

# **SOUTHERN UTAH UNIVERSITY**

College of Performing and Visual Arts  
Department of Theatre Arts and Dance

## **Student Handbook**

SUU CPVA TAD Student Handbook  
2017 revision

Southern Utah University  
College of Performing and Visual Arts  
Department of Theatre Arts and Dance

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## **Introduction**

Dear Student,

Welcome to the Department of Theatre Arts and Dance. The faculty and staff have updated this handbook as a guide for students enrolled as Theatre Arts and Dance majors and/or participating in departmental productions, programs, and activities. It has been developed by the faculty and staff to create a clear understanding of the department's operating procedures, guidelines, and policies. We hope that this new edition will allow us to work together as a team with a collective understanding that furthers the educational and artistic goals of the theatre and dance program.

## **Mission Statement**

Our mission is to provide a nurturing and challenging educational environment through a rich diversity of theatre and dance disciplines, techniques, technologies and productions. Central to our focus as a department is superior teaching and personalized mentoring; our classroom encompasses the studio, the stage, and the technical laboratory.

## **Department Goal Statement**

The goal of the Department of Theatre Arts and Dance is to:

- Foster academic excellence through development of programs that meet national standards
- Promote quality personnel with expertise in their areas of teaching
- Enhance the cultural and aesthetic experience of our campus, community and region through quality productions, leadership, and service learning
- Embrace a standard of artistic excellence, which is enhanced by a strong professional link with the internationally recognized Utah Shakespeare Festival
- Create widespread visibility through our active participation with the ACDFEA, KCACTF, USITT, URTEA, ATHE, UTA and other professional/educational organizations
- Prepare students for successful transfer to graduate or conservatory programs or to pursue professional careers in the theatre and dance performance, theatre and dance education or allied fields

## **Department Objectives**

Students will:

- Comprehend how the techniques and practices of theatre arts and dance are used for creative thought and artistic expression
- Execute basic production processes in the areas of acting, dance, stage direction, choreography, design, and the necessary technical operations related to production
- Acquire knowledge of diverse historical and multi-cultural dimensions and traditions of theatre arts and dance
- Formulate assessments of quality, both creatively and critically, in works of theatre, dance and other related art forms

## **DANCE PURPOSE STATEMENT**

Our purpose is to foster academic and artistic excellence in a nurturing and challenging educational environment. Within a liberal arts and science tradition, the dance experience at SUU engages students in a rich diversity of experiences aimed to cultivate their aesthetic, creative, and scholarly potential. Central to our purposed is superior teaching and personalized mentorship that empowers and transforms the learner.

### **Dance Performance Objectives**

A successful student will:

- Have a working knowledge of how principles of composition are used as tools for choreography
- Understand basic production processes (i.e. performing, dancing, choreographing, and sound editing).  
Have a working knowledge of the historical development of dance as an art form
- Examine perspectives of critical analysis of the artistic process and aesthetics
- Have a working knowledge of human movement and anatomy
- Demonstrate advanced proficiency in modern dance or ballet and an intermediate level in modern dance or ballet

### **Other Information**

- Students will complete a Capstone connected to a realized project. The Capstone consists of a written paper and an oral presentation to faculty of the concept, process and realization of the project, together with an assessment of the student's entire learning experience and its impact on the work as a whole. Students who show areas of deficiency may pass with qualifications. In these cases an individualized learning strategy will be developed to be completed before graduation
- Juries will be held annually for all dance majors to assess progress and determine each student's level of skill and competency
- Exit interviews will be held for all graduating
- Every student is required to abide by the policies and procedures set up in the Departmental Student Handbook <http://www.suu.edu/pva/ta/pdf/StudentHandbook2011.pdf>
- Every student is required to pass all classes in their major with a grade of "C" (2.0) or higher
- Based on placement, majors must complete a minimum of 4 semesters of Ballet and 4 semesters of Modern Dance. Majors must also obtain an advanced placement in either Ballet or Modern Dance. A total of 20 credit hours are required in Ballet and Modern Dance
- Dance Performance majors may choose between the following options: 1) Complete an approved academic minor or 2) Complete a minimum of 19 credit hours (outside general education) of enrichment courses outside of the DANC prefix (may include language requirements). Students should consult their faculty/academic advisors as they select their enrichment courses
- To qualify for technique classes that are level III or above requires a placement audition

### **Dance Education Objectives**

A successful student will:

- Have a working knowledge of how principles of composition are used as tools for choreography
- Understand basic production processes (i.e. performing, dancing, choreographing, stage managing, and sound editing)
- Have a working knowledge of the historical development of dance as an art form
- Examine perspectives of critical analysis of the artistic process and aesthetics
- Be prepared to become educators with a strong practical knowledge of dance in education and its ability to educate the whole person.
- Have an appreciation of dance as a world art form
- Have a working knowledge of human movement and anatomy and how it relates to the teaching of dance technique
- Demonstrate advanced proficiency in modern dance technique and intermediate level in ballet
- Have a working knowledge of the state of Utah and national dance standards
- Have the methods and skills of teaching with the ability to communicate the art of dance to students

#### Other Information

- Students will complete a Capstone connected to a realized project. The Capstone consists of a written paper and an oral presentation to faculty of the concept, process and realization of the project, together with an assessment of the student's entire learning experience and its impact on the work as a whole. Students who show areas of deficiency may pass with qualifications. In these cases an individualized learning strategy will be developed to be completed before graduation
- Juries will be held annually for all dance majors to assess progress and determine each student's level of skill and competency
- Exit interviews will be held for all graduating seniors
- Every student is required to abide by the policies and procedures set up in the Departmental Student Handbook <http://www.suu.edu/pva/ta/pdf/StudentHandbook2011.pdf>
- Every student is required to pass all classes in their major with a grade of "C" (2.0) or higher
- Dance Education majors, not seeking secondary licensure must complete an approved education minor (may include language requirements)
- To qualify for technique classes that are level III or above requires a placement audition

## Academics

### *Academic Degrees Offered*

The Department of Theatre Arts and Dance offers the following Undergraduate Degrees:

#### **Bachelor of Fine Arts**

1. Theatre:
  - Classical Acting Emphasis
  - Musical Theatre Emphasis
  - Theatre Design & Technology Emphasis

#### **Bachelor of Arts/Bachelor of Science**

2. Theatre Arts

- Acting/Directing Emphasis
- Design/Technical Theatre Emphasis
- 3. Theatre Arts/Drama Education
- 4. Dance Performance
- 5. Dance Education

## **Minors**

- 1. Theatre Arts
- 2. Dance Performance

## **Licensure**

- 1. Secondary Teaching License in Theatre Arts Education
- 2. Secondary Teaching License in Dance Education

## **Accreditation**

Southern Utah University is an accredited institutional member of the National Association of Schools of Dance

## ***Departmental Admission Requirements***

### **Theatre**

If you are interested in becoming a theatre major, you must be accepted into both Southern Utah University (SUU) **and** sign a major with the Department of Theatre Arts & Dance. Applications for admission to SUU are available from the Admissions Office (435)586-7740. The Academic Advisor for the College of Performing & Visual Arts will sign you into your major (435)586-7814.

An audition/interview application form must be completed and returned to the department at least 1 week prior to the audition day. These forms are also available from the SUU Department of Theatre Arts and Dance (435)586-7746 or online at <http://www.suu.edu/pva/ta/admission.html>. NOTE: This application does not admit you to SUU, contact the Admissions Office (435) 586-7740 for an SUU application.

