. The student Charge Artist must attend at least one technical rehearsal of the assigned production.
2. The student Charge Artist must stay in contact with the scenic designer during technical rehearsals and complete any notes that are generated during that time.
3. When the assigned production strikes, the student Charge Artist must see to it that all paints for the production are emptied out and cleaned.

### **Properties Master**

#### **Preparation:**

1. Student must read the production script and begin an initial props list by Act and Scene.
2. Research props as necessary to provide design assistance.
3. Student must have a joint meeting with the Student Prop Master Advisor and Scenic Designer to establish a properties list in preparation for a meeting with the Director.
4. The meeting with the director will be to establish the initial props list for the production.
5. Student must attend all production meetings for assigned production.
6. Student must consult with the scenic designer of assigned production regarding set furniture and stage dressings, keeping the Student Props Master Advisor (in writing) of information exchanged in said meetings.
7. Student must include the Director of Design Technology in all correspondence.

9. Work within the confines of the budget allowance for the production, keeping a detailed expenditure spread sheet. The spread sheet must be submitted weekly to the Student Prop Master Advisor on the day agreed upon.
10. Student must consult with Prop Advisor on a regular basis while the assigned production is in the shop regarding scheduling conflicts, the day's work, and any questions that may arise.
11. Student must keep the Prop Advisor informed of all correspondence with other design team members during their tenure as Student Prop Master. Inform the Technical Director of props which are borrowed or on loan for program credit.
12. Provide the Director, Scenic Designer, Prop Advisor (and others as deemed necessary) with a Prop Through one week prior to first technical rehearsal (or as requested by the design team).

**Execution:**

1. Student must provide rehearsal props upon request from the Director, Scenic Designer or Prop Advisor in a timely manner (usually 24 hours after the request).
2. Student must take responsibility for all props, this includes rehearsal, final, rented, borrowed, and created props. Animals and plants and care of them also fall under this area.
3. Attend run through rehearsals to ensure that props are working and to ensure their proper use.
4. The student must stay in contact with the Scenic Designer and Director during technical rehearsals and complete any notes that are generated during that time.
5. Work backstage, if necessary, to help handle all prop needs.
6. Assign duties of props to prop crew, this includes consumable food preparation, washing of dishes, washing of set pieces that may become stained or soiled.
7. Purchase all food items for use by the first dress rehearsal.
8. Oversee all repairs during the run of the show in a timely (prior to the next performance) manner.
9. Provide safe and secure storage of props during rehearsals and the production.

**Post Production:**

1. Student must supervise the strike of all props into the Prop Shop after the final performance.
2. Oversee the safe return and storage of all props the day following strike.
3. Provide secure areas for safe storage of props, this includes rehearsal props.
4. Student must provide a detailed spread sheet of all props expenditures within a week after 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**

1. Meet with advisor to discuss show and set deadlines
2. Attend conceptual meetings as scheduled
3. Complete script analysis and unit analysis prior to first meeting
4. Provide visual information concerning design concept to rest of team
5. Discuss specifics with director/choreographer outside of team meetings
6. Discuss specifics with other members of the design team in a timely fashion
7. Attend all production meetings/ showings as scheduled
8. Attend rehearsals as necessary; attend all scheduled act runs and run throughs
9. Color test as necessary

#### **Plot/Paperwork**

1. Assemble lighting prompt script
2. Provide rough plot, color key, sectional analysis, and photometrics to advisor one week prior to hang
3. Provide completed plot, specific accessory and pattern information to ME three days MIN prior to hang
4. Discuss particulars of plot with ME one day MIN prior to hang
5. Oversee/assist ME with hang
6. Prepare focus charts, spike areas, and set layout previous to focus
7. In conjunction with Set Designer and TD, set trims and masking previous to hang.
8. Focus previous to tech weekend
9. Provide completed cue sheets to SM, director MIN one day prior to paper-tech
10. Attend Paper Tech
11. Meet with advisor to look at completed focus prior to cue writing

#### **Tech Week**

1. Pre-write all cues before first tech
2. Train, provide to do list for light board op in conjunction with ME
3. Attend all technical and dress rehearsals
4. Work diligently during tech process to meet director's expectations
5. Incorporate suggestions from advisor into design
6. Work to use time efficiently for all involved
7. Continue to hone after rehearsal periods
8. Attend Strike; Restore all equipment to neutral; follow storage protocol

### **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**

1. 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.
2. 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.
3. 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.
4. 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.
5. 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.
6. 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.
7. Assist the Designer in preparing and updating all paperwork for the Master Electrician.

- **Load-In**

1. 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.
2. 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.
3. 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**

1. 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.
2. 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.
3. 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. 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-Production**

1. Meet with advisor to discuss show and set deadlines
2. Meet with designer to discuss concept and scope of lighting package
3. Complete script synopsis prior to first meeting
4. Provide information concerning lighting package to shop staff
5. Discuss specifics of practicals with LD, TD, SD, and Props master
6. Provide build package for practicals as soon as prop is selected
7. Attend all production meetings as scheduled
8. Schedule weekly progress report with shop staff and advisor

### **Plot/Paperwork/Programming**

1. Print copies of Light Plot for hang and focus
2. Print Hook-Up, Instrument Schedule, and complete Shop Order three days MIN prior to hang
3. Complete Plot work up, including Cable Paths, Data Runs two days MIN prior to hang
4. Discuss particulars of plot with shop crew one day MIN prior to hang
5. Prep tech table with shop crew one day MIN prior to hang
6. Prep Masking and Scenery Spikes with shop crew and SM one day MIN prior to hang
7. Oversee/assist shop crew with hang; provide hanging information to crews
8. Complete practicals, FX, etc., in timely fashion to be tested one day MIN prior to tech
9. Oversee/assist shop crew with focus
10. Trouble shoot and Prep entire plot MIN one day prior to focus
11. Discuss particulars of built props, FX, etc., with SM MIN one day prior to tech

### **Tech Week**

1. Work with Designer to pre-set all levels, FX, etc., before first tech
2. Train, provide to do list for light board op. Demonstrate programming techniques
3. Attend all technical and dress rehearsals
4. Attend to designers notes immediately following rehearsal or during shop hours the following day
5. Prepare change over information if necessary
6. Complete daily dimmer check; attend to fixtures as necessary
7. Oversee complete restore to neutral, including storage procedures during strike



## **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.

1. Meeting all deadlines for rough sketches, final sketches, publicity photos, technical rehearsals, dress parade, dress rehearsals and strike for your assigned production.
2. Effectively and openly communicating with the director, the design team, the head of design, the costume shop, and the costume advisor.
3. Willingness to take criticism and entertain different ideas and requests as presented by the director, costume shop, or your advisor.
4. Daily checking in with the costume shop and the costume shop manager in person.
5. Pulling, building, buying all necessary costume items and materials as required by your design or the costume shop's needs.
6. Attending all fittings.
7. Preparing all wardrobe crew paperwork prior to first dress including daily laundry and ironing duties.
8. Maintaining an up-to-date budget spreadsheet at all times.
9. Striking one's own "shopping rack" as you go, so as to not "tie up" a considerable amount of stock from other's use or consideration.
10. Maintaining a reasonable workspace while in the shop. Do not leave the shop at any time with a "mess" to be tidied by someone else.
11. Maintaining the stock as you found it or better. All boxes returned to their locale after pulling from them.
12. Prior to opening- all pulled items that are not being used for your production must be struck, this includes, but is not limited to, shoes, accessories, stock costume pieces, fabric, trims, craft materials, etc.
13. The designer must oversee strike assuring that all items are laundered and returned to stock, or returned to the person/people from which they came.
14. 1 week after strike a final "close out budget" must be given to the Head of Design and must include all items and materials purchased for the production, including those purchased on your behalf by another member of the costume or production team.

### **Assistant Costume Designer**

First and foremost, sit down with your designer and discuss how they want you to function in this role. Remember, this is actually their show; your job is to make their job easier.

Your duties may include, but not be limited to the following:

1. Be available to the designer, check in daily and maintain open lines of communication.
2. Copy/scan research or designs as requested. Under no circumstance should any of these materials be given to anyone other than the designer without their permission.
3. Post all sketches in the costume shop in a safe and professional manner. Neatly organized, in sleeves, etc.
4. Organize the "bible" for the costume shop and for the designer to the specifications of the Costume Shop Supervisor and the Costume Designer respectively.
5. Tag all fabrics as they are brought into the shop and swatch each sketch accordingly.
6. Acquire all rehearsal costumes as per the designer's specifications as requested by stage management.
7. If requested to "design" any aspect of the show, do so in accordance with the designs of the designer. Consult frequently with the designer and do not have meetings with the director without the designer present.
8. Prepare the fitting room for all fittings prior to the fitting time. Be sure that all necessary items are available including, pencils, safety pins, sock, shoes, accessories, etc.
9. Take note clearly and precisely during all fittings, which are to be attached to the costume pieces at the end of each fitting.
10. Label all costume parts
11. Assist in the training of wardrobe staff.
12. Oversee the run of the show, at all times, maintaining the integrity of the designs.
13. Attend all technical and dress rehearsals with the designer and take clear precise notes that should be given to the shop and the designer prior to the opening of the show the following day.
14. Be available to wardrobe during the run of the show, in the event a costume element needs replacement. Consult with the designer as to your role in acquiring the necessary replacement elements.
15. Be sure that any decisions that are made on your part, reflect the designer you are assisting and not your own ideals.
16. Coordinate strike with the wardrobe head.
17. Complete all returns from loan sources as well as purchases not used.
18. Close out all paperwork with the designer.
19. Complete a morgue of the show for the costume shop including the finalized script, a disk of production photos, copies of sketches, and finalized dressing lists.

### **Assistant to the Costume Designer**

Your position is one of facilitation. You should be available at all times to make the job of the Costume Designer easier. It is up to you to make sure that the designer is prepared for all their required tasks as part of the design process, which includes materials secured, meeting times confirmed, etc.

### **Wardrobe Master**

The Wardrobe Master is responsible for the costume shop and the construction of costumes for a production. The costume designer works with the wardrobe head to communicate what exactly is wanted. The wardrobe master supervises all costume staff, including dressers during the run of the show.

#### **Pre-Production duties:**

1. Responsible for the costume show and meeting the costume designer.

#### **Run of Show duties:**

1. Assumes responsibility for costumes during the show's run.
2. Organize and execute inventories.
3. Organize and supervise costume changes
4. Supervise dressers
5. Launder, clean, and do minor repairs on costumes.
6. Maintain equipment and keep basic supplies stocked in dressing area.

#### **Post Production duties:**

1. Responsible for the proper care of costumes after use and prior to going into storage
2. Launder costumes
3. Store costumes
4. Replenish supplies used
5. Final inventories

### **Makeup Supervisor**

In the professional theatre this person generally gives advice to the actors on how to do their own hair and make-up. Sometimes this person will be a hair stylist or wig master as well as coming up with make-up designs and in the case of some productions actually doing make-up jobs.

