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I. MISSION AND GOALS

STATEMENT OF MISSION

The University of Minnesota Duluth

The University of Minnesota Duluth (UMD) serves northern Minnesota, the state, and the nation as a medium-sized comprehensive university dedicated to excellence in all its programs and operations. As a university community in which knowledge is sought as well as taught, its faculty recognizes the importance of scholarship and service, the intrinsic value of research, and the significance of primary commitment to quality instruction.

At UMD, a firm liberal arts foundation anchors a variety of traditional undergraduate degree programs, outreach offerings, and selected professional and graduate studies. Active learning through internships, honors programs, research, and community service promotes the development of skills, critical thinking, and maturity sought by society. Demanding standards of performance for students, faculty, and staff make UMD attractive to students with strong academic potential.

The campus contributes to meeting the cultural needs of the region and serves as a central resource for the economic development of the region through community outreach and through an emphasis on the sea-grant and land-grant components of its program.

UMD significantly contributes to enhancing the national stature of the University of Minnesota by emphasizing quality programs central to the mission of the University of Minnesota and the distinctive mission of UMD within the University system.

Providing an attractive alternative to both large research-oriented universities and small liberal arts colleges, the University of Minnesota Duluth attracts the student looking for a program that emphasizes a personalized learning experience on a medium-sized campus of a major university.

STATEMENT OF MISSION

The School of Fine Arts

The School of Fine Arts at the University of Minnesota Duluth is a primary center in northern Minnesota for those individuals seeking a comprehensive education in the visual and performing arts and for those whose study in other disciplines is complemented by the fine arts curriculum.

The faculty of the departments of art and design, music, and theatre recognize the importance of quality instruction, scholarship, performance and research. This dedication to excellence is provided by a balance between traditional academic experiences and performance/exhibition opportunities for both students and faculty.

Through on-campus exhibitions in art and performances in music and theatre as well as outreach activities in the community and state, the School of Fine Arts accepts a significant role in fostering the arts and serving as a cultural center for the region. This role is greatly enhanced by the association with the University's performing arts facilities, historic estate, and art museum which provide superior quality educational resources and cultural experiences for students and members of the community.

All units within the School of Fine Arts are committed to demanding standards of performance in the classroom and in artistic endeavors. Through broad-based liberal arts training and individualized instruction in areas of specialization, the School attracts students who possess both strong artistic and academic potential.

STATEMENT OF MISSION

The Department of Theatre

Consonant with the missions of the University of Minnesota Duluth and the School of Fine Arts, the Department of Theatre identifies four distinct areas that are central to our own mission: to prepare students for careers in theatre through a balance of academic and production training; to serve all UMD students through artistic fulfillment in, and appreciation of, theatre and dance; to serve as a center for campus and community cultural enrichment; and to serve as a center for guidance and resource in northeastern Minnesota for anyone desiring information about theatre and dance. An amplification of mission is as follows on the next page:

PREPARATION FOR CAREERS IN THEATRE

Theatre students have the option of enrolling in either the Bachelor of Fine Arts (B.F.A.) degree

program or the Bachelor of Arts (B.A.) degree program. The B.F.A. program is a pre-professional training program intended to prepare those who are seeking to enter the professional working theatre in a specialized skill or who intend to further their specialized education in a master of fine arts graduate degree program or in a conservatory. The student may enroll in the B.F.A. program with an emphasis in acting, musical theatre, design-technical theatre, stage management, or composite--comprising a combination of areas in theatre studies not available through the standard emphases. Those interested in professional theatre careers in such areas as dance theatre, or theatre management, etc., are able to create a B.F.A. program through the composite emphasis.

The B.A. program in theatre is a generalist (non-specialized) degree program intended for those who are seeking a broad-based liberal education in theatre as preparation for careers in academic theatre (and the M.F.A., M.A., and Ph.D.), theatre scholarship, history, theory, criticism, playwriting, teaching, or other careers associated with the theatre such as arts administration or marketing.

SERVICE TO UMD STUDENTS

Regardless of a student's major or collegiate unit, opportunities are provided to participate in UMD Theatre productions both on stage and backstage. Practicum courses allow any student to participate; auditions and technical positions are open to any UMD student with both interest and requisite skills. In addition, the department provides a number of courses in theatre and acting designed especially for the non-major. These courses are open to students whether they are interested in theatre as recreation, skills development, hobby, or as an adjunct to a chosen profession. For those interested in theatre

marketing, management, and sales, internships may be taken.

CULTURAL ENRICHMENT

The department recognizes the unique role of UMD as a cultural center for northeastern Minnesota. Its co-curricular productions are offered to the campus and public audience through UMD Theatre. UMD Theatre's four-year cycle of styles and genres guarantees that both the theatre student and the theatre audience will be exposed to a great variety of theatre forms. Our regional, national, and international program expose UMD theatre students to a broader, more culturally diverse audience. In addition, the department sponsors or co-sponsors guest productions from inside and outside the region that enrich the offerings in the Marshall Performing Arts Center.

The department is an active participant in the regional American College Theatre Festival. In 1987, 1989, 1991, 1999, and 2002 departmental productions were honored by invitation to participate in the National American College Theatre Festival at the Kennedy Center in Washington, D. C. These experiences are invaluable to our students, to our reputation, and to the enrichment of the entire region.

RESOURCE CENTER

For those seeking information about theatre, the department's faculty, staff, and advanced students serve as liaisons between continuing research and public needs. For those seeking materials, costumes, properties and scenery, the shops serve as resources for the region. The department further provides invaluable outreach through workshops and consultancies.

II. FACULTY

Ann Bergeron, Professor, Acting/Directing, Dance; Coordinator of the Acting and Dance Programs; 145 MPAC; M.F.A., University of California, Irvine, 1979; M.F.A., University of Texas, Austin, 1985.

Jon Berry, Associate Professor, Theatre History, Theory, and Playwriting; 30 BohH; Ph.D., University of Minnesota, 1984.

Patricia Dennis, Associate Professor and Department Head, Costume/Make Up Design; 142 MPAC; M.F.A., University of Nebraska, 1978.

Mark Harvey, Associate Professor, Lighting/Sound Design; 149 MPAC; M.F.A., Indiana University, Bloomington, 1983.

Rebecca Katz Harwood, Assistant Professor, Dance; 153 MPAC; M.F.A., New York University, The Tisch School of the Arts, 2005.

Thomas Isbell, Professor, Acting Specialist; 148 MPAC; M.F.A., Yale School of Drama, 1984.

Kathryn A. Martin, Professor and Chancellor; 515 DAdB; M.F.A., Indiana State University, 1970, Theatre Directing; Ed.D., University of San Francisco, 1986.

William Payne, Associate Professor, Directing; 144 MPAC; M.F.A., Northwestern, 1990.

Curtis Phillips, Assistant Professor, Scene Design; 146 MPAC; M.F.A., University of Wisconsin-Madison, 2001.

Kate Ufema, Professor, Acting/Voice Specialist; 147 MPAC; M.F.A., Penn State University, 1974.

Arden Weaver, Professor & Associate Dean; 212 Humanities; Ph.D., Texas Tech University, 1982.

STAFF

TBA Technical Director and Adjunct Assistant Professor; 231 MPAC.

Terry Estep, Executive Office and Administrative Specialist; 143 MPAC.

TBA, Principal Office and Administrative Specialist; 141 MPAC.

TBA, Ticket Office Manager, 103 MPAC.

Sherise Morgan, Associate Administrator and Marketing Director in both the Department of Theatre and the Department of Music; 106 MPAC; B.A. of Arts in Music Arts Management, Baldwin-Wallace College, Berea, Ohio, 1983.

Laura Piotrowski, Costume Shop Supervisor and Adjunct Assistant Professor; 37 MPAC; M.F.A., Western Illinois University, 1981.

ADJUNCT FACULTY

Kelly Grussendorf, Assistant Professor; M.F.A., Rutgers University, 1993.

Mark Stanfield Johnson, Instructor; M.A., San Francisco State University, 1989.

LilaAnn White, Assistant Professor, Dance; 141C MPAC; M.A., College of Saint Scholastica, 1998.