Students who live an extended distance from Cedar City, UT may submit an audition video. Contact the Department of Theatre Arts & Dance directly for audition requirements and to verify if you qualify for this option (435)586-7746.

Advanced Placement: Students that meet certain criteria may receive advanced placement.

### **Dance**

If you are interested in becoming a Theatre Arts or Dance major, you must first apply and be accepted to Southern Utah University. Applications for admission to SUU are available through the Admissions Office.

You may find applications and similar information at the website <http://www.suu.edu/prostu/apply.html>

The department is committed to your success and therefore, admits students who are qualified to complete programs of study. To qualify for major level technique classes, students must complete a placement audition. Transfer students who have completed an Associates Degree, must place at an intermediate technique level or above in order to complete their Bachelor Degree within a minimum two-year timeline. Scholarship/Class

Placement Auditions take place in February. Please check our website for the exact date and time. Applicants must download the Dance Audition Form at <http://www.suu.edu/pva/ta/pdf/DanceAuditionForm.pdf>, fill it in, save it and either e-mail the PDF to the Administrative Assistant; print it off and fax it to (435) 865-8568; or mail it to SUU - Theatre Arts & Dance Scholarship 351 W University Blvd. Cedar City, UT 84720. The audition/placement dates fall on a Saturday and include a four-hour review process with the entire faculty who evaluate each potential student. The evaluation includes:

- Two technique classes (ballet and modern)
- A one-minute solo (choreographed by the student applicant)
- A brief interview with the faculty

If you live outside the state or region, or are unable to attend the scheduled dates, you may contact the department for options that follow criteria established by the dance program. No student may register for major level courses without a placement audition.

A student may choose dance as a major but is not officially accepted into the program until reaching level III in ballet and modern.

## **Dance Education**

Students desiring to become candidates for licensure to teach in secondary schools must complete the following admission procedures:

- Be admitted to the secondary education program (contact the Beverley Taylor Sorensen College of Education and Human Development for procedures).
- Receive department admission approval for pre-licensure that is a separate procedure from the placement audition that is required for technique classes that are level III or above.

Completion of an approved minor for licensure is strongly recommended.

The department admission requirements for dance education pre-licensure students include the following:

- Completion of DANC 2080, DANC 2170, DANC 3180, DANCE 3510 with a 3.0 prior to admission (All courses are also requirements in the Dance Performance major)
- Cumulative GPA of 3.0 on a 4.0 scale
- Performance in two department dance concerts (one must be main stage) prior to admission
- Submission of a portfolio that includes samples of student choreography, composition studies, performance, and writing skills
- Interview with the dance faculty. The interview will be scheduled for 30 minutes during jury week. Students will be asked a variety of questions relating to dance and dance education. Students will be assessed on their ability to orally communicate, critically think and organize thoughts, share knowledge and understanding of dance education, and respond interpersonally
- A minimum of 12 credit hours are required in Modern Dance Technique
- Please see Professional Education Requirements for Secondary Education Licensure

Admission is on a provisional basis until students demonstrate mastery of Dance Education requirements, competencies and skills. Upon completion of all requirements of both the Dance Education and Teachers Education Program requirements and verification of competencies and skills, students become candidates for teacher licensure.

## ***Academic and Department Advisors***

Students in the Department of Theatre Arts and Dance have the benefit of two advisors: a College of Performing and Visual Arts Academic Advisor and a faculty departmental advisor/mentor. The CPVA Academic Advisor maintains an office in the same building with the dance and theatre faculty and is there to help students complete their general education and other university requirements in a timely manner. Based on knowledge of degree requirements in the performing and visual arts, the Academic Advisor also tracks the student's progress towards degree completion by reviewing transcripts and is the initial contact person for completing graduation paperwork. The second resource available to students is the faculty departmental advisor/mentor. This advisor is a full-time faculty member in the department who guides and evaluates student's progress in their major, assists with career choices, graduate school preparation, and mentoring. Each major is assigned a faculty departmental advisor/mentor. Majors are responsible for meeting with their advisors and are strongly encouraged to do so at least once each semester.

In addition to the CPVA Academic Advisor and faculty departmental advisor/mentor, students accepted into the Teacher Education Program work with the College of Education Academic Advisor in assisting with all Professional Education Requirements for Secondary Licensure.

## ***Faculty Information***

The Theatre and Dance Department offices are located on the second floor of South Hall on the corner of Dewey and 200 South. The Department Office phone # is (435) 586-7746. Jacque Marchant, our administrative assistant, will be able to assist you. You will also find additional information on our webpage at <http://www.suu.edu/pva/ta/>. Faculty office phone numbers and email addresses are available on the web at <http://www.suu.edu/general/directory/>. Each faculty member has his or her own webpage with up-to-date syllabi and professional information.

## **Assessment**

### **Theatre Arts and Dance BA & BS Degrees**

#### *Implementation and Assessment for Bachelor of Arts & Bachelor of Science Degrees in Theatre Arts*

- Students will complete a Capstone connected to a realized project. The Capstone consists of a written paper and an oral presentation to faculty of the concept, process and realization of the project, together with an assessment of the student's entire learning experience and its impact on the work as a whole. Students who show areas of deficiency may pass with qualifications. In these cases an individualized learning strategy will be developed to be completed before graduation.

- Juries will be held annually for all theatre majors to assess progress and determine each student's level of skill and competency.
- Exit interviews will be held for all graduating seniors to determine program strengths and weaknesses.

*Other*

- Students will have the opportunity to have their skills assessed by professionals/guest artists working in the industry and/or graduate school programs.
- Students will engage in the enrichment of the university and local community through the presentation of artistic works in theatre.
- Every student will be assigned a faculty/staff mentor. The student/mentor relationship is critical to success and progress within the program.
- Every student is required to abide by the policies and procedures set up in the Departmental Student Handbook.
- Every student is required to pass all classes in their major with a grade of "C" (2.0) or higher. Students who meet specific levels of competency may be given advanced placement. All students seeking advanced placement must audition, interview and/or present a portfolio for consideration. Additional testing may be required.

*Implementation and Assessment for Bachelor of Arts & Bachelor of Science Degrees in Dance*

- Students will complete a Capstone connected to a realized project. The Capstone consists of a written paper and an oral presentation to faculty of the concept, process and realization of the project, together with an assessment of the student's entire learning experience and its impact on the work as a whole. Students who show areas of deficiency may pass with qualifications. In these cases an individualized learning strategy will be developed to be completed before graduation.
- Juries will be held annually for all dance majors to assess progress and determine each student's level of skill and competency.
- Exit interviews will be held for all graduating seniors to determine program strengths and weaknesses.

*Other*

- Students will have the opportunity to have their skills assessed by professionals/guest artists working in the industry and/or graduate school programs.
- Students will engage in the enrichment of the university and local community through the presentation of artistic works in dance.
- Every student will be assigned a faculty/staff mentor. The student/mentor relationship is critical to success and progress within the program.
- Every student is required to abide by the policies and procedures set up in the Departmental Student Handbook.
- Every student is required to pass all classes in their major with a grade of "C" (2.0) or higher.

*Implementation & Assessment for Bachelor of Fine Arts*

- The program is committed to student success and therefore, will admit students who have the skill and, most importantly, the commitment to be successful in this professional degree program. Therefore, all student candidates for the proposed degree must interview and undergo either an audition or portfolio review depending on their desired area of emphasis. This review process is conducted by a faculty panel.
- The department requires every BFA theatre student to complete an annual interview and/or performance jury review with a panel made up of the theatre faculty.