In the high school theatre this person is in charge of getting together and training a make-up crew to do the make up for actors who do not know how to do it themselves. This person will also find make-up colors and styles that match the production.

#### **Pre-Production duties:**

1. Gather foundations, colors, powder wigs, etc. for the production.
2. Read the play to know what types of make-up and what styles are appropriate.
3. Create make-up schematics for the characters.
4. Attend design meetings.

#### **Run of the Show duties:**

1. Coordinate all make-up application.
2. Coordinate the make-up jobs such as old age, disfigurement, or artificial facial features or scars.
3. Color and style hair and assign and attach wigs.
4. Instruct actors on how to properly remove any specialty make-up.
5. Make sure all make-up is properly applied as to the designer's specifications.

6. Assist actors in donning their wigs.
7. Wig maintenance.

**Post Production duties:**

1. Clean up and tear down the make-up stations.
2. Clean all make-up products from the STAD kit.
3. Assist in the strike of the show.

**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.

**Pre-Production**

1. Meet with advisor to discuss show and set deadlines
2. Attend conceptual meetings with design team as scheduled
3. Complete script analysis and prior to first meeting
4. Provide information concerning design concept to rest of team
5. Discuss specifics with director/choreographer outside of team meetings
6. Discuss specifics with other members of the design team in a timely fashion (i.e. a prop that needs a speaker placed in it)
7. Attend all production meetings/ showings as scheduled
8. Attend rehearsals as necessary; attend all scheduled act runs and run throughs
9. Provide rehearsal CDs or files as necessary or requested
10. Schedule listen through with advisor/director as needed

**Plot/Paperwork/Programming**

1. Assemble sound prompt script
2. Provide preliminary cue sheet to director, advisor previous to first meeting
3. Provide sound plot, routing diagrams, and equipment list to advisor two weeks prior to install
4. Discuss particulars of plot with shop crew one week MIN prior to install
5. Coordinate comm requirements with SM and shop crew
6. Oversee/assist shop crew with install
7. Provided sound FX/music bibliography previous to playback install
8. Prepare playback, EQ, levels two days MIN prior to tech
9. In conjunction with A2, prepare microphones, pit set up for musicals MIN two days prior to sitzprobe
10. Provide completed cue sheets to SM, director MIN one day prior to paper-tech
11. Attend paper tech
12. Meet with advisor to listen to levels and routing prior to tech

**Tech Week**

1. Pre-set all levels before first tech
2. Train, provide to do list for sound board op. Demonstrate playback techniques
3. Attend all technical and dress rehearsals
4. Work diligently during tech process to meet director's expectations and requests
5. Incorporate suggestions from advisor into design

6. Continue to hone after rehearsal periods
7. Provide redundancy capability and backup plans for SM, board op.
8. Attend Strike; Restore all equipment to neutral; follow storage protocol

### **Technical Director**

#### **Pre-Production/ Paperwork**

1. Meet with advisor to discuss show and review deadlines. Between weeks 11 and 9.
2. Meet with designer and review the scenic bid package for the show, help with problem solving. Scenic bid package is due on Monday of week 9. This meeting should happen in week 9.
3. Take rough designs and create a preliminary line budget for the scenic design. Due Friday of week 9.
4. Return budget to designer, outlining places where the show may have exceeded the budget in both time and possibly labor.
5. Take final revised scenic designs and create a final line budget outlining the shows estimated costs. Due Friday of week 7.
6. Meet with charge artist, advisor, and other members of the production team to finalize rough calendar.
7. Create working drawings for all elements in the show. Working drawings are due Friday of week 7.
8. Create paperwork such as: build calendar, purchase list, budget, etc. (All to go in TD binder) All required build documents are due Monday of week 6.
9. Attend all production meetings as scheduled.
10. Attend rehearsals, all scheduled act runs, and full run-through as necessary.

#### **Scenic Build/ Install**

1. Create daily To-do lists for the scenic shop for the period of the build.
2. Create and distribute daily reports from the going's-on on in the shop.
3. Supervise and assist the construction of the show.
4. Make sure the build stays on schedule and troubleshoot projects.
5. Assure the built items make it to the paint shop in a timely manner in which they can be painted.
6. Oversee the load-in of the show in the space and troubleshoot as needed.
7. Assess designer notes as they come up.
8. Attend paper tech as needed.
9. Meet with advisor prior to first tech to talk about expectations.

#### **Tech Week/ Run of the Show**

1. Complete a safety walk through of the space with the cast and crew, with advisor present.
2. Attend all technical and dress rehearsals.
3. Work diligently during tech process to meet director's expectations.
4. Assess notes and problems during tech and during the run of the show.
5. Work to use time efficiently for all involved
6. Create strike lists and organize strike as needed for the show.
7. Clean and organize all shop spaces and work areas used during the show.

8. Create a total budget outlining every expense on this production. Due 1 week after show closes.
9. Meet with advisor for a wrap up meeting. Within 1 week after show closing.
10. Closing budget due two weeks after show closing.

### **Assistant Technical Director**

#### **Pre-Production/ Paperwork**

1. Meet with Technical Director to discuss show and review deadlines.
2. Help Technical Director with problem solving.
3. Assist with Creating working drawings for all elements in the show. (As needed or Assigned)
4. Attend all production meetings/ showings as scheduled. (As requested.)
5. Attend rehearsals as necessary; attend all scheduled act runs and run throughs. (As requested.)

#### **Scenic Build/ Install**

1. Assist in Creating Daily To-do lists for the Scenic Shop every day the build.
2. Assist in Creating and distributing Daily reports from the going's-on on in the shop.
3. Supervise and assist the construction of the show as needed.
4. Make sure the build stays on schedule and trouble shoot projects.
5. Help oversee the load in of the show in the space and trouble shoot as needed.
6. Assess designer notes as they come up.
7. Attend Paper Tech. (As requested)

#### **Tech Week/ Run of the show**

1. Assist with a complete a safety walk through of the space with the Cast and Crew.
2. Attend all technical and dress rehearsals. (As requested)
3. Work diligently during tech process to meet director's expectations.
4. Assess notes and problems during tech and during the run of the show.
5. Work to use time efficiently for all involved
6. Assist in creating strike lists and organize strike as is needed for the particular show.
7. Help clean and organize all shop spaces and work areas use during the show.
8. Meet with Advisor for a wrap up meeting

### **Master Carpenter**

#### **Pre-Production/ Paperwork**

1. Meet with Technical Director to discuss show and review deadlines.
2. Help Technical Director with problem solving.
3. Assist with creating working drawings for all elements in the show. (As needed or Assigned)
4. Attend all production meetings/ showings as scheduled. (As requested.)
5. Know the show drawing inside and out, become an expert.

#### **Scenic Build/ Install**

1. Carry out the tasks on the Daily To-do Lists.
2. Report shop progress to TD or ATD for Scenic Daily reports.
3. Supervise construction elements of the show as needed.

4. Make sure the build stays on schedule and help trouble shoot projects.
5. Answer questions about build items on the show as they come up.
6. Build the more complicated items for the show.
7. Head up crews and help oversee the load in of the show in the space, trouble shoot as needed.
8. Assess designer notes as they come up.

### **Tech Week/ Run of the show**

1. Attend all technical and dress rehearsals. (As requested)
2. Work diligently during tech process to meet director's expectations.
3. Assess notes and problems during tech and during the run of the show.
4. Work to use time efficiently for all involved
5. Head up and help organize strike as is needed for the particular show.
6. Help clean and organize all shop spaces and work areas use during the show.
7. Meet with Advisor for a wrap up meeting.

### **Run Crews**

**Absences and tardiness for any crew assignments are not allowed for ANY rehearsal or performance calls. There are no exceptions to this rule. If you have any questions or concerns regarding this policy, you must discuss it with the Production Manager, Technical Director or another member of the D/T Faculty. Discussions on this matter are not to be conducted with another student, regardless if that student is acting as a Stage Manager or Student Supervisor.**

Duties of Run Crew Members include, but are not limited to:

- 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. (See also the STAD strike policy in the handbook for more information.)
- 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/Costume Crew**

**Absences and tardiness for any crew assignments are not allowed for ANY rehearsal or performance calls. There are no exceptions to this rule. If you have any questions or concerns regarding this policy, you must discuss it with the Production Manager, Technical Director or another member of the D/T Faculty. Discussions on this matter are not to be conducted with another student, regardless if that student is acting as a Stage Manager or Student Supervisor.**

### **General Duties:**

1. The assignment of the crew is to learn by experience the handling and use of costumes in an actual production.
2. Crews are called at specific times by their Wardrobe Manager or Stage Manager. Typically, the crew is called on half hour before the actors, unless otherwise instructed.
3. Before the first dress rehearsal, the costume Crew is required to transport or “load in” all the costumes into the performance space. At this point the Crew head will organize the dressing rooms to accommodate all the actors and keep a clean, organized space for the cast and crew.
4. Costume running crew is required to do final preparation, pressing and maintenance of the costumes. They are also expected to identify and mark each costume per actor and take a regular inventory to avoid losing any costume pieces.
5. All crew members are required to attend the “watch-through” or one rehearsal of the play before dress rehearsals begin. Stage manager schedules this “watch-through” and the SM or ASM will inform you of the time and location.
6. At the time of the watch-through or by first dress rehearsal, crew members will be given their respective duties. If possible, a crew member will be assigned one or more actors to care for. They will be responsible for their actor’s or actors’ presets, quick changes, and inventory.
7. During dress rehearsals and performances, the crew must remain on duty in or near the dressing rooms or in their specifically assigned areas. Dressers must remain off stage unless performing a backstage quick change.
8. Neither actors nor crew members are permitted to eat, drink, or smoke in or around the costumes. There is NO EXCEPTION TO THIS RULE. It is the responsibility of the Crew head to ensure that these rules are followed. If this or any other problem occurs with an actor or crew member, it must be reported to the stage manager.
9. At the end of a production, it is the responsibility of the wardrobe master to meet with the stage manager and inform them of their crew’s performance. This is required for the IP grading process.

### **Rehearsal and Performance duties:**

1. All crewmembers are required to wear “full blacks.” This means black pants, shirt, socks, shoes, etc. If you are to perform onstage change, black hats must be worn as well. There is no exception to this rule!
2. Before the first dress rehearsal, the crew and designer must create an inventory chart for each actor. Twice, every night, when crew arrives and when they leave, inventory must be



checked off. All pieces must be accounted for and the wardrobe master is responsible for keeping these charts and making sure inventory is completed.

3. All repairs, alterations, missing items, or questions must be brought to the attention of the costume shop manager. Any costume in need of repair or alterations must be returned to the costume shop by 9 o'clock the following morning. Whenever the crew should do possible, minor repairs or alterations.

4. All clothing must be properly hung each night. Skirts and pants need to be hung by the waistband and not folded over the hanger. All tops need to be hung to prevent wrinkling. All Accessories (including, jewelry, belts, handbags, hand props, scarves, hankies, glasses, etc.) should be organized into individual bags labeled for each actor. There also must be inventoried twice a night to ensure nothing is lost or misplaced.