III. ACADEMIC GUIDELINES AND POLICIES

A. THE MAJOR DEGREE PROGRAMS IN THEATRE: THE B.A. AND B.F.A.

1. General Guidelines and Policies for the B.A. and B.F.A.

a. **Academic Advising:** All incoming students in the department are assigned to a faculty member who serves as an academic adviser in their emphasis. Each student must meet with his/her adviser prior to registration for the following semester. It is the student's responsibility to study the UMD Catalog and become aware of the academic requirements for the degree program in which the student is enrolled. In addition, the adviser will work with the B.F.A. candidates in preparation for the B.F.A. Qualifying Audition. The adviser will assist the student in keeping a degree program checklist and maintaining the department file on the student. This file is available to the student at all times during regular business hours and may be requested for viewing from the department office staff, but should not be removed from the office. Students may change advisers within the department by requesting the change with the department receptionist.

b. **Attendance:** Since all theatre and dance courses require collective/collaborative work, attendance is mandatory. If a student is not able to attend class because of illness or emergency, the student is to notify the instructor before the class. Failure to comply with this will jeopardize the student's standing in the class and in the department. Please read and respect attendance policies written on individual course syllabi.

c. **Degree Programs/General Requirements:** The following general requirements may differ from one catalog issue to the next. The requirements for matriculation and graduation, however, are ruled by the catalog under which the student first enrolls, unless the student opts to change to a more current catalog. The department handbook will be updated every second year in order to coincide with the printing of a new catalog.

1) **Academic Progress Audit System (APAS):** A student beginning as a freshman on the semester system will track their academic progress by using the APAS system. The student is encouraged to work with their adviser in interpreting the data. Changes to the APAS report can only be made through the academic adviser, the department head, and the School of Fine Arts Office of Student Affairs.

2) **Liberal Education:** Completion of 35 credits in liberal education courses is required by the UMD Educational Policy Committee (see the Liberal Education Program section of the UMD Catalog. See advisement worksheet on page 5 of this handbook).

3) **School of Fine Arts:** Completion of two courses from the following, distributed across two study fields (Art and ArtH count as one study field): Art 1001 Art Today (Category 9); Art 1002 Introduction to Art (Category 10); ArtH 1303 History of World Art I (Category 9); ArtH 1304 History of World Art II (Category 9); FA 1300 Creating Across Disciplines; Mu1001 Introduction to Music (Category 9); Mu 2003 Survey of American Music (Category 9).

Liberal Education Advisement Worksheet

Category	Credit	Date Comp	Grade
Writ 3110 Advanced Writing: Art, Letters	3		
UMD LIB ED PROGRAM REQUIREMENTS: Thirty-five credits are required in courses from the 10 categories of knowledge identified below. Each student is required to complete at least one course emphasizing cultural diversity and at least one course emphasizing an international perspective. See current Lib Ed Program sheet for approved courses.			
CATEGORY 1 - Writing 1120 (3 semester credits) or equivalent. Note: there is an additional upper division composition course requirement.			
CATEGORY 2 - Math, Logic, and Critical Thinking			
CATEGORY 3 - Communication, Computer Science, and Foreign Language			
CATEGORY 4 - Physical and Biological Sciences with Lab			
CATEGORY 5 - Physical and Biological Sciences Without Lab. Note: A Second course from Category 4, with a different course prefix, may be substituted for a course from Category 5.			
CATEGORY 6 - The Social Sciences			
CATEGORY 7 - Historical and Philosophical Foundations			
CATEGORY 8 - Contemporary Social Issues and Analysis			
CATEGORY 9 - Literary and Artistic Expression: Analysis and Criticism**			
CATEGORY 10 - Literary and Artistic Expression: Performance Note: a second course from Category 9, with a different course prefix, may be substituted for a course from Category 10.**			
Cultural Diversity req			
International Perspective req			
TOTAL LIB ED REQUIREMENTS*			

* Lib Ed required credits--students intending to graduate from UMD must complete at least 35 semester credits from the LEP (see the 2009-2011 UMD Catalog for requirements).

** SFA required credits--6 (see the 2009-2011 UMD Catalog for requirements).

- 4) **Minimum GPA:** Successful completion (a grade of D or above) of all requirements for an academic major in one of the five emphases (acting, musical theatre, design/technical theatre, stage management, or composite) and a minimum cumulative GPA of 2.50 in the major course work is a graduation requirement for the B.F.A. and 2.00 for the B.A. A minimum overall GPA in University and departmental courses of 2.00 is required to graduate.
- 5) **Substitutions:** When it is impossible to take a certain theatre course required for graduation, the student, in consultation with the adviser, may propose that another similar course be substituted. Substitution/waiver by petition may be requested by the student from the faculty. The substitution/waiver form is due to the department receptionist one week prior to a department meeting. The voting faculty will review the form. Approved theatre course substitutions go into effect in the following semester after being filed by the department.
- 6) **Total Credits:** Students must complete elective courses to provide a total of 120 or more credits, as indicated under departmental major requirements. A minimum of 30 resident credits completed in the School of Fine Arts is required. Elective credits may be taken from the offerings of any academic unit at UMD. Course substitution for major requirements is rare.
- 7) **Transfer Credits:** All transfer credits must carry grades of C or above.
- 8) **Waiver of Course:** The process to have a course waived is the same as the process for a substitution (see #5 on this page). Course waiving is rare. In the event that a student feels that a similar course has already been taken elsewhere, a copy of the transcript showing a grade of C or above for the course, catalog copy showing the nature of the course, and a syllabus showing the structure and content of the course must accompany the petition for waiver.
- d. **Honors:** In addition to the University and collegiate honors (see sections on Academic Honors in the catalog), a student may receive "departmental honors" upon graduation based on outstanding contributions to the Department of Theatre as determined by the department faculty.
- e. **Internships:** Students may receive academic credit for internship experience with a professional theatre. Students are encouraged to discuss the possibility of an off-campus experience with his or her academic adviser. Once a site has been selected and a host institution has agreed to accept the student, permission to take Th 5997 will be granted by the department head. Upon completion of the internship, the student must present a full report to the advising faculty. A letter of evaluation from the internship supervisor will be requested.
- f. **Late Registration:** Because of the large number of majors in the department, there is a high demand for enrollment in required courses. The registration process has been designed to allow seniors and juniors to register first so they will receive priority for enrollment in courses required for graduation. In order to maintain the quality of instruction for all students, enrollment caps must be followed, and no instructor will be obliged to give permission to students who have not registered during their assigned time. If the student chooses to enroll in a theatre course after her/his scheduled registration time, chances of enrollment will be jeopardized. Any student who chooses to register late loses the "right" to

enroll in any required courses that are filled. This may cause other scheduling problems and may delay graduation.

- g. **Non-Registration:** Students who do not register for a course cannot attend that course and cannot receive retroactive credit for that course or for work done in laboratories for that course. In the case of practica, if a student does work that fulfills the requirement for a given practicum but is registered in another practicum course, a drop/add registration must be done in order to receive credit. A permission number is required if classes have begun and a petition must be completed after the second week. If, because of a production schedule, it is too late to change courses or to add a course, the student should, in an arrangement with the professor(s) of record for the course(s) involved, drop the course for which no work is being done, then enroll in the course for which work was done during registration for the next semester. The proper grade may then be filed by the instructor of record. Failure to arrange for and to add the course in the semester after the work was begun will result in forfeiture of credit.
- h. **Participation:** All B.F.A. majors in theatre are required to participate in some aspect of theatre production in every semester of full time residence. All B.A. majors are strongly urged to do so. If the student is enrolled, but not resident (that is, if the student is away on an internship or independent study), or if the student is not enrolled full-time (12 credits or more), participation in UMD Theatre production is not required. This requirement will be satisfied with the successful completion (a grade of D or above) of a theatre practicum course or a course that is tied to the production season of UMD Theatre. During the semester, if a student is enrolled in Th1301 Stagecraft, Th 1401 Costume Construction I, or Th 1501 Stage Lighting I, no other practicum is required as these courses are integrated with a practicum lab. Management courses and practica, Th 4399 Theatre: Special Projects may be used to fulfill this requirement. Independent studies may also be used if the independent study is tied to the UMD Theatre season. B.A. theatre majors, theatre minors, or dance minors (unless their major is in B.F.A. theatre) are exempt from this requirement.