- BFA students are expected to complete course-based performance assessment and must maintain an overall cumulative GPA of 3.0 in theatre based and general education coursework.
- BFA students will complete a significant internship and capstone project/presentation before graduation. The internship opportunity for the BFA students adds an important practical component to the degree. BFA capstone consists of a solo or ensemble performance ‘Senior Project’ accompanied by a written assessment paper of the project.
- Exit interviews will be held for all graduating seniors to determine program strengths and weaknesses.

## **Capstone**

Each student will take Capstone I in their junior or senior year.

The Capstone project for the course will be selected by the student and his/her department advisor from a project already completed before the semester when Capstone I is taken or, occurring during the semester when Capstone I is taken.

Since the Capstone course is designed to articulate and assess a student project, students are encouraged to take capstone in the semester immediately following their project.

## **Juries**

Each semester during finals week the Department of Theatre Arts and Dance holds juries to assess progress and determine each student’s level of skill and competency. Jury forms must be downloaded from the department web site and filled out prior to the jury session. <http://www.suu.edu/pva/ta/pdf/JuryForm.pdf> With the exception of General Education courses, and those open to the general student population, department courses hold final exams during the final week of class instruction. You must schedule your jury through the administrative assistant.

The jury schedule is as follows:

- Fall semester – Freshmen, Juniors, First semester Transfer Students, Graduating Seniors
- Spring semester – Sophomores, Seniors, First semester Transfer Students, Graduating Seniors

## ***Exit Interviews-Surveys***

Exit Interviews are held for all seniors as part of their jury the semester prior to graduation. Exit surveys are provided to graduation candidates to assess program strengths and weaknesses.

## ***Departmental Graduation Requirements***

### **Graduation with Honors**

University Honors are awarded to students receiving their first baccalaureate degree. Honors are awarded on the basis of all semesters completed, and the student’s final transcript remains the official record of any honors granted. At the time of graduation, a grade point average of at least 3.8 is required for the award of Summa Cum Laude; an average of at least 3.6 is required for the award of Magna Cum Laude. (These are based on cumulative GPA including transfer credits).

Additionally, a student seeking Departmental Honors must be recommended by a Theatre or Dance Faculty member, and supported by a consensus of the faculty, based on a combination of a consistently high GPA, service to the Department, and an extraordinary creative ethic in any Major or emphasis.

# ***Departmental Communications***

## **Majors Meetings**

Each semester the Department of Theatre Arts and Dance holds a Majors Meeting which all majors must attend. The meeting is held the first Thursday of each semester. At this meeting you will hear from faculty/staff, clubs & organization leaders, the Academic Advisor, and the Chair regarding the following topics:

- Policies
- Changes in Policy
- New Additions to the Department
- Important Dates
- Production Crews
- Auditions
- Department Affiliations
- Student Organizations
- Q & A
- Juries

## **Information Sheets**

At the beginning of each semester you will receive a packet at the Majors Meeting. This packet will contain the following:

- An Information Sheet
- A Crew Preference Sheet, with Schedule Request
- A Bio Form
- A Departmental Semester Calendar

It is your responsibility to review the materials and complete the Information Sheet & Crew Preference Sheet with Schedule Request. The Information Sheet requests your personal information (e.g.-Mailing Address, Phone Number, Birthday, Who to Contact in the Event of an Emergency, etc.). You have the option as to whether or not your information is included in the Theatre Arts & Dance Majors Directory. The Crew Preference Sheet with Schedule Request allows the Tech/Design faculty to assign you your Production Experience each semester.

## **Callboard**

The Department of Theatre Arts & Dance Call Board is located on the main floor of South Hall in the northeast corridor. You should check the Call Board every day. On this Call Board you will find the following information:

- Crew Assignments
- Assistantship Awards
- Department Calendar
- Upcoming Events
- Information from Faculty
- Information from Departmental Clubs & Organizations
- Playreaders Notices
- Daily Calls for Mainstage Shows
- Fitting Schedules for Mainstage Shows

- Rehearsal Reports for Mainstage Shows
- Notices from Office Personnel

## **GROUP LISTSERVE**

### **Email**

Each student is given an SUUMAIL email account when he/she first registers; this account is valid as long as the student is at the university. It is your responsibility to check your SUUMAIL account daily, as it is an important resource for TAD faculty and staff to contact you.

## **University Policies**

*Please see SUU Student Handbook or chapter two of General Policies in the catalogue. Other Student Handbook Policies*

### **Subject Matter, Course Content & Values**

To study Theatre & Dance is to study the human condition. The department respects SUU's policy on academic freedom and reserves the right to address controversial issues as they relate to the art forms.

### **Departmental Absence Policy**

#### *Lecture Based Courses*

Attendance is required for all classes unless excused by the instructor or for official university travel. Students who miss more than three classes meeting three times a week; two in classes meeting two times a week, shall have their grade lowered by 1/3 of a letter grade with an additional 1/3 for every additional absence.

#### *Studio Based Courses*

Attendance is required for all classes unless excused by the instructor or for official university travel. There is a penalty for missed classes. This penalty will affect your grade after your graded assignments and final technical evaluation has been calculated. Students who miss more than three classes meeting three times a week; two in classes meeting two times a week, shall have their grade lowered by a full grade with an additional full grade for every additional absence.

#### *Excused Absences*

The Department will adhere to the SUU Excused Absence Policy 6.30 for students participating as representatives of SUU at academic events and artistic performances. Exceptions may be: practice or rehearsal for any event is not eligible; academic endeavors that require completion of a predetermined number of contact hours, and consecutive days missed do not exceed 5 regularly scheduled schools days. Students rights and responsibilities include: informing their instructor of dates prior to the date of anticipated absence; request opportunity to complete missed assignments, activities and labs prior to excused absence; and being responsible for material covered in class.

- Certain studio-based courses may require an absence policy of greater penalty than stated above. This is enforced at the discretion of the instructor and published in their syllabus.

- Any student missing more than 25% of class meetings cannot receive a passing grade in departmental courses.
- Students who are habitually late to courses will be subject to final grade lowering at the discretion of the instructor.

### ***Departmental Probation Policy***

The Department of Theatre and Dance reserves the right to place students on departmental probation based on lack of adherence to University/Departmental policy, including failure to complete production crew assignment. Students placed on departmental probation may not participate in departmental productions (including Stage II) until they have satisfied their probationary status. Students remaining on probationary status for two consecutive semesters are advised to pursue another major.

### ***Departmental Dismissal Policy***

After two consecutive semesters of unsatisfactory progress toward graduation, a student will be dropped from the program. After suspension, a student may appeal for re-admittance to the university after two semesters.

### ***Departmental Employment***

The Department of Theatre and Dance offers employment opportunities for full time students. Student Assistants work in various capacities throughout the department primarily assisting with production. These assistantships are offered on a semester-by-semester basis usually near the end of the previous semester. Students who would like to apply for an assistantship should fill out the appropriate form and return it to the department office during the application period. Students must complete a FAFSA report, and complete an application that can be found on our departmental webpage.