5. All wigs, hats, and headdresses must be properly stored on shelves and kept away from makeup and lights when not in use.

6. Actors should be checked every night for the following things before they go onstage:

- No personal Jewelry

- No lint or thread hanging on their clothing

- All ties properly tied

- All assigned pieces are being worn, i.e. belts, hats, purses, etc.

7. When necessary, all pre-set costumes should be placed on or back stage before the house opens.

8. The wardrobe master and designer will explain any required quick changes. The crew will be trained to perform these tasks. If necessary, a quick-change rehearsal may be called. Remember to stay calm during quick changes. If you are panicking, your actor will panic and your job will be twice as hard.

9. Every costume must be taken off stage at the end of the night and stored in the dressing rooms. No costume piece should be stored in props and no props should be stored in the dressing rooms. Proper storage will seriously decrease any lost or misplaced items.

Any special items or valuable pieces must be returned to the costume shop and locked away every night.

10. The dressing rooms must be tidied up every night. No trash may be left in the dressing room.

11. Any costumes, which cannot be laundered, must be sprayed with Febreze or a disinfectant every night before the crew leaves for the night.

12. Show laundry is done the night of final dress and after each performance. In conjunction with the costume designer and the costume shop manager, the wardrobe master will make laundry duty assignments and specify which items can be washed. The following items must be washed every night.

- Socks

- Underwear of any kind

- Tights

- All dance wear

13. The crew is responsible for quality maintenance of the costumes. If costume item requires extra laundering, ironing or maintenance of any kind, it is the responsibility of the crew to complete these tasks.

14. All crew members must attend every rehearsal or performance or risk failing Individual Performance. Any conflicts must be reported to the Individual Performance faculty administrator before dress rehearsals begin.

15. If you are ever unsure about anything, ASK! Your wardrobe master or stage manager, they are there to help you!

**Strike Night duties:**

1. Inventory all costumes
2. Determine with the wardrobe master which items are to be laundered, dry-cleaned or simply put away in the shop.
3. Strike all jewelry, medals and ornaments from costumes before laundering of dry cleaning.
4. Strike all ties, belts, suspenders, sashes, and return them to their proper place in the costume shop.
5. Wigs must be placed on wig stands and left out to be cleaned and dried by the costume shop staff.
6. Shoes should be sprayed with Lysol, paired together and returned to their proper box in the shoe storage room.
7. Hats and headdresses are to be treated the same as the shoes.
8. The dressing rooms must be emptied of all trash, swept out, and counters are to be wiped down. Nothing should be left in the dressing rooms!
9. You must be released by the wardrobe master and the technical director before leaving strike!

**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.

**Publicity Crew**

Arts Marketing Duties:

- Goals: Audience development and ticket sales, campus awareness of STAD programs
- Tasks:
  - Distribution of Posters, flyers and other marketing materials for shows
  - Personal contact with various student groups
  - Personal contact with dorms

- Working with local community groups
- Research on shows, playwrights and directors for marketing campaigns
- Assembling table tents
- Running errands for Student PR Coordinator
- Various and assorted other tasks deemed necessary to help the Publicity Office run smoothly
- Creative
  - Developing new ideas for ways to promote performing arts on campus and in the community.
  - Creation of tweets, FB posts and blog posts for social media campaigns
- Responsibility/Accountability –
  - Attendance at beginning of the semester to THE 100 meeting
  - Introductory meeting with PR Supervisor
  - 2 hours per week devoted to accomplishing tasks (sign-in sheets)
  - Regular check-ins with PR Supervisor and student PR Coordinator

\*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.

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## 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 from which to start, 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.

## **STAD Strike Policy**

- 1) All student personnel must sign in and sign out at the beginning and end of the strike. The Stage Manager and/or ASMs will provide the sign in/out sheet for cast, crew, and IP.
- 2) Strike call is curtain of the show. Strike will begin 20 minutes after curtain. All strike personnel should meet in the theatre house to receive your assignment from the technical director.
- 3) Once your assigned duty is completed you will be released to the Technical Director to be assigned additional duties. The technical director will then release all crews at the conclusion of strike. Once released, the crew member should sign out with stage management.
- 4) All strike personnel must come dressed in appropriate work clothing for the strike, this includes close-toed shoes, comfortable pants, and shirt that may be dirty or torn.
- 5) Please bring any safety gear you possess, this may include earplugs, safety glasses, and work gloves.
- 6) If you need to be excused from your assigned strike you must notify a member of the STAD design technology faculty.

**Failure to complete your assigned strike will result in your final IP grade being reduced 1 full letter grade (100 points of total points earned for THEA 100 or THEA 110). This includes being sent home by STAD faculty for inappropriate dress and/or behavior, or being under the influence of drugs or alcohol.**

## **Production Analysis Form (may or may not be used on every production)**

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?

## 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 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.

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### **Showcase Opportunities**

Currently the School of Theatre Arts and Dance produces two industry Showcase Presentations to assist its senior musical theatre and acting students with their transitions into the professional world. The Showcase experience is aimed at assisting the artist who is committed to living and working professionally in either New York City or Los Angeles.

**NEW YORK CITY** – The New York Musical Theatre Showcase is held during UNC's spring break each year. Any STAD student entering their senior year who has maintained a minimum GPA of 2.8 may audition for the NY Musical Theatre Showcase. Auditions are held toward the end of the preceding Spring semester. (For example: Auditions for the 2019 NY Showcase were held in the Spring of 2017.) Auditionees must sing at least one song as part of their audition package. Complete audition requirements will be provided prior to the audition date, and any questions should be directed to John Leonard, or Ryan Driscoll, Head of Musical Theatre. Currently the Musical Theatre Showcase is performed twice at a New York Off-Broadway theatre near Times Square. Produced and Directed by John Leonard.

**LA SHOWCASE** – The LA Showcase is held the first Tuesday and Wednesday of May during finals week prior to graduation. Any STAD student entering their senior year may audition for the LA Showcase. Auditions are held toward the beginning of the Fall semester. Students interested in auditioning should watch the call board at the start of the school year – audition date and requirements will be posted as soon as possible. Currently, the LA Showcase is performed three times over two days at the Gary Marshall Theatre located in Burbank, CA. Produced and directed by Head of Acting, Professor Ken Womble.

### **Frequently Asked Questions**

#### ***What do the two Showcases cost?***

The cost of the New York City Musical Theatre Showcase is approximately \$1,000 plus travel/housing/meals in New York City. The cost of the LA Showcase is approximately \$1,000 plus travel/housing/meals in Los Angeles. All participants are **REQUIRED** to have approved headshots by a professional photographer. Cost \$100 to \$300.

#### ***What expenses do the Showcase fees cover?***

Theatre rental, insurance, catering, programs, marketing, a professional on-site Producer, mailings and follow up, Guest Artist fees, technical support, accompanist, etc.

***How does each Showcase cast meet and rehearse?***

Participating students are REQUIRED to take the showcase class during the fall and spring term of their senior year (NYC) or spring of their senior year (LA)

***What courses am I required to take if I am participating in one of the Showcases?***

\*New York Showcase - MT 470-Senior Project in Musical Theatre, Fall; and MT 465-Musical Theatre Workshop, Spring

\*Los Angeles Showcase - THEA 465-LA Showcase Class, Spring only.

***How many cast members are selected?***

The average size of each Showcase is 16-20 performers

***Who attends the Showcase Performances?***

Each year 75 to 100 industry professionals attend the 5 Showcase performances. These include: Agents (commercial, print, film and television, legit), Casting Directors, Managers, Producers, Directors and Playwrights.

***How many people are signed each year?***

That number always varies each year. In 2016, ten Showcase participants signed with agents. The agencies included: Henderson & Hogan, Craig Wyckoff, Abrams Artists Agency, Shiowitz/Connor/Ankrum/Wolf, Stone Manners, Inc., Studio Nine, Studio Talent Group and Kazarian/Spencer/Ruskin & Associates.

***What other opportunities exist for Showcase participants?***

In addition, many participants receive auditions for current Broadway productions, national tours, summer stock companies, Disney Entertainment, theme parks, industrials, and film and television projects. An alumni accomplishment list is located on this web site. To date, there have been 30 STAD alumni in over 50 Broadway productions. This is a remarkable achievement for an undergraduate BA theatre program.

***Names of some of the guest artists who have assisted with the Showcases:***

Victoria Morris (KSR), Michael Donovan, Rachael Hoffman (Telsey), Dave Clemmons, Jeff Whiting, Joan Lader, Deb McWaters, Barbara Epstein, David Rambo, Steve Sedita, Joan See, V.P. Boyle, Dolphin Films/Entertainment, Eric Lieberman, Richard Robichaux, Peter Konerko, Herman Payne, Garry Marshall, Eric Ladin, Aaron Galligan-Stierle, Steve Eastin, Patrick Welborn, Chris Parnell, Jordan Matter, James Earl, Matt Floyd, and Naisha Arnold.

**STAD** Distinguished Alumni List : an on-going/updated listing can be found here:

<http://arts.unco.edu/pdf/theatre/alumni/stad-alumni-broadway-list.pdf>

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## **Program Descriptions & Assessment Information**

The Colorado Commission on Higher Education and this program requires the completion of a yearly assessment process. The assessment, which includes an evaluation of your year's progress, may be the basis of your continuance in the program area.

Once a year all majors within the School of Theatre Arts and Dance 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.

**Assessments and Rubrics:** Each Concentration and Major executes rigorous yearly assessments for each student, and adheres to rubrics for courses and assignments. Please speak to the Area Head of your Concentration or Major to request review of an assessment or of a specific rubric. Some information is available as an addendum to this Student Handbook.

### **Acting**

The Acting program at UNC is a rigorous, pre-professional training program designed to prepare talented young actors for careers in theatre, film, and television.

### **Design and Technology**

The Design and Technology program at UNC combines the best of practical application and applied theory, and consists of multiple tracks within the program that gives each student the ability to build an education tailored to his or her personal needs and aspirations.

### **Musical Theatre**

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.

### **K-12 Drama Teaching Emphasis**

The Theatre Education program at UNC strives to develop skilled practitioners who are committed to excellence in Theatre Arts education. Our teacher candidates recognize that theatre is essential for every child's complete educational development, and endeavor to help their students discover how the Theatre Arts can also enhance their lives. In addition to taking classes in all areas of theatre (acting, speech, movement, history, playscript analysis,

directing, and design & technology), Theatre Education students also complete course work in the College of Education and Behavioral Sciences, which includes their student teaching.

### **Theatre Studies**

The Theatre Studies program at UNC is designed to foster multi-disciplinary theatre professionals, and is the quintessential concentration area for the self-directed student interested in further study in graduate school or a career in Theatre Arts.