2. **General Differences Between the B.A. and the B.F.A.:** Students may pursue one of two degree programs for the major in theatre: The bachelor of arts (B.A.) and the bachelor of fine arts (B.F.A.). The B.A. degree program and the B.F.A. program are administered through the School of Fine Arts. It is the student's responsibility to read and learn the information in the University Catalog that applies to the student's particular program.

Both degree programs have their advantages, preparing the student along different avenues for careers in theatre. The B.A. degree program is designed for those students who wish to develop a broad-based liberal arts foundation in preparation for further graduate studies (M.A., M.F.A., Ph.D.), or for careers in dramaturgy, dramatic theory, theatre history, directing, or like fields. The B.F.A. degree program is designed for those students who wish to focus more narrowly and intensively in a particular theatre performance or design/technical emphasis as preparation to enter the professional theatre as an actor, designer, technician, stage manager or other similar profession. Neither should be considered a greater or lesser degree; and the student should carefully consider which degree will more closely fit her/his personal career goals and objectives.

The student should also know that the option to pursue the B.F.A. track is provisional. Continuation on the B.F.A. track after the first full year of residence is contingent on the successful completion of the B.F.A. Qualifying Audition/Presentation and the vote of the faculty in the student's declared area of emphasis to advance the student to full B.F.A. candidacy in that emphasis. Advanced courses in the emphasis are for B.F.A. candidates who have successfully completed the B.F.A. Qualifying Audition/Presentation. Continuation as a B.A. candidate, however, requires only that the student remain in good academic standing and abide by the rules and policies of the University regarding her/his individual degree.

Further, a student may declare a minor in theatre, dance or film studies. Please see section III. B: THE MINOR PROGRAMS IN THEATRE, DANCE AND FILM STUDIES.

3. **The B.A. Degree Program in Theatre:** As stated above, the B.A. in theatre is designed for the student seeking a broad, liberal arts study in theatre arts and is complemented by courses from across the University curriculum. It is the student's responsibility to plan, in consultation with an academic adviser, a course of study that adheres to the policies of the School of Fine Arts and the Department of Theatre. In addition, the B.A. degree requires that a student also select a minor program. Consult the UMD Catalog to select a minor. Keep in mind that minor programs vary in required credits. It is imperative that the student obtains an adviser in their minor program of study to maintain appropriate course rotation.

a. **Course Requirements For The BA Theatre Major:** The following course list is for the BA major in theatre. It does not contain the liberal education requirements, and is in accordance with the 2009-2011 catalog.

SFA Required Courses (see page 141-142 of the UMD Catalog for required SFA courses)

Art/Art History (3)
Mu (3)

Writ 3110 - Adv Writ: Art, Letter (3)

Theatre Requirement
(46 credits)

SSP 1000 - Intro to College Learning (1)

Th 1301 - Stagecraft (5)

Th 1401 - Costume Construction I (5)

Th 1501 - Stage Lighting I (4)

Th 3201 - Stage Direction (3)

Th 3801 - Drama Titles (1)

Th 4801 - History of the Theatre I (3)

Th 4802 - History of the Theatre II (3)

Th 4851 - Dramatic Performance and Theory (3)

Select one from:

Th 1001 - Intro to Theatre Arts (3)

Th 1801 - Elements of Theatre (3)

Select one from:

Th 1111 - Acting Fundamentals I (3)

Th 1112 - Acting I (3)

Select one from:

Th 1116 - Audition Techniques (3)

Th 1118 - Voice and Movement for Actor (3)

Theatre Electives (9 cr):

Elective courses should be taken to create a concentration or to round out individual theatre training.

b. **Suggested Course Sequence of B.A. Theatre Major:** In order to stay on track toward graduation, the student is strongly urged to follow the suggested course sequence below. Work closely with the adviser, and work out any course conflicts immediately. The B.A. degree requires the student to select a minor.

FALL	SPRING
Freshman Year	
SSP 1000 Intro to College Learning (1) Writ 1120 College Writing (3)()* Th 1001 Intro to Theatre Arts (3) or Th 1801 Elements of Theatre (3) Th 1301 Stagecraft (5) or Th 1401 Costume Construction I (5) or Th 1501 Lighting I (4) Minor course	Writ 1120 College Writing (3) ()* Th 1301 Stagecraft (5) or Th 1401 Costume Construction I (5) or Th 1501 Stage Lighting I (4) Th 1111 Acting Fundamentals I (3) or Th 1112 Acting I(3) Lib Ed Lib Ed Minor course
Sophomore Year	
Th 1301 Stagecraft (5) or Th 1401 Costume Construction I (5) or Th 1501 Stage Lighting I (4) Th 3801 Drama Titles (1) Th 1116 Voice and Movement (3) OR..... Lib Ed	Lib Ed Th Elective Minor course Minor course Th 1118 Audition Techniques (3)
Junior Year	
Writ 3110 Advanced Writing: Arts & Letters (3) Th 3201 Stage Direction (3) Theatre Elective Lib Ed Minor course	Th 4851 Dramatic and Performance Theory (3) Lib Ed Lib Ed Minor course Theatre Elective
Senior Year	
Th 4801 History of the Theatre I (3) Theatre Elective Lib Ed Minor course Minor course	Th 4802 History of the Theatre II (3) Theatre Elective Lib Ed Minor course Minor course

* Writ 1120 College Writing is only a one-semester class which must be completed in the first year. Because of space constraints, students entering UMD will be assigned a specific semester in which they must take Writ 1120. The course must be taken during the assigned semester. Check (✓) appropriate semester.

4. **The B.F.A. Degree Program in Theatre:** As previously stated, the B.F.A. degree program is a professional training program designed for the student seeking an intensive program of theatre studies.

a. **Core Curriculum:** Every B.F.A. student is required to complete the “core” of theatre courses. This core provides a solid foundation of theatre study (and writing) that will enable the student to develop a full theatrical vocabulary, a repertoire of theatre skills and general knowledge, and “hands-on” comprehensive training. The second arrangement (on the right) lists the core courses in their five groups: competencies, performance, design, theoretical, and production.

THEATRE CORE (44 CR)	THEATRE CORE LISTED BY GROUPS
SSP 1000 Intro to College Learning (1)	COMPETENCIES (1 cr)
Th 0901 BFA Qualifying Presentation (0)	SSP 1000 Intro to College Learning (1)
Th 1112 Acting I (3)	Th 0901 BFA Qualifying Presentation (0)
Th 1299 Th Mkt/Mgt Practicum (2)	PERFORMANCE (6 cr)
Th 1301 Stagecraft (5)	Th 1112 Acting I (3)
Th 1401 Costume Const. I (5)	Th 3201 Stage Direction (3)
Th 1451 Stage Makeup (3)	DESIGN (6 cr)
Th 1501 Stage Lighting I (4)	Th 3331 Scene Design I (3)
Th 1699 Running Crew Practicum (2)	Th 3441 Costume Design I (3)
Th 1801 Elements of Theatre (3)	THEORETICAL (12 cr)
Th 3201 Stage Direction (3)	Th 1801 Elements of Theatre (3)
Th 3331 Scene Design I (3)	Th 3801 Drama Titles (1)
Th 3441 Costume Design I (3)	Th 4801 History of the Theatre I (3)
Th 3801 Drama Titles (1)	Th 4802 History of the Theatre II (3)
Th 4801 History of the Theatre I (3)	PRODUCTION (19 cr)
Th 4802 History of the Theatre II (3)	Th 1299 Th Mkt/Mgt Practicum (2)
	Th 1301 Stagecraft (5)
Also Required:	Th 1401 Costume Construction I (5)
Writ 3110 Advanced Writing: Arts and Letters (3)	Th 1451 Stage Makeup (3)
SFA Requirement (6)	Th 1501 Stage Lighting I (4)
Lib Ed Requirement (35)	Th 1699 Running Crew Practicum (2)

b. **Emphases:** Beyond the core, the B.F.A. candidate must declare and complete one of the five emphases offered in the program: acting, musical theatre, design/technical, stage management, or composite. Although the School of Fine Arts lists an “undecided” emphasis for theatre as well, the student is strongly urged to choose an emphasis as quickly as possible. Advising of an undecided major is nearly impossible in a highly specialized department; and course sequences and rotations are very rigid. The student is advised that continuation as an undecided major, even into the first and second semester, may hinder course selection and ultimately delay graduation. Similarly, transfers are advised that three years of matriculation at UMD is the norm for a transfer student coming in with a completed associate of arts (A.A.) degree. Declaring a double emphasis is possible, but the student is advised that course selection at the upper division level may be difficult, and additional time may be necessary to graduate.