<http://www.suu.edu/pva/ta/pdf/AssistantshipForm.pdf>

### ***Departmental Scholarships***

New and transfer scholarship recipients are determined during the spring placement/audition process. Returning students must complete the departmental scholarship application process at the end of each spring semester to be considered for an award the following year. Scholarships are awarded on an annual basis only. The faculty will determine eligibility and awards based on GPA, need, departmental performance and service. Students selected to receive scholarships will be notified by April 10th. In order to qualify for a theatre or dance scholarship, students must be full-time theatre or dance majors in good standing. Students on scholarship must maintain a 3.0 accumulative grade point average. It is strongly advised that students apply for general scholarships (i.e.: leadership, academic, etc.) offered by SUU.

### ***Complimentary Ticket Policy***

We regret that complimentary tickets are not available. All students with a current Student ID card can enter all productions free of charge.

### ***Outside Work/Non-Departmental Participation***

Students involved in other productions outside of the department, on or off campus, are requested to seek advisement of their faculty mentor. The Department of Theatre Arts and Dance supports the students' desire to

extend their experiences beyond the department. However, in order to insure that students do not become over-committed to outside projects thus, adversely effecting their coursework, the faculty will monitor each request.

## ***Early Departure/Late Arrivals***

Students involved in production contracts that overlap the school year may petition the department to excuse them from theatre and dance classes for the duration of their contracts. Students are expected to be responsible for any material covered and any assignments missed during this period. Students are reminded of the following departmental policy: any student missing more than 25% of class meetings cannot receive a passing grade in departmental courses.

## ***Student Travel Approval***

All students are responsible for following university travel policy. In order for a student /group to receive University, CPVA or Departmental funds, the following procedures must be followed.

- A TAD faculty/staff member must be responsible for the group and be able to accompany the group on their trip.
- A TAD faculty/staff member must recommend student travel in writing in a timely fashion, state a tentative itinerary, and list the proposed dates with an itemized estimate of cost.
- The Department Chair will approve/disapprove the request based on budget and/or artistic considerations.
- If utilizing a University vehicle, all SUU Motor Pool regulations must be adhered to.
- All requests for outside funding must be approved by the Department Chair.
- All student senate bills must be approved by the Department Chair(s) 10 days prior to submission to the Student Senate.
- All monies raised from student fundraisers must be deposited in a departmental account.
- All students must be active participants in the event attended if University funds are being utilized.

## ***Resources***

### ***Department Library***

The Department has a small library of scripts and theatre-related books which circulate by permission of the department secretary. It is located in South Hall 201. Look here first if you need a scene, a monologue, a theatre history text.

### ***University Library Information***

- Most of the books, periodicals, videos and DVDs, CDs, and CD-ROMs are kept at the library, which is open 7 days a week.

- The Library also subscribes to a number of “proprietary databases” which are not available on the Web, and have articles, plays, and research in dance for downloading which will be of use in researching and directing. These are available 24/7 from on and off campus computers.
- A collection of materials donated by Burch Mann, founder of the American Folk Ballet, is housed in the Library’s Special Collections. This collection houses many books and related research materials on Americana which are available to students and faculty for research.
- Students have access to the entire collection of the International Encyclopedia of Dance.
- If you can’t find what you’re looking for ask the departmental acquisitions representative, he/she may be able to point you in the right direction.
- The Librarians are all skilled at finding material on the Web, and there are Wi-Fi hotspots at several locations in the library, not to mention an increasing number of computer terminals for student use, both in the library, and in other buildings.

## **Facilities**

### ***Location***

The Southern Utah University Theatre Arts and Dance Facilities are located in several different areas on the campus. The Auditorium Theatre building is located on the northeast corner of the campus on the corner of University Boulevard and 300 West. Immediately across the street (300 West) to the east is the Randall L. Jones Theatre. South of the Centrum, near the heart of campus, is the Multipurpose Building which houses the Dance Studios on the west side. Department and Faculty offices are located in South Hall.

### ***Safety***

First –Aid boxes are available in all studios and shops. Inform the department secretary or shop supervisor of any items that need to be replenished. In rehearsals be aware of others in the space and listen to your body. If you are hurting, not feeling well, or have difficulties performing the tasks presented, let the choreographer or director know. If you have a known condition that will limit your full participation let the choreographer or director know before the first participation day. If you are students who need further medical attention, go to the Cedar City Community Clinic at 78 West Harding Ave. 435-865-1387. In a life threatening emergency students are directed to call 9-911. Students involved in an accident should fill out an accident report form available from the shop supervisors and/or the office administrator.

### ***Smoking, Eating, Drinking***

Smoking and alcoholic beverages are not allowed in any SUU buildings at any time. Food and beverages are not allowed in rehearsal spaces, shops, studios and theatres. Water, in a container with a twist on/off lid, is allowed in rehearsal spaces, shops, studios and theatres.

### ***Student use of Spaces***

Registered students may utilize University facilities for rehearsals, performances and meetings as long as they adhere to the guidelines for use of each space.

## ***Guidelines for the use of Specific Spaces***

**The Auditorium Theatre** is a multi-use space and is primarily reserved for departmental Mainstage productions. The Auditorium Theatre also functions as a classroom for the Design/Technology classes and Rehearsal/Performance laboratories. Use of the Auditorium Theatre should be cleared with the Technical Director and Department Chair prior to any planning. Proper theater decorum must be respected: i.e., avoid putting feet on chairs.

**The Randall L. Jones Theatre** is a multi-use space and is primarily reserved for Utah Shakespearean Festival Productions and Departmental Mainstage Productions. Use of the RJT should be cleared with the Technical Director and Department Chair as well as the USF Facilities Manager prior to any planning.

**Auditorium 108 (The Black Box)** is a multi-use space and is the primary rehearsal and performance space for Stage II and other student productions. AUD 108 also serves as a classroom for Acting/Directing Classes and other departmental functions throughout the year. Students may utilize AUD 108 for rehearsals for classroom projects on a first-come-first-serve-basis (after departmental and Stage II needs have been met) by signing up with the office administrator.

Department supported Capstone projects and Stage II productions may reserve up to 10 hours per week for rehearsal and up to 20 hours during the week of tech/performances. For classroom project rehearsals, any student registered in any THEA Acting or Directing classes may reserve up to 4 hours per week; however, rehearsal blocks may not exceed two hours. All students must follow these guidelines:

- Rehearsals may not conflict with Classes or Mainstage rehearsals
- Rehearsals must end promptly at 10 pm.
- Students are expected to return the room to order and clean-up after themselves
- No alteration of the space (including, but not limited to: tape on floor, items on walls, lighting, sound or special effects) is allowed without approval of the Technical Director
- Any rehearsal cubes or furniture removed from the space for alternative rehearsals must be returned at the end of those rehearsals
- Any complaints regarding student usage or non-compliance with these guidelines may result in the revoking of these privileges. Students are encouraged to remember that the use of this space is a privilege.

### **Auditorium 109**

This is a multi-use space primarily reserved for dance classes and rehearsals that require hard-soled or tap shoes and Mainstage productions. Rehearsals are scheduled through the administrative assistant. Absolutely NO street shoes are allowed on the dance floor. Students in street shoes must utilize the carpet for rehearsal and tape may only be used on the carpeted surface. Following rehearsal the carpet must be restored to its rolled up position.

## **Multipurpose Center Dance Studios**

Rehearsals or projects can only be scheduled between 7:00 AM to 10:00 PM. Due to the need to inform campus security of approved activities in the space, a Schedule Request Form must be obtained from the department secretary and cleared with the Department Chair. Student choreographers must use their own sound system. If furniture or large props are necessary for rehearsal, prior permission from the Department Chair required. Items should be equipped with proper skid protectors or padding to protect the floor. Proper decorum must be observed in the dance studio.