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## **Programs of Study and Four-Year Degree Plan Samples**

A complete list of UNC Bachelors' Degree program requirements can be found here:

<http://unco.smartcatalogiq.com/en/current/Undergraduate-Catalog/Undergraduate-Programs/Bachelors-Degrees>

A complete list of UNC Minors can be found here:

<http://unco.smartcatalogiq.com/en/current/Undergraduate-Catalog/Undergraduate-Programs/Minors>

A complete list of UNC Master's Degrees can be found here:

<http://unco.smartcatalogiq.com/en/current/Graduate-Catalog/Graduate-Programs/Masters-Degrees>

### **Theatre Arts B.A.**

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.

#### **Degree Requirements — 120 Credits**

The next five pages contain **SAMPLE 4-YEAR DEGREE PLANS** by **CONCENTRATION or MAJOR:** *Acting Concentration; Design Technology Concentration; Theatre Studies Concentration; K-12 Teaching Emphasis; Musical Theatre*



**DEGREE WORKSHEET FOR:**  
**B.A. in Theatre Arts: Acting Concentration**  
**2018-2019 Catalog**  
**Degree Requirements – 120 credits**

Year 1 Fall (15 credits)			Year 1 Spring (14 credits)		
THEA 149	Orientation to Technology	3 credits	THEA 100	Individual Performance in Theatre	2 credits
THEA 159	Acting Theories & Practice (LAC Elect.)	3 credits	THEA 135	Playscript Analysis	3 credits
THEA 191	Beginning Voice and Speech	3 credits	THEA 160	Beginning Acting	3 credits
LAC	Liberal Arts Core	6 credits	LAC	Liberal Arts Core	6 credits
Year 2 Fall (15 credits)			Year 2 Spring (16 credits)		
THEA 100	Individual Performance in Theatre	2 credits	THEA 100	Individual Performance in Theatre	2 credits
THEA 260	Scene Study	3 credits	THEA 150	Actor's Lab	1 credit
THEA 275	Stage Movement I	2 credits	THEA 194	Intermediate Voice and Speech	3 credits
THEA 308	Theatre Improv Workshop	2 credits	THEA 276	Stage Movement II	3 credits
LAC	Liberal Arts Core	6 credits	THEA 324	Masterpieces in Theatrical Production	2 credits
			LAC	Liberal Arts Core	5 credits
Year 3 Fall (14 credits)			Year 3 Spring (16 credits)		
THEA 240	Beginning Stage Directing	3 credits	THEA 100/110	Individual Performance in Theatre	2 credits
THEA 250	Stage Make-Up I	2 credits	THEA 297	History of Theatre II (LAC Area 3A)	3 credits
THEA 296	History of Theatre I (LAC Area 3A)	3 credits	THEA 336	Advanced Voice and Speech	3 credits
THEA 376	Stage Movement III	3 credits	THEA 360	Advanced Acting Styles I	3 credits
LAC	Liberal Arts Core	3 credits	LAC	Liberal Arts Core	5 credits
Year 4 Fall (15 credits)			Year 4 Spring (15 credits)		
THEA 361	Advanced Acting Styles II	3 credits	THEA 464	Audition Techniques	3 credits
THEA 362	Acting for the Camera	3 credits		University Electives	12 credits
THE 100/110	Individual Performance in Theatre	2 credits			
	University Electives	7 credits			



**DEGREE WORKSHEET FOR:**  
**B.A. in Theatre Arts: Design Technology Concentration**  
**2018-2019 Catalog**  
**Degree Requirements – 120 credits**

Year 1 Fall (14 credits)			Year 1 Spring (15 credits)		
THEA 100	Individual Performance in Theatre	2 credits	THEA 100	Individual Performance in Theatre	2 credits
THEA 135	Playscript Analysis	3 credits	THEA	Design or Technology Course	3 credits
THEA 149	Orientation to Technology	3 credits	THEA 210	Drafting for the Theatre	3 credits
THEA 155	Orientation to Design	3 credits	LAC	Liberal Arts Core	7 credits
THEA 160	Beginning Acting	3 credits			
Year 2 Fall (17 credits)			Year 2 Spring (17 credits)		
THEA 100	Individual Performance in Theatre	2 credits	THEA 100	Individual Performance in Theatre	2 credits
THEA	Design or Technology Course	3 credits	THEA 297	History of Theatre II (LAC Area 3A)	3 credits
THEA	Required Design Elective Credits	3 credits	THEA	Design or Technology Course	3 credits
THEA 296	History of Theatre I (LAC Area 3A)	3 credits	THEA	Required Design Elective Credits	3 credits
LAC	Liberal Arts Core	6 credits	LAC	Liberal Arts Core	6 credits
Year 3 Fall (13 credits)			Year 3 Spring (14 credits)		
THEA 300	Advanced Ind. Performance in Theatre	2 credits	THEA 300	Advanced Ind. Performance in Theatre	2 credits
THEA	Design or Technology Course	3 credits	THEA 240	Beginning Stage Directing	3 credits
THEA	Required Design Elective Credits	3 credits	THEA	Design or Technology Course	3 credits
THEA 324	Masterpieces in Theatrical Production	2 credits	THEA	Required Design Elective Credits	3 credits
LAC	Liberal Arts Core	3 credits	LAC	Liberal Arts Core	3 credits
Year 4 Fall (14 credits)			Year 4 Spring (16 credits)		
THEA 300	Advanced Ind. Performance in Theatre	2 credits	THEA 450	Design and Technology Practicum	3 credits
THEA 449	Theatre Technical Seminar	3 credits	THEA	Required Theatre Elective Credits	5 credits
THEA	Design or Technology Course	3 credits	THEA 300	Advanced Ind. Performance in Theatre	2 credits
THEA	Design Elective Credits	3 credits	LAC	Liberal Arts Core	6 credits
LAC	Liberal Arts Core	3 credits			



**DEGREE WORKSHEET FOR:**  
**B.A. in Theatre Arts: Theatre Studies Concentration**  
**2018-2019 Catalog**  
**Degree Requirements – 120 credits**

Year 1 Fall (15 credits)			Year 1 Spring (15 credits)		
THEA 149	Orientation to Technology	3 credits	THEA 100/110	Individual Performance in Theatre	2 credits
THEA 160	Beginning Acting	3 credits	THEA	Elective Concentration Credits	3 credits
THEA 135	Playscript Analysis	3 credits	THEA 150	Actor's Lab	1 credit
LAC	Liberal Arts Core	6 credits	LAC	Liberal Arts Core	3 credits
				University Electives	6 credits
Year 2 Fall (15 credits)			Year 2 Spring (17 credits)		
THEA 100/110	Individual Performance in Theatre	2 credits	THEA 100/110	Individual Performance in Theatre	2 credits
THEA 240	Beginning Stage Directing	3 credits	THEA 241	Seminar in Theatre Arts Management	3 credits
THEA	Elective Concentration Credits	3 credits	THEA 375	Stage Management for the Theatre	3 credits
LAC	Liberal Arts Core	3 credits	LAC	Liberal Arts Core	3 credits
	University Electives	4 credits		University Electives	6 credits
Year 3 Fall (14 credits)			Year 3 Spring (15 credits)		
THEA 100/110	Individual Performance in Theatre	2 credits	THEA 190	Stage Speech I	2 credits
THEA 275	Stage Movement I	2 credits	THEA 297	History of Theatre II (LAC Area 3A)	3 credits
THEA 296	History of Theatre I (LAC Area 3A)	3 credits	THEA 373	Playwriting	3 credits
LAC	Liberal Arts Core	3 credits	LAC	Liberal Arts Core	3 credits
	University Electives	4 credits		University Electives	4 credits
Year 4 Fall (15 credits)			Year 4 Spring (14 credits)		
THEA 100/110	Individual Performance in Theatre	2 credits	THEA 433	Dramaturgy	3 credits
THEA 324	Masterpieces in Theatrical Production	2 credits	THEA 454	Theatre Studies Senior Seminar	1 credit
LAC	Liberal Arts Core	6 credits	LAC	Liberal Arts Core	7 credits
	University Electives	5 credits		University Electives	3 credits



**DEGREE WORKSHEET FOR:**  
**B.A. in Theatre Arts: K-12 Teaching Emphasis**  
**2018-2019 Catalog**  
**Degree Requirements – 122 credits**

Year 1 Fall (15 credits)			Year 1 Spring (16 credits)		
THEA 135	Playscript Analysis	3 credits	THEA 100	Individual Performance in Theatre	2 credits
THEA 160	Beginning Acting	3 credits	THEA 190	Stage Speech I	2 credits
THEA 255	Creative Drama	3 credits	LAC	Liberal Arts Core	12credits
THEA 149	Orientation to Technology	3 credits			
LAC	Liberal Arts Core	3 credits			
Year 2 Fall (14 credits)			Year 2 Spring (14 credits)		
THEA 100/110	Individual Performance in Theatre	2 credits	THEA 100	Individual Performance in Theatre	2 credits
THEA 275	Stage Movement I	2 credits	THEA 240	Beginning Stage Directing	3 credits
	Application for Initial Admiss. to PTEP	0 credits	THEA 260	Scene Study	3 credits
LAC	Liberal Arts Core	10 credits	EDF 366	Conceptions of Schooling	3 credits
			LAC	Liberal Arts Core	3 credits
Year 3 Fall (16 credits)			Year 3 Spring (18 credits)		
THEA 100	Individual Performance in Theatre	2 credits	THEA 297	History of Theatre II (LAC Area 3A)	3 credits
THEA 296	History of Theatre I (LAC Area 3A)	3 credits	THEA 380	Design Fundamentals for Sec. Educ.	3 credits
THEA 340	Workshop in Directing I	3 credits	THEA 365	Clinical Experience I: K-12 Theatre	3 credits
EDEL 250	Elem Teaching in Diverse Settings	3 credits	EDRD 340	Language & Literacy in Content Areas	3 credits
	Application for Full Admission to PTEP	0 credits	THEA 265	Thea for Young Audiences: Elem Mth	3 credits
EDSE 433	Exceptional Stds in Regular Classroom	2 credits	LAC	Liberal Arts Core	3 credits
PSY 347/349	Educational Psychology for Teachers	3 credits			
Year 4 Fall (16 credits)			Year 4 Spring (13 credits)		
THEA 250	Stage Make Up I	2 credits	EDFE 444	Supervised Student Teaching	12 credits
THEA 324	Masterpieces in Theatrical Production	2 credits	THEA 490	Thea Arts Student Teaching Seminar	1 credit
THEA 440	Directing the One-Act Play	3 credits			
	Application for Student Teaching	0 credits			
THEA 385	Methods of Teaching Drama	3 credits			
THEA 485	Clinical Experience II: K-12 Theatre	3 credits			
LAC	Liberal Arts Core	3 credits			