1) **Emphasis Curriculum:** The curricula of the five emphases are listed below.

PERFORMANCE	DESIGN	COMPOSITE
<p style="text-align: center;">Acting Emphasis (74)</p> <p>Core (41) Free Electives (8) Emphasis (33) Th 1116-Audition Techniques (3) Th 1118-Voice, Move for Actor (3) Th 2112-Acting II: Amer Realism (3) Th 2113-Acting III: Classic Styles (3) Th 2118-Speech for the Actor (3) Th 2119-Stage Dialects (3) Th 3151-Stage Combat/Circus (3) Th 3171-Acting IV: Char/Masks (3) Th 4151-Act V: Senior Studio (3) Th 4171-Act VI: Act for Camera (3) Th 4851-Dramatic/Perf Theory (3)</p>	<p style="text-align: center;">Design/Tech Emphasis (74)</p> <p>Core(44) Free Electives (6) Emphasis (30) Th 1351-Stage Rendering Tech (3) Th 4331-Scenic Design II (3) Th 4351-Portfolio Prep, Pres (3) Th 4441-Costume Design II (3) Th 4501-Lighting Design II (3) Th 4851-Dramatic/Perf Theory (3) <i>Total of 3 credits repeating:</i> Th 4399-Theatre:Special Proj (1-2) <i>Three (9) from:</i> Th 1551-Sound Design I (3) Th 3351-Theatrical Drafting (3) Th 3352-Stage Rendering Tech II (3) Th 3355-Comp-Aided Th Des (3) Th 3371-Scene Painting (3) Th 3401-Costume Constr II (3) Th 3501 Advance Dig Tech (3) Th 3802 Script Analysis (3)</p>	<p style="text-align: center;">Composite Emphasis (77)</p> <p>Core (44) Free Electives (6) Emphasis (33) Th 1099-Prod Practicum (1) Th 3699-Production Mgt (2)</p>
<p style="text-align: center;">Musical Theatre Emphasis (85)</p> <p>Core (41) Free Electives (0) Emphasis (44) Th 1071-Musical Th History (3) Th 1116-Audition Techniques (3) Th 1118-Voice, Move for Act (3) Th 2112-Acting II: Amer Realism (3) Th 2113-Acting III: Classic Styles (3) Th 2114-Acting: Mu Theatre (3) Th 2118-Speech for the Actor (3) Th 3151-Stage Combat/Circus (3) Th 4151-Act V: Senior Studio (3) DN 3211-Jazz Dn Tech II** (2) DN 3221-Tap Dn Tech II** (2) DN 3231-Ballet Tech II**(2) DN 4116-Mu Th Aud Tech (3) Mu 1111-Tonal Harmony (2) Mu 1112-Ear Train & Sight Singing (1) Mu 1312-Voice*,** (1) Mu 1322-Piano*,** (1) Mu 3510-Opera Studio (1) Two repeating: Mu 15XX Choir (4 choices) (2) * may audition for exemption Students must have proficiency of each of the three dance techniques at level II. Students may audition for advanced placement resulting in a waiver of level I. ** must repeat until proficient</p>	<p style="text-align: center;">Stage Management Emphasis (77)</p> <p>Core (44) Free Electives (5) Emphasis (33) Th 1099-Production Practicum (1) Th 1601 Stage Management (3) <i>Repeating (4)</i> Th 3699-Production Management (2) Th 4351-Portfolio Prep, Pres (3) Th 4851-Dramatic/Perf Theory (3) Comm 1222-Interpersonal Comm (3) Hlth 1600-Basic First Aid (2) Hlth 1650-CPR (1) <i>Additional 13 credits from the following:</i> Th 1114-MuTh:Theory/Sight Sing (3) Th 1551-Sound Design (3) Th 3871-Playwriting (3) Th 3881-New Play Dev Wksp (3) Th 3371-Scene Painting (3) Th 5997-Intern Prof Theatre (1-12) Comm 1500-Media and Society (3) Comm 3116-Professional Comm (4) Comm 3210-Group Comm (4) Comm 3215-Conflict Management (3)</p>	<p>Electives (18) that support a theatre emphasis unavailable within the parameters of the acting, musical theatre or design/technical emphases and approved by the composite adviser and the theatre faculty. A minimum of 10 credits must be in upper division courses.</p> <p>Supporting Courses (12) Credits are to be taken from courses outside the department that clearly support the student's declared composite emphasis and are approved by the composite adviser and theatre faculty.</p>

2. PERFORMANCE AREA

- a. **Acting Emphasis:** The acting emphasis is designed for those who wish to pursue specialized study in preparation for a career as a professional actor. Those interested in stage direction as a career are urged to pursue the B.A. in theatre degree. An emphasis in acting, however, is a strong first step in director training.
- b. **Musical Theatre Emphasis:** The musical theatre emphasis is designed for those who wish to pursue specialized study in preparation for a career as a performer that involves song, dance, and acting skills. Musical theatre training at UMD focuses on these skills, both in isolation and in integrative classroom, studio, and performance venues. Music theory, music theatre history, private piano and singing lessons, choir, and opera studio provide the knowledge and skill background for song and the musician. Ongoing classes in ballet, jazz, tap, and modern dance fuel and train the body to be strong, expressive, and versatile in both movement and dance. Acting classes range from American Realism to Shakespeare; and skill classes focus on audition techniques, voice and speech, dialects, stage combat, and mask work. The program is challenging and demands the utmost physical, mental and emotional strength and discipline.
- c. **The Philosophical Approach To B.F.A. Actor Training At UMD:** Actor training at UMD bases its foundation on one axiom: To discover and develop the natural actor in each student and to maximize the actor's potential as a creative artist.

A program of self-disciplined exploration stresses the development of an instinctively responsive and expressive instrument emphasizing human sensitivity, passion, and power. The rigorous and demanding curriculum seeks to unlock the intuitive human potential for performance and to combine it with a powerful, yet flexible set of performance technique skills. Emphasis is placed initially on physical and vocal dynamics, relaxation, spontaneity, and above all, basic truthfulness and honesty. Ultimately, advanced students are expected to infuse their creative work with intensity, vulnerability, depth, vitality, uniqueness, and a strong sense of self.

Student actors are encouraged to develop their own unique, personal resources in a working atmosphere of mutual support and trust. Within this atmosphere, a premium is placed on personal discipline, high standards, and a positive attitude.

In addition to acting skills, special attention is paid to acquiring specific career skills. Students completing the BFA program will be well-prepared for graduate-level professional training or entry-level positions in the professional theatre.

In the final analysis, the success of any actor training program depends largely on the individual student actor. The successful student actor must possess an inquisitive, open mind, physical and emotional stamina, an appetite for hard work, a sense of disciplined freedom, a generosity of spirit, and a healthy dose of patience.

d. **Suggested Acting Emphasis Course Sequence:** In order to stay on track toward graduation, the student is strongly urged to follow the suggested course sequence below. Work closely with the adviser, and work out any course conflicts immediately.