Please leave all personal items in the boxes provided or secured in the locker room. The department is not responsible for lost or stolen items.

Footwear requirements:

MC116A – absolutely NO street shoes allowed.

MC116 – absolutely NO street shoes allowed; ballet shoes, sandal-sole, and jazz shoes are allowed.

Failure to comply with the policies and procedures for the dance studios may result in the withdrawal of permission to use the facilities.

## **Scene Shop Guidelines**

The SUU TAD Scene Shop is located adjacent to the Auditorium Theatre facilitating use of the stage space for construction of departmental scenery. The Scene Shop is the primary facility for construction of sets and properties for departmental productions. Any use of the shop space and equipment must be approved by the Technical Director. Outside projects are not allowed. The Scene Shop is open from 1pm to 5pm Monday through Friday while classes are in session. Additional work calls outside of these hours should be approved by the Technical Director prior to the call. Students should treat all equipment and facilities with respect and use all equipment appropriately and safely.

## **Properties Guidelines**

The Properties Shop is located in the basement of the Auditorium Theatre. The use of departmental properties is limited to support of Mainstage, Capstone and Stage II productions. In exceptional circumstances properties may be checked out in support of classroom directing and acting scenes. In these cases, arrangements for check-out and return of the prop must be made with the departmental properties coordinator at least 24 hours in advance. The user is responsible for full replacement of any lost or broken props.

## **Lighting and Audio Guidelines**

The departmental lighting and sound equipment is to be used in support of Mainstage, Capstone, Stage II and department supported classroom projects. The electrics shop is located in the basement of the Auditorium Theatre. The sound booth is located in the balcony area of the Auditorium Theatre. Access to, and use of the equipment and supplies in these areas is limited and must be obtained through the Department Technical Director or Faculty Lighting Designer, and through the student assistant in charge of the area. Any and all equipment that is used outside of the perimeters of departmental supported productions must be returned in working order.

## **Costume Shop Guidelines**

The Costume Shop is located in the basement of the Auditorium Theatre just beyond the green room. Normal production hours are 1:00 PM – 5:00 PM Monday through Friday. In special cases production hours will be adjusted to accommodate production work, i.e. maintenance and prep crew. The Costume Shop will not be considered open unless a member of the Costume Shop staff is present. Costume staff includes the Faculty Costume Designer, Costume Shop Manager and/or Student Assistants.

- The Costume Shop will serve all productions and practical classroom instruction and therefore the following will apply:
- No tools, supplies, and or equipment may be removed from the shop unless approved by the Faculty Costume Designer or Costume Shop Manager.
- No tools, supplies, and or equipment may be used for personal projects without the permission of the Faculty Costume Designer or Costume Shop Manager.
- The Shop is off limits to anyone wishing to use the shop after hours without permission from the Faculty Costume Designer or Costume Shop Manager.

## **Design Studio Guidelines**

The Design Studio is located in Auditorium 111 between the Black Box and the 109 Dance Studio. The Studio allows students to work on class and departmental projects in the design and technical areas. Access to the area is controlled by keys checked out through the department. There is a \$10.00 charge for each key checked out that will be refunded upon the student's return of the key. Materials and supplies allocated for classroom work must not be used for personal projects and must remain in the studio. Students may leave their personal supplies and materials in the studio at their own risk. Work in the space is limited to the hours that the building is open and should end at 10:00 pm. In exceptional cases students may work past 10:00 pm but must obtain written permission from the Faculty Supervisor. It is the student's responsibility to clean up after they have worked in the Studio and to secure the room when they leave. At the end of each semester, the area will be cleaned and items left in the space will, at the discretion of the department, be thrown out.

## **Green Room Guidelines**

The Green Rooms used by the Department are located in the Auditorium Theatre basement adjacent to the Costume Shop, and in the Randall L. Jones Theatre adjacent to the Stage Door. These areas are used by students in production as a space to relax and prepare to go onstage. Common courtesy should be maintained and it is the individual's responsibility to keep the areas clean.

## ***Production Information***

### **Advanced Practicum**

Theatre Majors and Minors are required to take THEA 4541 - Advanced Practicum to fulfill the requirements to graduate. Advanced Practicum is intended to give students a practical intensive study of a particular aspect of technical theatre. Typically these practical exercises take the form of a specific assignment on a particular production and require a minimum of 60 hours of participation per credit hour. Students who want to enroll in the course must first have a production assignment and permission of instructor. Design and Production Staff Applications are available in the TAD offices.

### **Technical Production Experience Policy**

- All theatre arts and dance majors will participate in at least ONE technical production experience per academic year.
- All technical and design students will participate in at least TWO technical production experiences per academic year.
- All theatre arts and dance minors will participate in at least ONE technical production experience during their course of study.
- Students taking the advanced practicum requirement during their senior year will be considered to have met their technical production experience for that year.

The goal of this is to:

- Extend experience outside the traditional classroom
- Promote the value of commitment by theatre and dance practitioners
- Provide all students with knowledge of technical production areas required to make any production happen.

The Production Experience Coordinator will assign the technical production experience to each student at the beginning of the academic year, based on department need and student input, where possible. Every student must complete a Technical Production Experience form at the beginning of the academic year; students who enter the department after assignments have been made must meet with the Production Experience Coordinator to be assigned to a particular technical production experience.

Technical production experiences range from building a show to crewing a show, and vary in length. Students are advised that a completed production experience requires a full commitment to whichever area they are assigned.

**Technical production experiences are only those assigned to Mainstage productions.**

Students who hold Crew Head positions and those who are members of the production team for a mainstage show will be considered to have met their technical production experience for the year; these positions will be assigned by Faculty in conjunction with the Production Experience Coordinator.

**Failure to complete one's technical production experience during the academic year will result in forfeiture of all performance and design experiences in any departmental venue for the next academic year.**

### ***Rehearsal and Performance***

All students cast in Mainstage theatre productions are required to register for THEA 4140 - Rehearsal and Performance credit and DANC 4300 - Dance Ensemble credit. Mainstage theatre productions are considered academic training and part of program curriculum. Rehearsal and Performance credit ranges from 1-3 credits based on contact hours. Please consult with your administrative assistant for the appropriate level of course enrollment. Exceptions may be made at the discretion of the Department Chair(s). Student directors/Student choreographers and/or students cast in student directing projects may register for Rehearsal and Performance credit with the approval of the department advisor and the Chair(s). Grading for Rehearsal and Performance will be assessed on an evaluation by the director of the production based on rehearsal discipline, growth, professionalism and adherence to rehearsal guidelines and expectations.

### ***Dance Ensemble***

Dance Ensemble is an advanced study in ensemble performance. The product of this class is the Faculty Dance Concert spring semester. All students cast in Mainstage dance productions are required to register for Dance Ensemble for 2 credits. Exceptions may be made at the discretion of the Department Chair. Mainstage dance productions are considered academic training and part of the program curriculum. Student choreographers and cast members may also register for DANC 2540 – Dance Practicum section 1 (1 credit), or section 2 (2 credits). Consult with your Department Advisor for the appropriate level of course enrollment. Grading for Dance Ensemble and Practicum will be assessed on an evaluation by the choreographer of the production based on rehearsal discipline, growth, professionalism and adherence to rehearsal guidelines and expectations.