## DEGREE WORKSHEET FOR:

### B.A. in Musical Theatre 2018-2019 Catalog

Year 1 Fall (17 credits)			Year 1 Spring (16 credits)		
MT 160	Class Piano for Musical Theatre	2 credits	MT 101	MT Sight Singing & Ear Training	2 credits
MT 250	Voice Class for Musical Theatre I	1 credit	MT 161	Introduction to MT Performance	1 credit
MT 296	Musical Theatre History (LAC Area 3A)	3 credits	MT 251	Voice Class for Musical Theatre II	1 credit
DNCE 166	Ballet I	2 credits	MT 285	Performance in Musical Theatre	1 credit
DNCE 167	Ballroom Dance I	2 credits	DNCE 170	Jazz Dance I	2 credits
THEA 159	Acting Theories & Practice (LAC Elective)	3 credits	THEA 100	Individual Performance in Theatre	2 credits
	University Elective (rec. MT 169)	1 credit	THEA 135	Playscript Analysis	3 credits
LAC	Liberal Arts Core	3 credits	THEA 160	Beginning Acting	3 credits
				University Elective (rec. MT 169)	1 credit
Year 2 Fall (16 credits)			Year 2 Spring (16 credits)		
MT 260	Acting in Musical Theatre	3 credits	MT 369	Individual Performance in MT Voice	2 credits
MT 369	Individual Performance in MT Voice	2 credits	DNCE 181	Jazz Dance II	3 credits
DNCE 175	Tap Dance I	2 credits	DNCE 183	Tap Dance II	2 credits
DNCE 180	Ballet II	3 credits	THEA 240	Beginning Stage Directing	3 credits
THEA 193	Stage Speech & Dialects	3 credits	THEA 260	Scene Study	3 credits
LAC	Liberal Arts Core	3 credits	LAC	Liberal Arts Core	3 credits
Year 3 Fall (15 credits)			Year 3 Spring (13 credits)		
MT 350	Advanced Musical Theatre Voice Class I	1 credit	MT 285	Performance in Musical Theatre	1 credit
MT 370	Musical Theatre Dance	2 credits	MT 351	Advanced Musical Theatre Voice Class II	1 credit
THEA 360	Advanced Acting Styles I	3 credits	MT 390	Advanced Musical Theatre Scene Study	2 credits
LAC	Liberal Arts Core	9 credits	MT	Approved Electives	3 credits
			LAC	Liberal Arts Core	6 credits
Year 4 Fall (14 credits)			Year 4 Spring (13 credits)		
THEA 100	Individual Performance in Theatre	2 credits	THEA 361	Advanced Acting Styles II	3 credits
THEA 464	Audition Techniques	3 credits	MT	Approved Electives	4 credits
MT	Approved Electives	5 credits	LAC	Liberal Arts Core	6 credits
LAC	Liberal Arts Core	4 credits			

## **Dance minor**

### **Minor Requirements — 24-25 Credits**

**Take all of the following courses:**

DNCE 175	Tap Dance I	2
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 459	Dance Production in High School and College	2
THEA 160	Beginning Acting	3

*THEA 160: Must be taken for 3 credits*

**Choose from 1 of the following courses:**

Take 2-3 credits:

DNCE 167	Ballroom Dance I	2
DNCE 172	Foundations of Hip Hop	2
DNCE 183	Tap Dance II	2
DNCE 184	Ballroom Dance II	2
DNCE 280	Ballet III	3
DNCE 281	Jazz Dance III	3
DNCE 354	Dance Performance I	3
DNCE 355	Dance Performance II	3
MT 370	Musical Theatre Dance	2

***NOTES:***

*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 program is required for this minor.*

*If a student wishes to teach in the public schools, 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.*

*To complete a minor in Dance, a student is not required to earn upper-division credits (300-400) in the minor.*

## **Theatre Arts Minor**

### **Minor Requirements — 24 Credits**

#### **Take all of the following courses:**

THEA 100	Individual Performance in Theatre	2
THEA 135	Playscript Analysis	3
THEA 149	Orientation to Technology	3
THEA 160	Beginning Acting	3
THEA 240	Beginning Stage Directing	3

*THEA 100: Take 4 credits total*

*THEA 160: Must be taken for 3 credits*

*THEA 240: Must be taken for 3 credits*

#### **Elective Minor — choose 8 credits from THEA-prefix courses**

Note: To complete a minor in Theatre Arts, a student is not required to earn upper-division credits (300-400) in the minor.

## **Theatre Education M.A. - Theatre Educator Intensive**

### **Degree Requirements — 36 Credits**

This focused program consists of two three-week summer institutes for eighteen (18) credits - 9 each year - one three (3) credit 500 level or above approved UNC or transferable theatre course; three (3) three-credit on-line courses spread out over two academic years (graduate transfer credits may also apply), and six (6) credits of thesis advisement for a total of thirty-six (36) credits spread out over the course of two academic years and two summer sessions.

#### **Degree Requirements**

##### **Required Courses — 33 credits**

THED 530	Theatrical Production I	3
THED 531	Theatrical Production II	3
THED 540	Directing/Acting: Realism and Non-Realism/Period Styles	3
THED 541	Directing/Acting: Musical Theatre	3
THED 560	Innovative Strategies in Drama Education	3
THED 561	Voice and Movement	3
THED 600	Dramaturgy/Research Methodology	3
THED 670	Advocacy, History and Philosophy of Theatre Education	3
THED 680	Theatre Education Curriculum Development	3
THED 690	Thesis I	3
	<b>or</b>	
THED 696	Action Research I	3
THED 699	Thesis II	3
	<b>or</b>	
THED 697	Action Research II	3

#### **Theatre Electives — 3 credits**

### **Approved 500 or 600 Level Theatre Course**

The Coordinator of the M.A. in Theatre Education: Theatre Educator Intensive program will assign each student an academic advisor and a graduate committee. The academic advisor will serve as the chair of the graduate committee.

It is recommended that students have a graduate committee review each semester. The student will discuss the graduate review with the academic advisor and the Coordinator of the M.A. in Theatre Education: Theatre Educator Intensive program. The student will assume responsibility for scheduling graduate reviews. Two unsuccessful graduate reviews will be considered grounds for termination of the program. In conjunction with THED 690 or THED 696 and THED 699 or THED 697, the student will prepare and submit a written thesis or action research proposal. Prior to beginning work on the thesis, the thesis proposal must be approved by all members of the student's graduate committee.

A written research thesis or action research project is required of all Master of Arts degree candidates in the School of Theatre Arts and Dance. In conjunction with the required written research thesis, graduate students are required to direct a thesis production.

Upon completion of the program, the student will be required to demonstrate competence in the designated area of concentration in accordance with approved school standards. The student's committee must approve the candidate for graduation.

## **Dance Education M.A.**

### **Degree Requirements — 33-36 Credits**

The program will be delivered through both on line learning and on campus classes. The online learning would take place during the fall and spring semesters, while the students would be on campus during the summers for face-to-face intensive classes. The summer classes would include three classes taught over a three-week time period.

### **Required Courses 33-36 Credits**

DNCE 550	Dance History - Tribal Cultures to Current Times	3
DNCE 560	Dance Movement Skills & Pedagogical Approaches	3
DNCE 565	Interdisciplinary Teaching and Advocacy in Dance	3
DNCE 570	Doing, Teaching & Appreciating Choreography & Creative Dance I	3
DNCE 575	Dance Lesson, Curriculum and Assessment Design	3
DNCE 600	Movement and Dance - Framing a Research Question	3
DNCE 690	Thesis I	3
DNCE 693	Popular Dance Forms	3
DNCE 695	Doing, Teaching and Appreciating Choreography II	3
DNCE 697	Dance Production Techniques	3
DNCE 699	Thesis II	3-6

The Coordinator of the M.A. in Dance Education degree program will assign each student an academic advisor and a graduate committee. The academic advisor will serve as the chair of the graduate committee.

It is recommended that students have a graduate committee review each semester. The student will discuss the graduate review with the academic advisor and the Coordinator of the M.A. in Dance Education Program. The student will assume responsibility for scheduling graduate reviews. Two unsuccessful graduate reviews will be considered grounds for termination of the student's involvement in the program. In conjunction with DNCE 690 and DNCE 699, the student will prepare and submit a written thesis proposal. Prior to beginning work on the thesis, the thesis proposal must be approved by all members of the student's graduate committee.

A written research thesis is required of all Master of Arts degree candidates in the School of Theatre Arts and Dance.

Upon completion of the program, the student will be required to demonstrate competence in the designated area of concentration in accordance with approved school standards. The student's committee must approve the candidate for graduation.

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# Safety

## 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, and the homepage of the UNC website will post such announcements.

### **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	970-351-2496
Dean of Students	970-351-2796
Greeley Fire	970-350-9600
Greeley Police	970-350-9600
Hospital	970-352-4121
Health Center	970-351-2412
Poison Control	970-350-6250
Rape Crisis	970-352-7273
Service Center	970-351-2446
UNC Campus Operator	0
UNC Environmental Safety or Digital Pager	970-350-1095
University Police Dispatch	970-351-2245
Woman's Place	970-356-2412

## Student Safety

### Personal Safety

Violent crimes are an unfortunate reality in the United States, and college campuses are not immune. 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.
- 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.

## **UNC Alcohol and Drug Policy**

### **STUDENT RESPONSIBILITIES**

- 1) All UNC students are required to abide by University policies, as well as local, state, and federal regulations regarding alcohol and other drugs.
- 2) The use, possession, consumption, distribution, or presence of alcohol is prohibited for persons under the age of 21 at all times in all University Residence Halls.
- 3) The possession, use, and/or distribution of illegal drugs, including prescription medications that are not prescribed by a medical provider, is prohibited. The use of marijuana on campus, even with a valid medical marijuana license, is prohibited.

**Violation of The Drug and Alcohol Policy will result in judicial sanctions, which may result in suspension or expulsion.**

## **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 970-351-2245. 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.
- 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.

## **Sexual Misconduct**

Sexual misconduct (including sexual harassment and sexual assault) is not simply inappropriate behavior; it is against the law. Students who engage in sexual misconduct against other students violate Title IX of the 1972 Education Amendments, which protects against sex discrimination in the educational setting. The University of Northern Colorado prohibits and will not tolerate sexual misconduct or discrimination that violates federal or state law, or the University's antidiscrimination policy and grievance procedure.

When UNC learns of sexual misconduct, immediate and appropriate action will be taken to determine what has occurred. Steps will be taken to end sexual misconduct, prevent its recurrence, and address its effects on campus, whether or not the sexual misconduct is the subject of a criminal investigation. Likewise, the University will not tolerate any form of retaliation against any student or employee for reporting discrimination or assisting in the investigation of a complaint.

To ensure that UNC does everything possible to assist survivors and stop sexual misconduct in our community, UNC employees are required to report information they receive to the Title IX Coordinator. There are confidential resources available for students to seek support without filing a report.

## **Resources**

### **University of Northern Colorado**

ASAP, 351-1490, offers confidential services to UNC survivors of sexual assault, intimate partner violence, and stalking; their friends, family, and concerned others.

University Counseling Center, 351-2496. Counseling for students is free. Individual and couples therapy, groups and seminars are available. The Counseling Center is located in Cassidy Hall.

UNC Student Health Center, 351-2412. Medical clinic providing services to UNC students at low cost, including testing and preventative treatment for STD's & pregnancy.