FALL	SPRING
Freshman Year	
Writ 1120 College Writing (3) ()* Th 1118 Voice Movement for Actor (3) Th 1451 Stage Makeup (3) Th 1801 Elements of Theatre (3) Lib Ed SSP 1000 Intro College Learn (1) Practicum (1-2)	Writ 1120 College Writing (3) ()* Th 1112 Acting I (3) Th 1116 Audition Techniques (3) Th 1301 Stagecraft <i>or</i> Th 1401 Costume Construction I (5) <i>or</i> Th 1501 Stage Lighting I (4) Lib Ed (2-3) Lib Ed (2-3)
Sophomore Year	
Th 0901 B.F.A. Qualifying Pres (0) Th 1301 Stagecraft <i>or</i> Th 1401 Costume Construction I (5) <i>or</i> Th 1501 Stage Lighting I (4) Th 2112 Acting II: Realism (3) Th 2118 Speech for the Actor (3) Th 3801 Drama Titles (1)	Th 1301 Stagecraft <i>or</i> Th 1401 Costume Construction I (5) <i>or</i> Th 1501 Lighting I (4) Th 2113 Acting: Classic Styles (3) Lib Ed (2-3) Lib Ed (2-3)
Junior Year	
Th 3151 Stage Combat/Circus (3) Th 3201 Stage Direction (3) Th 4801 History of the Theatre I (3) Lib Ed (2-3) Practicum (1-2)	Th 2119 Stage Dialects (3) Th 3171 Acting IV: Character Masks (3) Th 3331 Scenic Design I (3) <i>or</i> Th 3441 Costume Design I (3) Th 4802 History of the Theatre II (3) Lib Ed (2-3) Practicum(1-2)
Senior Year	
Th 4151 Acting V: Senior Studio (3) Writ 3110 Advanced Writing: Arts and Letters (3) Lib Ed (2-3) Lib Ed (2-3) Practicum (1-2)	Th 3441 Costume Design I (3) <i>or</i> Th 3331 Scenic Design I (3) Th 4171 Acting VI: Camera (3) Th 4851 Dramatic and Performance Theory (3) Lib Ed (2-3) Practicum (1-2)

*Writ 1120 is only a one-semester class which must be completed in the first year. Because of space constraints, students entering UMD will be assigned a specific semester in which they must take Writ 1120. The course must be taken during the assigned semester. Check (✓) appropriate semester.

e. **Musical Theatre Emphasis Proficiencies:** Upon entrance as a B.F.A. musical theatre emphasis candidate, any student who has had extensive music, song, and/or dance training may be able to test out of certain introductory classes if they so wish. Testing out of the following classes will require a proficiency performance:

- Pending curriculum proposal approval: MU 1010 Introductory Theory and Mu 1011 Introductory Ear-Training and Sight Singing- must pass a skill proficiency test administered by the Music Department demonstrating basic theory comprehension, and melody line sight reading skills for both voice and the keyboard (including treble and bass clefs).
- Mu 1312 Voice - demonstrate ability to sing in legit, belt, speech, and falsetto modes; with clear diction, strong line, range, and power.
- Mu 1322 Piano - demonstrate ability to accurately sight read any hymn randomly chosen from a selected church hymnal.
- Mu 15XX Choir - must provide documentation demonstrating at least two years having sung in high school choir.
- DN 1111 Jazz Dance Technique I - clear use of proper alignment; mastery over basic isolations, ability to execute a double outside pirouette cleanly on both right and left sides; execute clean polyrhythms; learn and execute a dance sequence very quickly.
- DN 1121 - Tap Dance Technique I - standard single, double, and triple time steps at a reasonable fast pace; basic pickup steps (single and double pullbacks); improvise clearly in 4-bar exchanges; learn and execute a tap sequence very quickly.
- DN 1131 - Ballet Technique I - clear use of proper alignment; working knowledge of basic ballet terminology; demonstrate a technically proficient Ballet I level barre; demonstrate variations in the codified positions of the body (Cecchetti); demonstrate appropriate petit and grand allegro for Ballet I level.

f. Suggested Musical Theatre Course Sequence: In order to stay on track toward graduation, the student is strongly urged to follow the suggested course sequence below. Work closely with the adviser, and work out any course conflicts immediately.

FALL	SPRING
Freshman Year	
Writ 1120 College Writing (3) • Th 1118 Voice and Movement (3) Th 1801 Elements of Theatre (3) DN 1111 Jazz Dance Technique I (2) <i>or</i> DN 1131 Ballet Technique I (2) Mu 1111 Tonal Harmony I (2) Mu 1112 Ear Train & Sight Sing I (1) Mu 1312 Voice*,**(1) SSP 1000 Intro to College Learning (1) Th 1099 Practicum (1)	Writ 1120 College Writing (3) • Th 1071 Musical Theatre History (3) Th 1112 Acting I (3) Th 1116 Audition Techniques (3) Th 1301 Stagecraft (5) <i>or</i> Th 1401 Costume Construction I (5) <i>or</i> Th 1501 Stage Lighting I (4) DN 1111 Jazz Dance Technique I <i>or</i> DN 1131 Ballet Technique I (2) Mu 1322 Piano** (1)
Sophomore Year	
Th 0901 BFA Qualifying Presentation (0) Th 1301 Stagecraft (5) <i>or</i> Th 1401 Costume Construction I (5) <i>or</i> Th 1501 Stage Lighting I (4) Th 1451 Stage Makeup (3) Th 2112 Acting II: American Realism (3) Th 2118 Speech for the Actor (3) Th 3801 Drama Titles (1) DN 1111 Jazz DN Technique I <i>or</i> DN 1121 Tap Dance Technique I <i>or</i> DN 1131 Ballet Technique I (2) Mu 15XX Choir**(1) Lib Ed (3)	Th 1401 Costume Construction I (5) <i>or</i> Th 1301 Stagecraft (5) Th 2113 Acting III: Classical Styles (3) Th 2114 Acting: Musical Theatre (3) DN 1111 Jazz Dance Technique I <i>or</i> DN 1131 Ballet Technique I <i>or</i> DN 3211 Jazz Tech II (2) <i>or</i> DN 3221 Tap Technique II (2) Lib Ed (3) Lib Ed (3)
Junior Year	
Th 3151 Stage Combat/Circus (3) Th 3201 Stage Direction (3) Th 4801 History of the Theatre I (3) DN 1121 Tap Dance Technique I <i>or</i> DN 3231 Ballet Tech II (2) Lib Ed (3) Practicum	Writ 3110 Writing: Arts and Letters (3) Th 3331 Scene Design I (3) <i>or</i> Th 3441 Costume Design I (3) Th 4802 History of the Theatre II (3) DN 3211 Jazz Technique II (2) <i>or</i> DN 3221 Tap Dance Tech II (2) Lib Ed (3) Practicum (1-2)
Senior Year	
Th 4151 Acting V: Senior Studio Mu 3510 Opera Studio (1) Dn 3231 Ballet Tech II (2) Lib Ed (3) Lib Ed (3) Practicum (1-2)	Th 3331 Scene Design I (3) <i>or</i> Th 3441 Costume Design (3) DN 4116 Musical Theatre Audition Techniques (3) Mu 15XX Choir **(1) Lib Ed (3) Lib Ed (3) Practicum (1-2)

• Writ 1120 College Writing is only a one-semester class which must be completed in the first year. Because of space constraints, students entering UMD will be assigned a specific semester in which they must take Writ 1120. The course must be taken during the assigned semester. Check (✓) the appropriate semester.

* We strongly suggest you repeat Mu 1312 Voice as often as possible to maintain proficiency.

** May audition for exemption

MUSICAL THEATRE EMPHASIS ADVISEMENT WORKSHEET (2009-2011 Catalog)

CORE COURSES (41)	CREDIT	COMPLETED	GRADE
SSP 1000 Intro to College Learning	1		
Th 0901 BFA Qualifying Presentation	0		
Th 1112 Acting I	3		
Th 1299 Theatre Marketing/Management Practicum	2		
Th 1301 Stagecraft	5		
Th 1401 Costume Construction I	5		
Th 1451 Stage Makeup	3		
Th 1501 Stage Lighting I	4		
Th 1699 Running Crew Practicum	2		
Th 1801 Elements of Theatre	3		
Th 3201 Stage Direction	3		
Th 3331 Scene Design I or Th 3441 Costume Design I	3		
Th 3801 Drama Titles	1		
Th 4801 History of the Theatre I	3		
Th 4802 History of the Theatre II	3		
EMPHASIS (44)			
Th 1071 Musical Theatre History	3		
Th 1116 Audition Techniques	3		
Th 1118 Voice and Movement for the Actor	3		
Th 2112 Acting II: American Realism	3		
Th 2113 Acting III: Classical Styles	3		
Th 2114 Acting: Musical Theatre	3		
Th 2118 Speech for the Actor	3		
Th 3151 Stage Combat/Circus	3		
Th 4151 Acting V: Senior Studio	3		
DN 3211 Jazz Dance Technique II	2		
DN 3221 Tap Dance Technique II	2		
DN 3231 Ballet Technique II**	2		
DN 4116 Musical Theatre Audition Techniques	3		
Mu 1111 Tonal Harmony I	2		
Mu 1112 Ear Train & Sight Sing I	1		
Mu 1312 Voice*,**	1		
Mu 1322 Piano*,**	1		
Mu 3510 Opera Studio	1		
Two Repeating:			
Mu 15XX Choir *,**	2		
TOTAL MAJOR CREDITS	85		
CREDIT RECORD SUMMARY		MIN CR REQ	CREDITS COMPLETED
Writ 3110 Advanced Writing: Arts, Letters	3		
Liberal Education Credits	35		
Major Requirement Courses	85		
Free Electives	0		
TOTAL CREDITS	120		

* Students can arrange for proficiency exams in these courses (see page 16).