### ***Rehearsal Clothing***

All majors must supply the following rehearsal clothes:

#### ***Acting/Directing***

Women: rehearsal full skirt, character shoes, jazz or ballet shoes, movement clothes for class  
Men: Hard-soled shoes, rehearsal jacket, jazz or ballet shoes, black movement clothes for class

#### ***Dance***

As requested by the choreographer.

Women: rehearsal full skirt, character shoes, jazz shoes, tap shoes, knee pads

Men: jazz shoes, tap shoes, ballet shoes, knee pads, dance belts

#### ***Make-up***

All performers are required to provide their own make-up. The basic and professional make-up kits can be ordered from the following: The WIZZ on Main Street or from Ben-Nye and Kryolan catalogues located in the Costume Shop.

## **Costume Policies**

*MEASUREMENTS:* If measurements have not been taken in a year or an actor/dancer is new to the department it will be necessary to request measurements from an actor/dancer. The Designer and Costume Shop Manager will determine who will need to come in for measurements and schedule a time with the stage manager. This time will be posted on the call board in South Hall. Should a scheduling problem arise, the actor/dancer should immediately report it to the stage manager so a new time can be scheduled. Wear the appropriate undergarments as it will save embarrassment later on. Make sure that if you have long hair, unless told otherwise, wear it up and off the shoulders.

*FITTINGS:* Though different for the measurements, a fitting is the process of trying on clothing and/or a mockup of potential clothing the actor/dancer might be wearing. The Designer and Costume Shop Manager will determine who will need to come in for a fitting. This time will be posted on the call board in South Hall. Should a scheduling problem arise, the actor/dancer should immediately report it to the stage manager so a new time can be scheduled. Wear the appropriate undergarments as it will save embarrassment later on. Make sure that if you have long hair, unless otherwise told, wear it up and off the shoulders.

*ARRIVAL TIME:* All actors/dancers must arrive at their measurement or fitting on time. Arriving late or missing your scheduled time will cause back-ups and delays.

*PERFORMANCES:* To avoid staining costumes actors/dancers should provide a robe, smock or old shirt to wear as cover during application of make-up.

While not on stage but in costume actors/dancers must refrain from eating, drinking, smoking or physical activity (rough housing).

To avoid damage or discoloration to costumes, avoid wearing colognes or perfumes while in costume.

*DRESSING ROOMS:* During dress rehearsal and the run of the production, each actor/dancer is responsible for keeping the dressing room neat and clean. If a problem arises with your costume immediately inform the Costume Crew Chief. Each dressing room will have a "Costume Repair Sheet" attached to the dressing door for incidence of repairs that do not need immediate attention.

## **Rehearsal Costumes**

*MAINSTAGE PRODUCTIONS:* Upon request of the Director, rehearsal costumes will be made available for Mainstage productions. Requests for rehearsal clothing will be addressed based on availability. Be aware that stock is limited and rehearsal clothing may not be available.

*STUDENT DIRECTED SHOWS AND DIRECTING PROJECTS:* For student directed shows and/or directing projects, and classroom scene projects, rehearsal costumes will be handled on an individual basis and at the discretion of the Costume Shop Manager and/or Faculty Costume Designer. Be aware that stock is limited and rehearsal clothing may not be available.

## Auditions/Casting Policy

*THEATRE:* All Acting/Directing Theatre Arts Majors are **required** to audition for every Mainstage production.

Auditions for Mainstage productions are open to all SUU students, faculty, staff and members of the community. Preference will be given to Theatre Arts majors/minors. Occasionally a guest artist or faculty member may be cast. This gives the students the experience of working with professionals. Casting is based on look, talent, experience and appropriateness for the role.

Auditions are held in a professional manner which includes proper dress, thorough preparation of audition material, resumes and headshots. Typical auditions consist of a prepared monologue not to exceed 1 ½ minutes. Typical callbacks consist of cold readings from the script. Students are expected to have read the script before auditioning (except musicals). Scripts are ordinarily available in the secretary's office two weeks prior to the audition (except musicals).

Acting and Directing students on scholarships or assistantships must obtain consent from the department chair to be involved with any outside activities that conflict with the Mainstage production process.

Students will not be excused from Mainstage rehearsals or performances for Stage II or Student Directing Projects.

Mainstage productions take priority over all other productions.

*DANCE:* Selection of choreographers for the Fall Mainstage Student Dance Concert take place in April prior to students leaving for the summer. The casting audition for the Mainstage Student Dance Concert occurs within the first two weeks of fall semester. The exact casting audition will be posted on the call board. Only majors in good standing are allowed to choreograph for Mainstage productions.

The audition for the Mainstage Faculty Dance Concert is held the first Tuesday of fall semester at 4pm in MC116. The dance faculty independently audition their pieces and collectively cast dancers for the concert. The result is posted on the callboard and dancers are required to initial next to their name and enroll in Dance Ensemble - DANC 4300.

Audition dates and tentative rehearsal schedule for guest choreographers will be posted on the TAD Callboard no less than two weeks prior to the audition date.

Auditions for Mainstage productions follow an open casting policy. Casting preference will be given to dance majors. Occasionally a guest artist or faculty member may be cast. This gives students the experience of working with gifted professionals.

- Casting in certain works of choreography may require attendance in specific technique classes, i.e. Dance Repertory and Tap IV.
- Mainstage productions take priority over other productions both inside and outside the department.
- All students who participate in the Student Dance Concert and/or Faculty Dance Concert are required to be enrolled in at least one ballet, modern technique, or tap class.

- All non-major participants and community members will be required to sign an agreement in which they agree to adhere to the behavior expectations established by the dance program. These behaviors include but are not limited to: being on time for all rehearsals, participating in the strike process, attending photo calls, being prepared, being respectful of other cast members, the choreographer and the rehearsal space.

## Rehearsal Policy

As is true in the professional world of theatre and dance, if the director or choreographer believes that a cast member's participation in a production is unsatisfactory, it is his/her right to replace the person. A professional attitude and commitment to productions are expected at all times. Students must be drug and alcohol free. All rehearsals begin promptly at the scheduled time and all areas must be cleaned up and prepared for their next use following each rehearsal.

All theatre students cast in Theatre Mainstage Productions are expected to adhere to the following policies and procedures:

- Students must provide proper rehearsal clothing. (See Rehearsal Clothing)
- Students must check the callboard daily for rehearsal calls.
- Students are expected to arrive at rehearsal/performance calls 10 minutes prior to the call and immediately begin preparing for rehearsal/performance. If you experience any conflicts, you must notify the stage manager immediately.
- Students are expected to bring their script and 2 pencils to every rehearsal and record all blocking.
- Once a portion of the production has been blocked, students are expected to be memorized by the next rehearsal of the blocked material. Students must meet all memorization deadlines. Failure to do so inhibits the progress of the entire production.
- Students are expected to demonstrate professional behavior with respect for all persons at all times during rehearsal/performance including all members of the production company.
- Students are expected to document all notes given by the director and/or stage manager in writing to avoid repetition of notes.

All students cast in Dance Mainstage Productions are expected to adhere to the following policies and procedures:

- If you are going to be late for, or absent from, a scheduled rehearsal due to unforeseen emergencies, do not ask a fellow student to relay the message for you. You must contact the choreographer directly.
- Excessive tardiness or absences from rehearsals may result in your being dropped from the concert. It is expected that dancers are on time and well prepared physically and mentally.
- As stated in the casting policy: all students must be enrolled in one or more technique class.