Dean of Students, 970-351-2796. The purpose of the Dean of Students Office is to enhance and recognize student learning and personal responsibility through:

- 1 Resolving student issues which may include consultation with faculty and staff;
- 2 Serving as an information and referral center for the campus community;
- 3 Coordinating a student recognition and awards program for academic and leadership achievement; and
- 4 Holding students accountable who have exhibited conduct incompatible with the academic mission of the University.

### **Greeley, Colorado**

The Sexual Assault Victim Advocate Center (SAVA), Hotline: 970-472-4200, Office: 970-506-4059.

Women Incested Needing Group Support (WINGS), 1-800-373-8671. Peer support group for survivors of childhood sexual abuse.

A Woman's Place, Inc., Crisis Line 970- 356-4226, Business Office 970 - 351-0476. Services for battered women, including safe housing, crisis counseling, support and advocacy.

North Colorado Medical Center, 1801 16th St., 352-4121. Community hospital with 24-hour emergency care, rape kit procedures, preventive care for STDs and pregnancy.

North Range Behavioral Health, 1306 11th Ave., 347-2120. Community mental health center providing individual, family, and group therapy on a sliding scale.

## **Bystander Intervention**

How many times have you been at a party or with a small group of friends and witnessed something that made you feel uneasy? Maybe it was a person pressuring another person to leave with them. Perhaps it was someone spiking another person's drink. Or maybe you saw a friend slap their date. What would you do?

You might be thinking, "that's none of my business." You may feel like to say something would mean "sticking your nose in someone else's business."

If you stay silent, you are part of the problem.

Sexual assault or violence rarely happens in a room full of people. But warning signs or red flags that a situation is about to become abusive are often noticed by others. Stepping in to find out what's going on could prevent a sexual assault or an abusive situation.

This doesn't mean that you have to get in a fight. It could be as simple as interrupting the situation (asking "where's the bathroom" could provide an opportunity for someone who is feeling cornered to slip away) or checking in with the person you're concerned about. It could mean telling a friend that you don't like the way they are acting, or it could mean calling the police.

The point is, if you see an abusive or potentially abusive situation **DO SOMETHING!**

It could change the course of someone's life forever.

## **The Internet and Social Media**

### **Forms**

Many of the forms mentioned and/or included in the STAD Student Handbook can be found on the Forms page of the STAD website: <http://arts.unco.edu/theatre/forms-information/>

### **Social Media**

Be sure to “like” the School of Theatre Arts and Dance (STAD) and Little Theatre of the Rockies (LTR) Facebook pages, and follow the STAD and LTR Instagram accounts. All current students, faculty and staff are encouraged to join the “UNC STAD Current Students” Facebook Group. All are updated regularly with important school and production information.

### **Protect your reputation!**

As a pre-professional theatre artist, it is vitally important that you maintain a mature and professional online presence. Almost every hiring producer, director, and manager today will search a potential employee’s social media accounts before making a final decision on whether or not to hire that person.

Also remember that the overall reputation of the School of Theatre Arts and Dance reflects on each of us as individuals. NEVER post unflattering or derogatory photos or information (this includes pictures or references to “partying”) about yourself or any of your UNC colleagues and classmates. We must work together to protect and uphold not only our individual reputations, but that of our entire School.

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## 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), less than 30% had a job in theatre last year! The employment picture does brighten some for those in technical theatre and theatre education. In any case, theatre artists cannot rely on talent alone - 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 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 your brand/type. 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:*

	<b>Major</b>	<b>Job</b>
Student A	Theatre Arts	Acting Only
Sometimes those students get lucky.		

*Other graduates approach their careers like this:*

	<b>Major</b>	<b>Job</b>
Student B	Theatre Arts	Directing (starting your own company) Commercials (on camera) Teaching Children's Theatre Webisodes 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.*

## Little Theatre of the Rockies (LTR)

### History

The Little Theatre of the Rockies, the School's professional summer stock program was founded by Colorado State College (CSC) President George Frasier at the depth of the Depression. LTR began as an adjunct to the summer recreation program of CSC (now the University of Northern Colorado) in 1934 and was one of President Frasier's favorite projects.

Frasier entrusted the organization and development of the Little Theatre of the Rockies to Dr. Helen Langworthy, who came to CSC as a summer faculty member and remained in Greeley to make LTR her life's work. Dr. Langworthy retired in 1965 and was succeeded as Executive Director and Department Chair by Dr. Welby Wolfe. Dr. John Willcoxon was appointed Executive Director and Department Chair in 1970. Dr. Willcoxon left the Chair position in 1979, but remained as Executive Director of LTR until 1985, the year he retired. Associate Professor Ron Gloekler was Chair from 1979 to 1983; and Acting Executive Director of LTR from 1985 to 1988. Jeannette Triomphe served as Chair from 1983-1988. In 1988, Tom McNally (former Associate Professor at Penn State) became the Department Chair and LTR Director.

The high standards of Dr. Langworthy and her staff won immediate community acceptance and high praise from drama critics. By the early 1940's, LTR was well established regionally and served as a national model for methods and procedures of successful educational theatre and as a pre-professional experience for actors, directors, music/theatre performers, theatre designers and technicians, stage managers, and teachers of secondary drama.

LTR suspended operations from 1943 to 1945, due to wartime limitations. The program resumed theatre production in the summer of 1946. Following that summer, LTR expanded its producing program to full year operations. The company first produced in a small theatre in Cranford Hall, formerly a chapel.

In March of 1949, the Cranford Theatre burned in an arson-set fire that destroyed nearly everything. The company had just completed the first dress rehearsal of a production of *The Male Animal*. Through the aggressive determination of all concerned, the production was pulled together with re-created settings, costumes, properties, and lights and was presented at the Sterling Theatre in Greeley with a rousingly supportive audience of more than 900 people.

From 1949-1953 productions of LTR were presented in the Central High School auditorium with all the ramifications and complications of sharing a facility.

In Spring of 1951, the proposed plans for Frasier Hall were made public. Construction began in November of that year. The Theatre in Frasier Hall opened in January of 1954 with the play *Point of No Return*.



The goals of the Department (now School) of Theatre Arts and Dance and the Little Theatre of the Rockies have remained relatively constant over the years. The Theatre Arts program has provided strong pre-professional experience to actors, directors, dancers, music/theatre performers, designers, technicians, and teachers, which has had a positive effect on the State of Colorado and the nation. In addition, the Theatre Arts Department and LTR continue to provide entertainment and cultural enrichment for UNC students and the surrounding communities.

Little Theatre of the Rockies currently acts as a semi-independent summer stock operation and no longer functions as the producing organization for the academic programs for the School of Theatre Arts and Dance.

### **The Little Theatre of the Rockies Mission, Goals and Objectives Statements**

The Little Theatre of the Rockies celebrated its 84<sup>th</sup> anniversary season during the summer of 2011. While all income and revenue for the Little Theatre of the Rockies flow through the School of Theatre Arts and Dance, the summer company itself has its own independent budget, administration and artistic leadership. All leadership appointments for the Little Theatre of the Rockies are made by the Dean of the College of Performing and Visual Arts. Currently, the School Director serves as Producing Artistic Director. Their duties are to select and produce the summer season, direct productions, prepare and supervise all budgets, hire and supervise all personnel, market/promote the season, maintain quality in all areas and assist the College's Development Officer with fund-raising activities.

**The central mission** of the Little Theatre of the Rockies is to provide the Front Range community with high quality professional summer stock theatre each season and to provide our current students, faculty, staff and alumni the opportunity to work alongside professional Equity and Non-Equity actors and to inner-face with working professional guest; designers, musical directors, musicians, dramaturges, stage managers, directors and choreographers.

#### **The goals and objectives of the Little Theatre of the Rockies are as follows:**

- To entertain and educate the Front Range and University of Northern Colorado theatre audiences with a production season that draws from the best of family/classic/modern musicals and musical revues, contemporary and classic comedies, state, regional and local premieres and when appropriate provides a showcase for new work.
- To provide current students, faculty, staff, and alumni the educational opportunity to learn each summer from working professionals.
- To produce plays and musicals that are better-suited for audiences in a summer stock atmosphere.
- To provide current students, faculty, staff and alumni with professional "networking" opportunities.
- To provide current students, faculty, staff and alumni the opportunity to be paid and gain summer stock experience without being forced to leave the region each summer to find work.

- To provide guest artists with the opportunity and resources to conduct workshops and master classes each summer for our faculty, staff students and alumni.
- To operate on a balanced budget each year with the available resources.
- To provide our audiences with the unique opportunity to experience both traditional proscenium style theatre in the Langworthy Theatre and “theatre in the round” in the Norton Theatre.
- To allow our company members and audiences to experience theatre in a rotating repertory format.
- To provide an opportunity for current students and alumni to be paid for their work.
- To provide faculty and staff within the School of Theatre Arts and Dance the opportunity for professional summer employment and professional development.

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.

### **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.
- 

### **Other Summer Performance and Educational Opportunities**

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

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.
-

## ADDENDUM SECTION

### Additional Assessments and Rubrics

#### Acting 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
<b>Character Research</b>	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
<b>Acting</b>	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
<b>Voice</b>	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 Meter; and Emotional Connection to Text. Tremendous interest and improvement	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 Meter; 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 Meter; 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 Meter; 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 Meter; and Emotional Connection to Text. No interest or improvement

<b>Movement</b>	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
<b>Orchestration</b>	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:** \_\_\_\_\_

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## ACTING Program - Narrative (please type)

Description of Yearly Activities

Goals and Aspirations for the Future

Strengths of UNC and Theatre Arts School

Ways UNC and Theatre Arts School can improve

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(Sample Resume – Performance – Acting or Musical Theatre)

## NAME

Phone number

Email address

Height: 5'5"

Hair: Brown

Eyes: Brown

Voice: Alto (add note to note range if experienced singer)

### THEATRE EXPERIENCE

<i>Master Class</i>	Sophie	Little Theatre of the Rockies	David Grapes
<i>Gypsy</i>	Ensemble	Little Theatre of the Rockies	John Leonard
<i>Anything Goes</i>	Reno Sweeney	University of Northern Colorado	John Leonard
<i>Hamlet</i>	Ophelia	Soapbox Productions / UNC	Susan Jones
<i>Lovers</i>	Mag	Hometown Community Theatre	Joe Smith
<i>Annie</i>	Mrs. Hannigan	City High School	Janet Johnson

### EDUCATION & TRAINING

B.A. Musical Theatre – expected graduation May 2017

- **Acting:** Tom McNally, Rebecca Rich, Ken Womble. Workshops with Lucy Peacock and Steve Eastin
- **Voice for the Actor:** Shelly Gaza, Anne Sandoe
- **Movement:** Andrea Moon. Workshops with Bill Bowers and Deb McWaters.
- **Dance:** 3 years Ballet (Christy O'Connell-Black), 2 years Modern (Monte Black), 1 year Tap (John Leonard), 2 years Hip-Hop (Joe Danceteacher)
- **Singing Voice:** Jalyn Courtney Webb, Dr. Nancy Wolfgang, Ryan Driscoll
- Open Jar Institute – summer 2016 (Joanna Gleason, Jeff Whiting, Susan Strohman, James Gray)

### AWARDS

Irene Ryan nomination for Reno Sweeney, 2015

### SPECIAL SKILLS

Juggling; Full Split; Dialects: English (R.P.), Irish, American Southern, American Standard.  
Language fluency in Spanish and French; Proficient in Violin and Guitar.