** Successful examination would result in a waiver of the course and lowered required credits.

3. B.F.A. DESIGN/TECHNICAL THEATRE EMPHASIS: The design/tech emphasis develops a strong general foundation in scene, costume, and lighting/sound design; technical skills in the areas of scene and costume construction; and light/sound implementation. In order to stay on track toward graduation, the student is strongly urged to follow the suggested course sequence below. Work closely with the adviser, and work out any course conflicts immediately.

a. **Jury Process:** Each sophomore and junior B.F.A. Design/Technology and Stage Management student will have their class/production work juried at the end of each year. This jury will consist of a portfolio display and twenty-minute feedback session and is designed to assess and critique the progress of the B.F.A. student in the B.F.A. Design/Technology and Stage Management program. This jury will use the criteria below to determine a candidate's production responsibilities and progress in the B.F.A. Design/Technology and Stage Management program.

Freshmen will continue with previously established criteria for qualifying. Seniors will still present their portfolios in the Fall of their senior year, but the format may change.)

Juried Criteria: (Topics that may be addressed in the Jury)

Class work, production work, design skills, technical skills, health and safety, attitude, self-discipline, time management, ability to accept and act on criticism and new ideas, dedication/drive and portfolio display and content.

b. **Jury Guidelines:**

1. All BFA portfolios and juries will be set up in a designated area.
2. Each student will be designated a space to display the contents of their portfolio. This space will include a 4'X8' vertical piece of homosote/foam and a standard size un-skirted table.
3. Your portfolio display set-up time will be from 8:00 a.m. - 9:00 a.m. Time may vary depending on location.
4. The UMD Theatre Department Faculty and Staff will take the morning to review your work.
5. You will sign up for a feedback session for the afternoon that you set up your display.
6. Each jury session will last for minutes.
7. Your portfolio will stay on display throughout the day or weekend for a public viewing. You may strike it after that.

c. **Portfolio Display Requirements:**

1. Your portfolio should include work that represents you as a theatrical artist.
2. Include class work, photos and paperwork for productions. Also include craft, drafting, drawing and artwork.
3. Please show us your full process for all of the projects that you are displaying.
4. Don't worry if you lack examples - just show us the best work you have.
5. All work must be neatly presented with project name, your name and course title.
6. Be prepared with everything you need to display/affix the contents of your portfolio to the given surfaces-bring your own pins, tape, labels, etc.
7. This is a portfolio exhibit so make sure your work is professionally and artistically presented.

SUGGESTED COURSE SEQUENCE FOR PERSON ENTERING IN ODD YEAR (2009-2011)

FALL	SPRING
Freshman Year (2009-2010)	
Writ 1120 College Writing (3) ()• or Lib Ed (3) Th 1301 Stagecraft <i>or</i> Th 1401 Costume Construction I (5) <i>or</i> Th 1501 Stage Lighting I (4) Th 1351 Stage Rendering Tech (3) Th 1801 Elements of Theatre (3) SSP 1000 Intro. College Learn (1)	Writ 1120 College Writing (3) ()• or Lib Ed (3) Th 1112 Acting I (3) Th 1301 Stagecraft <i>or</i> Th 1401 Costume Construction I (5) <i>or</i> Th 1501 Stage Lighting I (4) Th 3331 Scene Design I <i>or</i> Th 3441 Costume Design I ((3) Lib Ed (3)
Sophomore Year	
Th 0901 BFA Qualifying Presentation (0) Th 1451 Stage Makeup I (3) Th 1301 Stagecraft <i>or</i> Th 1401 Costume Construction I (5) <i>or</i> Th 1501 Stage Lighting I (4) Th 3352 Stage Rendering Tech II (3) * Th 3801 Drama Titles (1)	Th 3331 Scene Design I (3) <i>or</i> Th 3441 Costume Design I (3) Th 3401 Costume Construction II* (3) Th 3802 Script Analysis for Des (3) * Lib Ed (3) Lib Ed (3) Practicum (2)
Junior Year	
Writ 3110 Advanced Writing: Arts, Letters (3) Th 4331 Scene Design II (3) Th 4801 History of the Theatre I (3) Lib Ed (3) Practicum (2)	Th 1551 Sound Design I * (3) Th 3351 Theatrical Drafting* (3) Th 4441 Costume Design II (3) Th 4501 Lighting Design II (3) Th 4802 History of the Theatre II (3) Th XXXX Theatre Crafts (3) Lib Ed (3) Practicum (2)
Senior Year	
Th 3201 Stage Direction (3) Th 3371 Scene Painting* (3) Th 4351 Portfolio Preparation, Presentation (3) Lib Ed (3) Practicum (2)	Th 3355 Computer Aided Design* Th 3501 Adv Digital Tech (3)* Th 4851 Dramatic and Performance Theory (3) Lib Ed (3) Practicum (2)

Note: A total of 3 credits of Th 4399 Theatre: Special Projects (1-2) is required. This course will fill the practicum requirement.

• Check the appropriate semester.

* Three of the following are required: Th 1551, 3351, 3352, 3355, 3371, 3401, 3501, 3802

SUGGESTED COURSE SEQUENCE FOR PERSON ENTERING IN EVEN YEAR (2009-10)

FALL	SPRING
Freshman Year (2009-2010)	
Writ 1120 College Writing (3) ()• or Lib Ed (3) Th 1301 Stagecraft (5) <i>or</i> Th 1401 Costume Construction I (5) <i>or</i> Th 1501 Stage Lighting I (4) Th 1351 Stage Rendering Techniques (3) Th 1801 Elements of Theatre (3) SSP 1000 Introduction to College Learning (1)	Writ 1120 College Writing (3) ()• or Lib Ed (3) Th 1112 Acting I (3) Th 1301 Stagecraft <i>or</i> Th 1401 Costume Construction I (5) <i>or</i> Th 1501 Stage Lighting I (4) Th 3331 Scene Design I <i>or</i> Th 3441 Costume Design I (3) Lib Ed (3)
Sophomore Year	
Th 0901 BFA Qualifying Presentation (0) Th 1451 Stage Makeup I (3) Th 1301 Stagecraft (5) <i>or</i> Th 1401 Costume Construction I (5) <i>or</i> Th 1501 Stage Lighting I (4) Th 3801 Drama Titles (1) Lib Ed (3) Lib Ed (3)	Th 3351 Theatre Drafting* (3) Th 3331 Scene Design I <i>or</i> Th 3441 Costume Design I (3) Th XXXX Theatre Crafts (3)* Lib Ed (3) Lib Ed (3) Practicum (2)
Junior Year	
Writ 3110 Advanced Writing: Arts, Letters (3) Th 3201 Stage Direction (3) Th 3371 Scene Painting* (3) Th 4801 History of the Theatre I (3) Lib Ed (3) Practicum (2)	Th 3355 Computer Aided Design* (3) Th 3501 Adv Digital Tech (3)* Th 3401 Costume Construction II* (3) Th 3802 Script Analysis* (3) Th 4802 History of the Theatre II (3) Lib Ed (3) Practicum (2)
Senior Year	
Th 4331 Scene Design II (3) Th 4351 Portfolio Preparation, Presentation (3) Lib Ed (3) Practicum (2)	Th 1551 Sound Design I* (3) Th 4441 Costume Design II (3) Th 4501 Stage Lighting II (3) Th 4851 Dramatic and Performance Theory (3) Lib Ed (3) Practicum (2)

Note: A total of 3 credits of Th 4399 Theatre: Special Projects (1-2) is required. This course will fill the practicum requirement.