- The dance department (and your choreographer) reserves the right to remove any dancer from a piece for the following: failure to attend any technical or dress rehearsal without permission, inconsistent attendance at rehearsals, inconsistent attendance in technique classes, poor performance or attitude.
- No gum, glass containers, drinks, or food are allowed in the studio
- No cellular telephones are allowed in the studio while in rehearsal, unless you are waiting for an emergency call.
- Students are expected to be an active participant in the rehearsal. It's a collaborative process between choreographer and dancer.

## **Photo Call Policy**

The primary purpose of photo calls is to provide photographic records of the directorial, costume, stage design and choreographic highlights of all productions presented by the College of Performing and Visual Arts. There will be a two hour limitation for photos to be taken.

The stage manager will be responsible for adhering to the schedule. The stage manager will note this time in the stage managers book as a "Photo Call" for that performance.

During a scheduled production meeting at least 24 hours prior to photo call, the director, stage manager, all designers and all choreographers will submit a list of scene and or dance segments to be taken to insure an accurate and suitable acceptable record of each production presented by the College of Performing and Visual Arts.

## **Strike**

Immediately following the final performance of all departmental productions the entire company for that particular production will participate in striking the technical elements of the production and restoring the theatre to repertory status.

## ***Student Organizations***

### **Alpha Psi Omega**

The Department is a member of the national Theatre Honor Society, Alpha Psi Omega, and our cast (chapter) name is Alpha Delta Chi.

Eligible students (3.25 GPA and a sufficient number of “points” acquired performing, designing, or otherwise serving the art and craft of theatre) are pledged twice a year.

Members of the organization undertake service projects such as mentoring freshmen, coaching scenes and auditions, working with the High School Shakespeare Competition, sponsoring Theatre Saturday (workshops for high school students) and other projects.

### **Orchesis**

Orchesis is a modern dance organization on campus. Its purpose is to:

- Provide a creative outlet for student choreography.
- Provide SUU students with a greater opportunity for performance and community outreach. Promote dance on the SUU campus and in the surrounding area.
- Assist in directing the fall semester student performed and choreographed dance concert.
- Participate in service projects and fund raising activities.
- Serve as a social component to the University experience.

### **Second Studio**

Second Studio is the student production organization of the Department of Theatre Arts and Dance. The goal of Second Studio is to provide students with the opportunity to explore their craft outside the confines of major department productions. Students interested in participation in Second Studio acting, dance and production work should communicate their interest to the Second Studio Student Board who set and produce the Second Studio season.

Second Studio also strives for successful fundraisers throughout the academic year. Some of the fundraising activities are concessions at Theatre Arts and Dance Department productions, SUU Live, High School Shakespeare Competition concessions & dances. The money collected helps students attend conferences and provides opportunities for students to earn scholarships through performance, service, and activity within the department.

## *Other Organizations and Affiliations*

### **ACDA**

The American College Dance Association's primary focus is to support and promote the wealth of talent and creativity that is prominent throughout college and university dance departments. ACDA's sponsorship of regional and national dance festivals provides the venue for students to engage in three days of workshops, lecture demonstrations and master classes taught by instructors from around the region and country. The festivals also provide the unique opportunity for students and faculty to have their dance works adjudicated by a panel of both nationally and internationally recognized dance professionals in an open and constructive forum. Culminating with the presentation of pieces selected for their exemplary artistic quality. The festivals are the primary means for college and university dance programs to perform outside their own academic setting and to be exposed to the diversity of the national college dance world. Each year we take three dances to be presented at the festival and an average of sixteen students.

### **KCACTF**

Through state, regional, and national festivals, Kennedy Center American College Theatre Festival participants celebrate the creative process; see one another's work, and share experiences and insights within the community of theater artists. The KCACTF honors excellence of overall production and offers student artists individual recognition through awards and scholarships in playwriting, acting, criticism, directing, and design.

### **U/RTA/UPTA**

Each year, the department may or may not choose to sponsor students to attend University/Resident Theatre Auditions/United Professional Theatre Auditions. The department will sponsor only students who represent the highest commitment to their studies and quality in their work.

### **USITT**

The United States Institute for Theatre Technology is the national organization for support of professional and educational design and technology in the United States. Each year the department sponsors student attendance at the nation convention in various locations in the U.S. The convention allows for the student to have the opportunity to attend workshops in their areas of interest, network, see the work of professional, educational and student designers and technicians, and make contacts for graduate school and job placement in their fields. Those wishing to attend with support of the University, College and the Department must plan well ahead of the convention. Financial support for registration and membership may be subsidized but the student will still be responsible for a part of the financial cost of the convention.

## 101 Plays to Read Before you Graduate

\* = essential

### Greek and Roman

- |                 |  |
|-----------------|--|
| 1. Aeschylus    | Oresteia (*Agamemnon, Choephoroi, Eumenides) |
| 2. Sophocles    | *Oedipus Rex/Oedipus at Colonus/*Antigone    |
| 3. Euripides    | *Medea/The Bacchae                           |
| 4. Aristophanes | *Lysistrata/The Birds                        |
| 5. Plautus      | *The Menaechmi                               |

### Ancient Asian

- |                |  |
|----------------|--|
| 6. Anonymous   |  |
| Sotoba Komachi |  |

### Medieval

- |                        |                         |
|------------------------|-------------------------|
| 7. Anonymous           | *Second Shepherd's Play |
| 8. Anonymous           | *Everyman               |
| 9. Anonymous           | Gammer Gurton's Needle  |
| 10. Nicholas Udall     | Ralph Roister Doister   |
| 11. Sackville & Norton | *Gorboduc               |

### English Renaissance

- |                         |   |
|-------------------------|---|
| 12. Thomas Dekker       | Shoemaker's Holiday                               |
| 13. Christopher Marlowe | *Tragical History of Dr. Faustus                  |
| 14. Thomas Kyd          | Spanish Tragedy                                   |
| 15. William Shakespeare | *Hamlet/Othello/Macbeth                           |
| 16. William Shakespeare | *Much Ado About Nothing/Taming of the Shrew       |
| 17. William Shakespeare | *Romeo and Juliet/Midsummer Night's Dream/Tempest |
| 18. William Shakespeare | *King Lear/Julius Caesar/Richard III/Henry V      |
| 19. Ben Jonson          | Volpone   |
| 20. John Webster        | Duchess of Malfi                                  |

### Renaissance Italy and Spain

- |                         |                      |
|-------------------------|----------------------|
| 21. Claudio Monteverdi  | *Orfeo               |
| 22. Niccolo Machiavelli | *The Mandrake        |
| 23. Calderon            | *Life is a Dream     |
| 24. Lope de Vega        | *Justice Not Revenge |

### Seventeenth Century France and England

- |                       |                             |
|-----------------------|-----------------------------|
| 25. Corneille         | The Cid                     |
| 26. Racine            | *Phaedra                    |
| 27. Moliere           | *Tartuffe/Imaginary Invalid |
| 28. William Wycherley | *The Country Wife           |
| 29. William Congreve  | Way of the World            |

### Eighteenth Century

- |                      |                                    |
|----------------------|------------------------------------|
| 30. Colley Cibber    | Love's Last Shift                  |
| 31. John Gay         | *Beggar's Opera                    |
| 32. Richard Sheridan | *The School for Scandal/The Rivals |
| 33. George Lillo     | *The London Merchant               |
| 34. Carlos Goldoni   | Mistress of the Inn                |
| 35. Oliver Goldsmith | *She Stoops to Conquer             |