## **Design and Technology Assessment\* Information**

### **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.

All design and technology students will assess regularly through their careers at UNC. The following guidelines are the perimeters that students should expect to meet to have a successful assessment. Students should check the design and technology callboard regularly for any updates to these procedures and for assessment times and dates.

\*Failure to complete a formal assessment with D/T faculty at the end of each semester can result in the student being placed on STAD probation.

## **FALL ASSESSMENTS (DECEMBER)**

### **Seniors**

- Defined as any D/T student who will be graduating Fall or Spring of current academic year.
- Your assessment materials should be presented according to the U/RTA guidelines for auditionees of your respective area. See the U/RTA website for specifications.
- Your window for setting up your displays will be XXXX in Norton Theatre.
- Your assessment times will be from XXXX pm on XXXX.
- You will be required to breakdown your display from XXXX on XXXX.

### **Juniors**

- Defined as any D/T student who will be graduating Fall or Spring of following academic year.
- Your assessment materials should be presented as though you were presenting them for summer employment.
- COVER LETTER: You should prepare a cover letter of application for your summer employment stating position you are seeking, relevant experience, and your “preparedness” for the position for which you are applying.
- RÉSUMÉ: Additionally, you should prepare a current résumé with references listed.
- PORTFOLIO: Your portfolio should be organized for your interview for the position you are seeking.
- Your window for set up is XXXX from XXXX.
- Your assessment times will be from XXXX on XXXX.
- You will be asked to take your materials with you after your “interview”.

### **Sophomores**

- Defined as any D/T student who will be graduating Fall XXXX or Spring XXXX.
- Your assessment materials should be approached as “pre-declaration of emphasis” material.
- PREDECLARATION LETTER: You should present a letter outlining which area(s) you are considering “declaring” as your emphasis area at the conclusion of the spring semester.
- RÉSUMÉ: You should also have a current résumé with references listed.

- **PORTFOLIO:** Your portfolio should represent your growth through your semester at UNCO to date.
- Your window for set-up is XXXX.
- Your assessment times will be from XXXX.
- You will be asked to take your materials with you after your assessment.

#### **Freshmen**

- Defined as any D/T student who will be graduating Fall XXXX or Spring XXXX.
- You are not required to assess this semester.

U/RTA PORTFOLIO RECEPTION IN NORTON THEATRE ON XXXX. ALL D/T STUDENTS ARE STRONGLY ENCOURAGED TO ATTEND.

ASSESSMENT SIGN-UP SHEETS WILL BE POSTED OUTSIDE ANNE'S OFFICE DOOR AS SOON AS ADVISING IS COMPLETED.

IF YOU HAVE ANY QUESTIONS REGARDING THESE PROCEDURES, PLEASE SEE ANNE.

### **SPRING ASSESSMENTS (MAY)**

#### **Seniors**

- Defined as any D/T student who will be graduating Fall of XXXX or Spring XXXX.
- You are not required to assess at this time.

#### **Juniors**

- Defined as any D/T student who will be graduating Fall of XXXX or Spring XXXX.
- Your assessment materials should be presented as a final "general assessment" with your focus being placed on goal setting for after graduation. What will you do next?
- **GOAL SETTING LETTER:** You should outline your plans for the next 2-5 years as you begin to plan to pursue your chosen area of concentration. Additionally, you should address those items with which your faculty can help you, and those items which you hope/need to accomplish before you graduate.
- **RÉSUMÉ:** You should prepare a current résumé with references listed.
- **PORTFOLIO:** Your portfolio should be organized as a best representation of you.
- Your window for set up is XXXX from XXXX.
- You will be asked to take your materials with you after your assessment.

#### **Sophomores**

- Defined as any D/T student who will be graduating Fall of XXXX or Spring XXXX.
- Your assessment materials should be approached as a "general assessment", with your materials best reflecting your progress in the School of Theatre Arts and Dance to date.
- **SELF REFLECTION LETTER:** You should present a letter outlining an honest analysis of your growth with the School to date. Please address how the faculty can help you in future growth.
- **RÉSUMÉ:** You should also have a current résumé with references listed.

- **PORTFOLIO:** Your portfolio should represent your growth through your semester at UNCO to date.
- Your window for set-up is from XXXX.
- Your assessment times will be from XXXX.
- You will be asked to take your materials with you after your assessment.

### **Freshmen**

- Defined as any D/T student who will be graduating XXXX or XXXX.
- This assessment should be viewed as an opportunity to be reflective of what you have learned in the first year here at UNCO.
- **INTRODUCTION LETTER:** You should prepare a letter of introduction of yourself and your goals for the next three years of study. Please tell us a bit about yourself, if there are aspects of you that we do not know. Think about those on the faculty that do not know you and what do you want them to know about you at this point?
- **RÉSUMÉ:** You should prepare a résumé with a minimum of three references listed.
- **PORTFOLIO:** You should emphasize ALL aspects of the work you have completed to date; this includes class work both within and outside design and technology.
- Your window for set-up is from XXXX.
- Your assessment times will be from XXXX.
- You will be asked to take your materials with you after your assessment.

ASSESSMENT SIGN-UP SHEETS WILL BE POSTED OUTSIDE DR. TOEWE'S OFFICE DOOR AS SOON AS ADVISING IS COMPLETED.

IF YOU HAVE ANY QUESTIONS REGARDING THESE PROCEDURES, PLEASE SEE DR. TOEWE.

### **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:**

Crimes of the Heart

**Position:**

Scenic Designer

**Director:**

Tom McNally

**Company:**

University of N. Colorado

Fiddler on the Roof	Run Crew	John Leonard	Little Theatre of the Rockies
Lend Me a Tenor	Carpenter	David Grapes	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**

Our Theatre Studies alumni go on to have exciting careers in directing, producing, playwriting, teaching, performance, theatre administration, and much more. The Theatre Studies program offers a wide variety of theatre classes that encompass all discipline areas including acting, stagecraft, playscript analysis, directing, stage management, playwriting, dramaturgy and theatre management. The program also offers elective concentration credits, allowing scholars to pursue specific interests and areas of study, including classes and activities outside the School of Theatre Arts and Dance. In addition, Theatre Studies students are expected to be self-directed and after meeting the basic area requirements will be asked to shape their own educational experience, with guidance from the Theatre Studies advisor, in a way that best suits their individual needs and career goals.

Theatre Studies students are encouraged but not required to audition for all School of Theatre Arts and Dance productions as well as Little Theatre of the Rockies. Additional opportunities specific to the area include serving on the Editorial Advisory Board for the School of Theatre Arts and Dance blog, serving as Dramaturg for Mainstage productions within the season, and functioning as the public face of the School of Theatre Arts and Dance by directing and implementing publicity for productions.

Expectations for Students within the Theatre Studies area:

- ❑ Students will maintain a 3.0 GPA while attending UNC
- ❑ Students will comport themselves with professionalism and demonstrate respect to teachers and colleagues in all curricular and extra-curricular activities
- ❑ Students will attend all mandatory Theatre Studies area meetings at the beginning of each semester. If these meetings conflict with course work or the student's job, the student will let the Theatre Studies advisor know by e-mail and find an alternate manner of getting the information that was disseminated during the meeting
- ❑ Students will meet with the Theatre Studies Advisor and/or the Student Services Coordinator during advising times every semester to develop, and ensure adherence to, a graduation and post-graduation plan
- ❑ Beginning Spring semester of the sophomore year, students will be expected to demonstrate engagement in projects that serve the STAD, wider university or surrounding communities.

**Theatre Studies Assessment Information**

Theatre Studies is an academically focused degree, therefore most assessment will be on the students' class work.

**Freshman Theatre Studies students will be assessed on:**

Grade point average

Attitude and comportment in Class

Attendance at Theatre Studies meetings and advising appointments

**Sophomore Theatre Studies students will be assessed on:**

Grade point average

Attitude and comportment in Class

Attendance at Theatre Studies meetings and advising appointments

Engagement in a project/activity that serves the STAD, UNC or greater community

**Junior Theatre Studies Students will be assessed on:**

Grade point average

Attitude and comportment in Class

Attendance at Theatre Studies meetings and advising appointments

Engagement in a project/activity that serves the STAD, UNC or greater community

Individual Assessment at the end of the Fall semester on shaping the final year and a half of their academic career at UNC

Senior Theatre Studies Students will have individual assessments with the Theatre Studies Advisor sometime during the Fall semester. These assessments will serve as a debriefing on the student's tenure in the Theatre Studies concentration and as a way to define a post-graduation plan

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**K-12 Drama Teaching Emphasis Assessment Information**

- **First Year**

*Assessment Tool: Grading Rubric*

Final presentation in THEA 255 Creative Drama

- **Second Year**

*Assessment Tool: Grading Rubric*

Final presentation in THEA 240 Beginning Directing

- **Third Year**

*Assessment Tool: Grading Rubric*

Final presentation in THEA 340 Workshop in Directing

Teach two lessons in THEA 385 Methods for Teaching Drama/STEP 363 Clinical Experience

- **Fourth Year**

*Assessment Tool: Grading Rubrics*

Final presentation in THEA 440 Directing the One Act

Teach four lessons in STEP 464 Student Teaching

**THEA 255 Create a lesson plan: (150 points) Turn in one lesson for each individual and one Understanding by Design per pair)** Imagine your role drama is part of a three-day unit. Create and type one 50-minute lesson plan for one curricular unit. Please tell me if your lesson is day 1, 2 or 3. This unit should be a curricular topic you could teach someday: for a theatre, social studies or language arts class. These should be three lessons that you do back to back and should have a clear beginning/middle and end. This should be a lesson using drama as the major teaching methodology.