- Check the appropriate semester.
- * Three of the following are required: Th 1551, 3351, 3355, 3371, 3401, 3501, 3802

**DESIGN/TECHNICAL THEATRE EMPHASIS ADVISEMENT WORKSHEET
(2009-2011 CATALOG)**

CORE COURSES (44)	CREDITS	COMPLETED	GRADE
SSP 1000 Introduction to College Learning	1		
Th 0901 BFA Qualifying Presentation	0		
Th 1112 Acting I	3		
Th 1299 Theatre Marketing/Management	2		
Th 1301 Stagecraft	5		
Th 1401 Costume Construction I	5		
Th 1451 Stage Makeup	3		
Th 1501 Stage Lighting I	4		
Th 1699 Running Crew Practicum	2		
Th 1801 Elements of Theatre	3		
Th 3201 Stage Direction	3		
Th 3331 Scene Design I	3		
Th 3441 Costume Design I	3		
Th 3801 Drama Titles	1		
Th 4801 History of the Theatre I	3		
Th 4802 History of the Theatre II	3		
EMPHASIS (30)			
Th 1351 Stage Rendering Techniques	3		
Th 4331 Scenic Design II	3		
Th 4351 Portfolio Preparation & Presentation	3		
Th 4441 Costume Design II	3		
Th 4501 Lighting Design II	3		
Th 4851 Dramatic and Performance Theory	3		
Total of 3 credits repeating:			
Th 4399 Theatre: Special Projects	3		
Select Three (9 crs.) from:			
Th 1551 Sound Design I	3		
Th 3351 Theatrical Drafting	3		
Th 3352 Stage Rendering Tech II	3		
Th 3355 Computer Aided Theatrical Design	3		
Th 3371 Scene Painting	3		
Th 3401 Costume Construction II	3		
Th 3501 Adv Digital Tech	3		
Th 3802 Script Analysis	3		
Th XXXX Theatrical Crafts	3		
TOTAL MAJOR CREDITS	74		
CREDIT RECORD SUMMARY	MIN CR REQ	CREDITS COMPLETED	
Writ 3110 Advanced Writing: Arts, Letters	3		
Liberal Education Credits	35		
Major Requirement Courses	74		
Free Electives	8		
TOTAL CREDITS	120		

4) **B.F.A. Stage Management Emphasis:** The stage management emphasis is designed for those students seeking professional training or an intensive course of study and practical application in the area of stage management.

a. **Suggested Course Sequence for the B.F.A. Stage Management Emphasis:** In order to stay on track toward graduation, the student is strongly urged to follow the suggested sequence of courses below. Work closely with the adviser and work out any conflicts immediately. This emphasis requires 13 credits that are to be selected from a pre-approved list. Students **must** check the rotation schedule on pages 39 and 40 for the appropriate semester course offering.

FALL	SPRING
Freshman Year	
Writ 1120 College Writing ()• SSP 1000 Intro to College Learning (1) Th 1801 Elements of Theatre (3) Comm Interpersonal Comm (3) or Lib Ed (2-3) Hlth 1600 Basic First Aid (3) Practicum (1-2)	Writ 1120 College Writing ()• Th 1112 Acting I (3) Th 1301 Stagecraft <i>or</i> Th 1401 Costume Construction (5) <i>or</i> Th 1501 Stage Lighting I (4) Lib Ed (3) Lib Ed (3)
Sophomore Year	
Th 0901 B.F.A. Qualifying (0) Th 3801 Drama Titles (1) Th 1301 Stagecraft (5) <i>or</i> Th 1401 Costume Construction (5) <i>or</i> Th 1501 Stage Lighting I (4) Th 1451 Stage Makeup (3) SM Program Elective (3)** Lib Ed (2-3) Lib Ed (2-3)	Th 1301 Stagecraft (5) <i>or</i> Th 1401 Costume Construction I (5) <i>or</i> Th 1501 Stage Lighting I (4) Th 1601 Stage Management (3) SM Program Elective (3)** Lib Ed (2-3) Lib Ed (2-3)
Junior Year	
Th 3201 Stage Direction (3) Th 4801 History of the Theatre I (3) SM Program Elective (3)** Hlth 1650 CPR (1) Lib Ed (2-3) Lib Ed (2-3) Practicum (1-2)	Th 3441 Costume Design I (3) <i>or</i> Th 3331 Scene Design I (3) Th 4802 History of the Theatre II (3) SM Program Elective (3)** Lib Ed (2-3) Elective (2-3) Practicum (1-2)
Senior Year	
Writ 3110 Advanced Writing: Arts, Letters (3) Th 4351 Portfolio Preparation, Presentation (3) SM Program Elective (3)** Practicum (1-2) Elective (2-3)	Th 3331 Scene Design I <i>or</i> Th 3441 Costume Design I (3) Th 4851 Dramatic and Performance Theory (3) SM Program Elective (3)** Practicum (1-2) Elective (2-3)

Required courses Th 1099 Theatre Practicum (1) and Th 3699 Production Management** (2) should be the practicum courses taken in semesters student is serving as an assistant stage manager or stage manager.

• Check the appropriate semester.

* Must take course twice to equal 4 credits.

** Choose from electives in Stage Management Emphasis (see advisement worksheet on following page).

STAGE MANAGEMENT EMPHASIS ADVISEMENT WORKSHEET (2009-2011 CATALOG)

CORE COURSES (44)	CREDITS	COMPLETED	GRADE
SSP 1000 Introduction to College Learning	1		
Th 0901 BFA Qualifying Presentation	0		
Th 1112 Acting I	3		
Th 1299 Theatre Marketing/Management	2		
Th 1301 Stagecraft	5		
Th 1401 Costume Construction I	5		
Th 1451 Stage Makeup	3		
Th 1501 Stage Lighting I	4		
Th 1699 Running Crew Practicum	2		
Th 1801 Elements of Theatre	3		
Th 3201 Stage Direction	3		
Th 3331 Scene Design I	3		
Th 3441 Costume Design I	3		
Th 3801 Drama Titles	1		
Th 4801 History of the Theatre I	3		
Th 4802 History of the Theatre II	3		
EMPHASIS (33)			
Th 1099 Production Practicum	1		
Th 1601 Stage Management	3		
Th 3699 Production Management	2		
Th 3699 Production Management	2		
Th 4351 Portfolio Prep, Pres	3		
Th 4851 Dramatic and Performance Theory	3		
Comm 1222 Interpersonal Communication	3		
Hlth 1600 Basic First Aid	2		
Hlth 1650 CPR	1		
Additional 13 crs from the following:			
Comm 1500 Media and Society	3		
Comm 3116 Professional Communication	4		
Comm 3210 Group Communication	3		
Comm 3215 Conflict Management	3		
Th 1551 Sound Design I	3		
Th 3371 Scene Painting	3		
Th 3501 Adv Digital Technology	3		
Th 3871 Playwriting	3		
Th 3881 New Play Development Workshop	1-12		
Th 5997 Internship in Professional Theatre	3		
TOTAL MAJOR CREDITS		77	
CREDIT RECORD SUMMARY		MIN CR REQ	CREDITS COMPLETED
Writ 3110 Advanced Writing: Arts, Letters	3		
Liberal Education Credits	35		
Major Requirement Courses	77		
Free Electives	5		
TOTAL CREDITS		120	

5. B.F.A. Composite Emphasis: The composite emphasis is actually a customized emphasis for those students who wish to specialize in unique areas of theatre supported by the Department of Theatre. Some recent examples include composite emphases in dance, theatre management, advanced makeup, sound technology and design, and creative dramatics (i.e., theatre for youth). This is the only emphasis that a student must propose to the department faculty before entering. In consultation with a faculty adviser, the student will prepare a detailed, written proposal complete with a course plan that supports the composite field. The faculty will then vote to accept or reject the proposal. As well, the composite emphasis candidate will complete Th 0901.

a. Suggested Course Sequence For The B.F.A. Composite Emphasis: Because no two composite programs are alike, it is difficult to create a course sequence that the student can follow. When developing a proposal, the student should work closely with the principle adviser to develop a strategic plan for course enrollment. Please note the sequence table includes the B.F.A. Theatre core only and no liberal education or contracted composite courses. Note prerequisites. As well, be sure to study and use the course rotation schedule.