### Nineteenth Century

- |                         |                                       |
|-------------------------|---------------------------------------|
| 36. Johann Schiller     | Maria Stuart/The Robbers              |
| 37. Gotthold Lessing    | Miss Sara Sampson                     |
| 38. Georg Buchner       | *Woyzeck                              |
| 39. Henrik Ibsen        | *Hedda Gabler/Doll's House            |
| 40. Anton Chekhov       | *Cherry Orchard/Three Sisters/Seagull |
| 41. Emile Zola          | Therese Raquin                        |
| 42. Arthur Schnitzler   | La Ronde                              |
| 43. August Strindberg   | *Miss Julie/Ghost Sonata              |
| 44. Oscar Wilde         | *The Importance of Being Earnest      |
| 45. George Bernard Shaw | *Major Barbara                        |
| 46. W. S. Gilbert       | Pirates of Penzance/Mikado            |

### Early Twentieth Century

- |                      |  |
|----------------------|--|
| 47. Luigi Pirandello | *Six Characters in Search of an Author                       |
| 48. Garcia Lorca     | Blood Wedding  |
| 49. Samuel Beckett   | *Waiting for Godot/Happy Days                                |
| 50. Bertold Brecht   | *Mother Courage/Caucasian Chalk Circle/Good Woman of Setzuan |
| 51. Karel Capek      | R.U.R.   |
| 52. John Synge       | *Playboy of the Western World                                |
| 53. Noel Coward      | Blithe Spirit/Private Lives                                  |
| 54. Eugene Ionesco   | *Rhinoceros/Bald Soprano                                     |
| 55. Jean Genet       | The Maids  |
| 56. Jean Paul Sartre | No Exit  |

### Modern

- |                        |   |
|------------------------|---|
| 57. Eugene O'Neill     | *Long Day's Journey Into Night          |
| 58. Tennessee Williams | *The Glass Menagerie/Orpheus Descending |
| 59. Arthur Miller      | *Death of a Salesman/Crucible           |
| 60. Harold Pinter      | Birthday Party/Betrayal/Dumbwaiter      |
| 61. Oscar Hammerstein  | Oklahoma                                |
| 62. Leonard Bernstein  | West Side Story                         |
| 63. Shapiro & McDermot | Hair                                    |
| 64. Thornton Wilder    | *Our Town                               |
| 65. Lillian Hellman    | *Little Foxes                           |
| 66. Samuel Beckett     | Waiting for Godot                       |

Contemporary

- |   |   |
|---|---|
| 67. Beth Henley   | *Crimes of the Heart                          |
| 68. Arthur Kopit  | Indians                                       |
| 69. Brian Friel   | Translations                                  |
| 70. Tom Stoppard  | *Rosencrantz and Guildenstern are Dead/Utopia |
| 71. Sam Shepard   | *Buried Child/True West                       |
| 72. Stephen Sondheim                                      | Company/Into the Woods                        |
| 73. August Wilson   | The Piano Lesson                              |
| 74. Marsha Norman   | *‘Night, Mother                               |
| 75. David Mamet   | Glengarry Glen Ross/Oleanna                   |
| 76. David Hwang   | *M. Butterfly                                 |
| 76. Tina Howe   | Painting Churches                             |
| 77. Tony Kushner  | *Angels in America                            |
| 78. Edward Albee  | Who’s Afraid of Virginia Woolf?               |
| 79. Yasmina Rezik   | Art/God of Carnage                            |
| 80. Neil LaBute   | Fat Pig/Mercy Seat/Bash                       |
| 81. Len Jenkin  | American Notes                                |
| 82. David Ives  | All in the Timing                             |
| 83. Christopher Durang                                    | Actor’s Nightmare/Marriage of Bette and Boo   |
| 84. Sarah Ruhl  | Clean House/Dead Man’s Cellphone              |
| 85. David Auburn  | Proof   |
| 86. John Patrick Shanley                                  | Doubt   |
| 87. Conor McPherson                                       | Weir/Seafarer                                 |
| 88. Tracey Letts  | August: Osage County                          |
| 89. Donald Margulies                                      | Time Stands Still                             |
| 90. Eric Bogosian   | Suburbia                                      |
| 91. Margaret Edson  | Wit   |
| 92. John Cariani  | Almost, Maine                                 |
| 93. David Lindsay-Abaire                                  | Rabbit Hole                                   |
| 94. Moises Kaufman  | The Laramie Project                           |
| 95. Doug Wright   | I Am My Own Wife                              |
| 96. Paula Vogel   | How I Learned to Drive                        |
| 97. Michael Healy   | Drawer Boy                                    |
| 98. Patrick Barlow  | 39 Steps                                      |
| 99. Michael Hollinger                                     | Opus  |
| 100. David Sedaris  | Santaland Diaries (adapted by Joe Mantanello) |
| 101. –THIS has to be your own favorite play of all time-- |   |

NOTE: The playwrights are essential, not the plays (except where asterisked).

## 50 MUSICALS

|                                    |  |
|------------------------------------|--|
| Rodgers & Hammerstein              | Oklahoma!/South Pacific/Sound of Music           |
| Kern & Hammerstein                 | Show Boat  |
| Leonard Bernstein                  | West Side Story                                  |
| McDermott, Rado & Ragni            | Hair   |
| Stephen Sondheim                   | Company/Sweeney Todd/Into The Woods              |
|                                    | Cabaret/Chicago                                  |
| Kander & Ebb                       | Jesus Christ Superstar/Cats/Phantom of the Opera |
| Andrew Lloyd Webber                | Guys & Dolls                                     |
|                                    | Funny Girl                                       |
| Frank Loesser                      | The Music Man                                    |
| Stein & Merrill                    | Kiss Me Kate/Anything Goes                       |
| Meredith Wilsson                   | Annie Get Your Gun                               |
| Cole Porter                        | Gypsy  |
| Irving Berlin                      | Les Miserables/Miss Saigon                       |
| Stein, Laurents & Sondheim         | Of Thee I Sing/Porgy & Bess                      |
| Boublil & Schoenberg               | My Fair Lady/Camelot                             |
| George & Ira Gershwin              | A Chorus Line                                    |
| Lerner & Lowe                      | Rent   |
| Kirkwood, Kleban, Dante & Hamlisch | Hello Dolly!/La Cage Au Folles                   |
| Jonathan Larson                    | Annie  |
| Jerry Herman                       | Bye, Bye Birdie                                  |
| Strouse & Charnin                  | Little Shop of Horrors/Beauty & The Beast        |
| Strouse & Adams                    | Grease   |
| Ashman & Menken                    | The Producers                                    |
|                                    | The Lion King                                    |
| Jim Jacobs & Warren Casey          | Fiddler On The Roof                              |
| Mel Brooks                         | The Wizard of Oz                                 |
| Elton John & Tim Rice              | Singin' In The Rain                              |
| Bock & Harnick                     | On the Town                                      |
| Arlen & Harburg                    | Ain't Misbehavin'                                |
| Comden, Green, Freed & Brown       | Hairspray  |
| Comden, Green & Bernstein          | 42 <sup>nd</sup> Street                          |
| Horwitz, Maltby & Waller           | Dreamgirls                                       |
| O'Donnell, Meehan, Shaiman         | Godspell/Pippin/Wicked                           |
| Bramble, Dubin & Warren            | Man of La Mancha                                 |
| Eyen & Krieger                     |  |
| Stephen Schwartz                   |  |
| Leigh & Darion                     |  |