You will be graded on the following for each lesson: (90 points)

-Completed lesson: Does the lesson include all elements required from worksheet? Is there a clear beginning, middle and end which serves the objectives? (30 points)

-Use of creative drama: Does the lesson use at least 2 creative drama methodologies? Are these activities used in a way that furthers the objectives of the lesson? Are these imaginative choices that would engage the students? Do the activities build on one another in a way that would help students learn skills? (30 points)

-Quality of lesson: Does the lesson seem imaginative? Well thought out? Is there a flow where students are building skills and information from the beginning to the end? Is there a clear hook at beginning, and a clear ending activity? Do the assessment methods (writing/questions/creative methods) reflect the goals and activities of lesson? (30 points)

Understanding by Design: 60 points

-Includes all elements from UbD format: 20 points

-Unit Plan is creative, inventive and utilizes skills we've learned in class: 20 points

-Thorough work, attention to detail: 20 points

### **THEA 240 and 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 385 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 is to new skills presented.	Teacher candidate identifies several previously learned skill and relates is to new skills presented.	Teacher candidate creatively integrates several previously learned skill and relates is 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	Teacher candidate displays awareness of skills, concepts or principles of the lesson	Teacher candidate attempts to relay skills,	Teacher candidate successfully identifies	Teacher candidate creatively identifies and integrates

pre-writing activity)		concepts or principles of the lesson	skills, concepts or principles of the lesson	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 skills, concepts or principles in practice.	Teacher candidate attempts to: a) illustrate skills, concepts or principles through examples, diagrams, modeling, etc. b) remembering and using the skills, concepts or principles in practice.	Teacher candidate successfully: a) illustrates skills, concepts or principles through examples, diagrams, modeling, etc. b) remembering and using the skills, concepts or principles in practice.	Teacher candidate creatively and through several approaches a) illustrates skills, concepts or principles through examples, 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 385 Colorado Teaching**

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 385 Final Work Sample

Each item below is worth five points for initial submission, and 5 points after it is corrected and submitted in the Final Work Sample.

#### WS Section I (Planning Process):

Map

Calendar

Content and Learning Outcomes

#### WS Section III:

Standards

Unit Goals

#### WS Section II:

Description of Setting

#### WS Section IV:

Lesson Plan 1 and 2

Supporting Materials 1 and 2

Self Reflection 1 and 2

Lesson Objectives

**WS Section V:**

Pre Assessment

Pre Assessment answer key

Post Assessment

Post Assessment answer key

**WS Section VI: Analysis of Pre and Post Assessments**

Written Analysis of Pretest

Written Analysis of Post-test

Comparison Graph of Pre/Post tests

**WS Section IV:**

Lesson Plan 3, 4, and 5 and Supporting Materials 3, 4, and 5

**THEA 440 One Act Rubric**

**Name:** \_\_\_\_\_

**Acting:**

**/55 points**

- clear intentions in acting
- Are the actors comfortable/well rehearsed?
- Do you believe the actor's choices?
- Relationships between characters clear?
- Clear conflict with characters?
- Clear sense of power/status in scenes?

**Staging:**

**/55 points**

- variety?
- motivated?
- helped tell the story?
- clear sense of given circumstances

**Orchestration:**

**/65 points**

- arc/sense of play: did characters change and were they affected?
- Was there a clear sense of timing/tempo appropriate for the text?
- Change motions clear?
- Transitions well orchestrated?

**Technical:**

**/25**

- Did you include appropriate technical elements that helped to tell the story?

**Personal Rubric:**

**/50 points**

**Time:** 50 minutes or less? (every minute after 52 minutes, deduction of 5 points)

**Total:**

**/250**

**Note:**

For **STEP 363** and **STEP 464** Rubrics, refer to The College of Education website at:

<http://www.unco.edu/cebs/teachered/sptep.html>

**Note:**

Please let your stage managers know that on most Tuesday evenings they are required to attend a seminar at the College of Ed from 5-7pm and should not be penalized for arriving late to rehearsal. They are not allowed to miss these seminars as they could be removed

from the education program. That being said, only one seminar absence is "allowed" (yet not encouraged) - excused or unexcused - yet the student must write a 5-page paper on the material missed that evening. So if a dress rehearsal or performance falls on a Tuesday, the student should be prepared to write the applicable paper. The student should provide the stage manager with the schedule of the Tuesday seminars.

### Sample Resume

PERMANENT ADDRESS	CAMPUS ADDRESS
1797 S. Nelson St. Littleton, CO 80127 (303) 973-2099	1508 9th Ave Greeley, CO 80631 (970) 310-7973
OBJECTIVE EDUCATION	To obtain a theatre education position in a secondary school. Bachelor of Arts, Theatre Arts Concentration Area: Acting, Secondary Education University of Northern Colorado, Greeley, Colorado Graduation Date: May 1998
EXPERIENCE	Expected licensure: May 2000 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)
EMPLOYMENT	Member, Residence Life Multicultural Task Force, (1994-1995) 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

## **Narrative for Theatre Ed**

Description of Yearly Activities

Goals and Aspirations for the Future

Strengths of UNC and Theatre Arts School

Ways UNC and Theatre Arts School can Improve

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## **Musical Theatre**

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 Musical Theatre voice faculty.
- Annual Assessments as established in the Assessment Document (a mandatory meeting regarding assessments will occur during the first semester).
- 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
- Technical theatre work (Individual Performance in Theatre). Requirements are as follows: a minimum of four semester hours of THEA 100 as a crew member.
- 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 in the Theatre office, Frasier 105, on line in the Forms section of the STAD website, or in the STAD Student Handbook.)

### **AUDITION POLICY**

UNC Theatre Mainstage Productions are an integral part of the pre-professional training program at UNC. The ability to audition successfully is an important and necessary skill for all theatrical performers. Therefore, we want our performance majors to have as many audition opportunities as possible.

It is also our belief that the principles, theories, and performance practices taught in the classroom have a very real application in our productions. All Mainstage performance and production activities are intended to serve as an ongoing laboratory for the principles and techniques learned in the classroom.

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

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

**Audition Exemptions:** Any performance major (Acting or Musical Theatre) may request permission from the School Director not to audition for a given production. Requests should be made at least one week in advance of the audition in question. Any legitimate request shall not be unreasonably denied.

**Note:** If you fail to audition without prior consent from the School Director or 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 and/or may be dismissed from the program. (See casting policy #5 and/or "Ineligibility/Probation/Expulsion Policy" in the Student Handbook.)

### **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 Troupes
- 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+” or less 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)**

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.
- 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 IP (THEA 110), the Musical Theatre major will also take two semesters 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
<b>Acting</b>						
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	
<b>Singing</b>						
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	
<b>Dance</b>						
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 – Musical Theatre Majors

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 <sup>th</sup> /early 20 <sup>th</sup> 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
	<b>Assessment:</b>	Defense of character	Defense of character
	Monologue and song from musical	Adv. Material e.g. Sondheim, Bernstein	Role study
		Relationship dynamics	Relationship dynamics
		<b>Assessment:</b>	Overall Musical Theatre techniques
		Researched presentation – defend a character	<b>Assessment:</b>
		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, gluts, 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, energy, resonance	Diction: pronunciation, articulation, energy, resonance	Diction: pronunciation, articulation, energy, resonance	Diction: pronunciation, articulation, energy, resonance
Musicianship: intonation, rhythm, phrasing, accuracy, ability to communicate	Musicianship: intonation, rhythm, phrasing, accuracy, ability to	Musicianship: intonation, rhythm, phrasing, accuracy, ability to	Musicianship: intonation, rhythm, phrasing, accuracy, ability to communicate

intent of song to audience	communicate intent of song to audience	communicate intent of song to audience	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
<b>Art Song Assessment:</b>	<b>Musical Theatre/Opera Aria Assessment</b>	<b>Musical Theatre (more complex material)</b>	<b>Senior Practicum</b>
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 <sup>nd</sup> and 5 <sup>th</sup>	Grand plies center	Triple time step	Additional work in Ballet:
Simple tendu from 1 <sup>st</sup> and 5 <sup>th</sup>	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 <sup>nd</sup>	Essence (soft shoe)	Good single en de dans
Adagio	Slow contraction standing	Backward essence	Promenade and penche/1 <sup>st</sup> arabesque
Grand plie 5 <sup>th</sup> center	Slow contraction on floor	Maxifold	Additional work in Jazz:
Retire devant	Jazz splits	Flee Hops	Double turns parallel
Develop to 1 <sup>st</sup> arabesque	Jazz Grande battlement and fan kick	Falling off the log	Axel turns
Small jumps:	Turn:	Toe snaps	Switch leaps
1 <sup>st</sup> , 2 <sup>nd</sup> , 5 <sup>th</sup> , echappe sauté	Pas de Bourree	Cramp rolls	
Petit Allegro:	Pencil turn		
Glissade	Parallel turns from 4 <sup>th</sup>		
Jete	Other steps		
Assemble	Jete in 2 <sup>nd</sup>		
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 <sup>st</sup> 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 shoes, 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
  - Non-binary: please make dress code choices based on any combination of the gender suggestions above
- All other dance classes:
  - Leotard, tights, unitards, tight fitting jazz pants, or tight fitting t-shirts.
  - Not allowed: sweats, shorts (other than short tights), loose clothes 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 – medium or long 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.

[illegible]

Preparation and finishing  
of combination  
Memory of combination Accuracy of arm and  
body  
positions/poses & proper  
epaulement  
Technical accuracy  
Turn accuracy Transitions/continuity  
Aplomb  
Musicality

**TOTALS**

Excellent 5 points	Good 4 points	Average 3 points	Fair 2 points	Poor 1 point	
					Grand
					Total
	- ■				

Preparation and finishing  
of combination  
Memory of combination Accuracy of arm &  
body  
positions/poses & proper  
epaulement  
Technical accuracy  
Proper body coordination  
Transitions/continuity Aplomb  
Musicality

**TOTALS**

[illegible]

Preparation and finishing  
of combination  
Memory of combination Accuracy of arm &  
body  
positions/poses & proper  
epaulement  
Technical accuracy  
Proper body coordination  
Transitions/continuity Aplomb  
Musicality

**TOTALS**

[illegible]

**SUM OF ALL TOTALS**  
**AVERAGE OF ALL TOTALS**  
**GRADE**

**COMMENTS:**

**INTERMEDIATE JAZZ DANCE**

## Skill Test Midterm and Final

**TECHNICAL**  
**10%**

Excellent 5 pts	Good 4 pts	Average 3 pts	Fair 2 pts	Poor 1 pt
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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  
movement2. 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  
combination4. Ability to continue if make a  
mistake**TOTALS**

					Grand Total

**TEXTURING OF MOVEMENT** 5%1. Transitions/Continuity/ Fluidity of  
movement2. Appropriate energy used throughout  
combination**TOTALS**

				Grand Total

**TOTAL POINTS** \_\_\_\_\_**GRADE** \_\_\_\_\_

**Modern Skill Test:****Technique****2 points****1 point****0 points**

<b>Alignment, front</b>			
<b>Alignment, side</b>			
<b>Gravity</b>			
<b>Balance</b>			
<b>Balance/Compensation</b>			
<b>Energy flow</b>			
<b>Breathing</b>			
<b>Tension/relaxation</b>			
<b>Breathing/aliveness</b>			
<b>Accuracy</b>			

**Performance**

<b>Projection</b>				
<b>Relationship to music</b>				
<b>Eye focus/contact (1 pt. only)</b>				<b>Grand Total</b>
<b>TOTALS</b>				

## Study

## Student Assessment Form - 100 possible points

**Name of person being evaluated**\_\_\_\_\_

## COMPOSITION

<b>COMPOSITION</b>		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						
<b>TOTALS</b>						
<b>COMMENTS:</b>						

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

**Performance Evaluation**

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

### **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.