FALL	SPRING
Freshman Year	
Writ 1120 College Writing ()• Th 1451 Stage Makeup (3) Th 1801 Elements of Theatre (3) SSP 1000 Intro to College Learning (1) Practicum (1-2)	Writ 1120 College Writing ()• Th 1112 Acting I (3) Th 1301 Stagecraft <i>or</i> Th 1401 Costume Construction I (5) <i>or</i> Th 1501 Stage Lighting I (4)
Sophomore Year	
Th 0901 BFA Qualifying Pres (0) Th 1301 Stagecraft <i>or</i> Th 1401 Costume Construction I (5) <i>or</i> Th 1501 Stage Lighting I (4) Th 3801 Drama Titles (1)	Th 1301 Stagecraft <i>or</i> Th 1401 Costume Construction I (5) <i>or</i> Th 1501 Stage Lighting I (4)
Junior Year	
Th 3201 Stage Direction (3) Th 4801 History of the Theatre I (3) Practicum (1-2)	Th 3331 Scene Design I (3) Th 4802 History of the Theatre II (3) Practicum (1-2)
Senior Year	
Writ 3110 Advanced Writing: Arts/Letters (3) Practicum (1-2)	Th 3441 Costume Design I (3) Practicum (1-2)

- Check the appropriate semester.

B.F.A. Composite Emphasis Form:

TO: Faculty, Department of Theatre

FROM: _____

SUBJECT: Request for Approval of Composite Program

Catalog Dates: _____

Title of Emphasis: _____

STATEMENT OF NATURE AND PURPOSE OF THE PROPOSED COMPOSITE EMPHASIS
(Please type)

B. ADMISSION AND RETENTION IN THE B.F.A. PROGRAM: Any regularly admitted student at UMD will be allowed to enroll in the B.F.A. program in theatre as a provisional candidate for the degree. Provisional candidates should be aware that acceptance to full candidacy is not automatic. Admission as a full candidate will follow the successful completion of the B.F.A. Qualifying Presentation.

1. **Qualifying Presentation (Th 0901):**

a. **Intent to Qualify:** In the spring semester of the first year in residence, the student, in consultation with the academic adviser, and appropriate enrollment in freshman sequence courses, is required to audition for full candidacy in the B.F.A. program. Prior to this time, if the student decides to change majors, the student must file the appropriate change of college form. If the student decides to pursue the B.A. in theatre, a new emphasis code form should be completed in the School of Fine Arts. If the adviser feels that the student is either not ready to audition or should withdraw from the B.F.A. program and the student does not agree, the student may petition the department head directly for permission to audition. If the department head approves a direct petition, the student will then receive permission to audition for full candidacy. If extenuating circumstances exist, a student may petition for postponement of the audition; this is rare and most likely will result in delays to matriculation and graduation.

b. **Course Meetings:** During the spring semester, two group meetings will be held for all students who intend to qualify. All other work will be done through the adviser. It is the student's responsibility to contact the adviser, set up a working schedule in preparation for the audition. Only students who successfully complete the process and are passed to full candidacy will be given permission for the actual course credit. Students will register for the course credit during the fall semester of the following academic year.

c. **Audition/Presentation Environment:** The audition itself, before the full faculty (no other audience present), will consist of an interview, during which the student is expected to discuss her/his contributions to the department, as well as plans for involvement in the future. Additionally, a five-minute audition or presentation of portfolio representative of the student's work will be required. A syllabus and set of assessment sheets follow this section.

d. **Assessment Criteria:** Following the audition, the faculty of the student area of declared emphasis, in conjunction with the department head, will evaluate the audition itself and all academic and production work to date. The faculty of the student's declared emphasis will indicate to the department head: (✓) that the student be admitted to full candidacy which will permit registration in restricted upper division theatre courses, (✓) that the student be admitted to full candidacy with contractual provisions, (✓) that the student be encouraged to re-audition, or (✓) that the student withdraw from the B.F.A. program. Students who are passed provisionally with contractual provisions will sign a contract outlining the areas of improvement expected. Failure to uphold the dictates of the contract will result in a recommendation that the student withdraw from the B.F.A. program.

e. **Responsibility:** Students admitted to full candidacy are expected to maintain a satisfactory high standard of performance in course work and production activities as determined in a review conducted by the faculty in the sophomore and junior year.

f. **Qualifying Retakes:** If a student has not qualified into the B.F.A. program the previous year and wishes to retake, the student must petition the faculty no later than

the second Wednesday of spring semester classes. The petition must address the reasons why the student believes he/she is a stronger candidate now than in the previous year. The faculty will render a decision after the next faculty meeting. The student should then meet with their academic adviser to review the decision. All decisions of the faculty are final.

g. **Probation Policy:** All BFA Sophomore and Junior students will be evaluated in January and May by the faculty. At that time, the student's BFA cumulative course and production work will be assessed. Resulting probationary students will be notified immediately following the evaluation process, and will receive a contract including a list of required corrective action. One semester will be allotted to fulfill the contract, after which time the student will either be taken off probation or dropped from the BFA track.

Probation criteria

1. Unsatisfactory work habits in coursework and /or production
2. Excessive absences
3. Tardiness
4. Incomplete assignments
5. Failure to adhere to the UMD Student Code of Conduct and/or the University Academic Integrity Policy
6. Failure to maintain University and SFA GPA standards.

Th 0901 B.F.A. Qualifying Presentation

DESCRIPTION: Th 0901 B.F.A. Qualifying Presentation is an assessment course designed to establish an early standard for the B.F.A. program in theatre. Initial enrollment in the B.F.A. program is provisional, and the qualifying presentation--either a performance audition or the formal presentation of a technical portfolio, will be assessed by the department faculty before a student is admitted as a full candidate for the B.F.A. degree program.

COURSE SCHEDULE: The course follows a fifteen-week process. Students in this course and their academic advisers will meet as a group only twice; and students will present qualifying presentations during finals week.

Spring Semester Initial Course Meeting. At a designated time this initial meeting will outline student responsibilities for the qualifying presentations, availability of properties and equipment, and time schedules for the development of the presentation. Students will be given the opportunity to ask questions of the faculty at this time.

Final Course Meeting. The fifteenth week meeting will reiterate information about the presentations and the performance/presentation space. Students should be well-prepared by this time; but questions about the final process will be answered.

QUALIFYING PRESENTATIONS: At a designated time two weeks prior, each student will have book-ed a 10-minute slot on one of the designated presentation days. Please check your finals schedule immediately so that all arrangements can be firm and final.

AUDITION/PRESENTATION GUIDELINES AND ENVIRONMENT:

1. **Performance students will be evaluated in the following manner:**
 - Each student will present two monologues for the entire Faculty during Finals Week, followed by a brief interview. The monologues will not exceed a combined time of two minutes; and

will be selected from the monologues performed in Audition Techniques class, chosen in consultation with Ann Bergeron.

- Monday night of Finals week, the Performance Faculty (only) will view all final scenework in both sections of Acting I.
- In addition to the above, musical theatre emphasis students will continue to perform a song (a power ballad) and two set dance combinations (ballet and jazz) for the entire Faculty.
- Kate Ufema and Ann Bergeron will meet with the musical theatre emphasis students in April to assess both their song and dance progress.
- Thursday of Finals week each student will sign up for an appointment with their academic advisor to learn the Faculty's decision.

2. **Design/Technical, Stage Management Guidelines:** The candidate will be expected to pre-sent examples of his/her own work on at least three classroom and/or production projects. The student may include examples of work or projects like the following:

- Scenic construction (specific project by the individual, not general setting shots)
- Property construction (specific project)
- Costume construction (specific project)
- Drawings, renderings, models from realized designs or projects in scenery, lighting, costumes, or property design
- Slides of sequential light cues or major light cues in a realized design or project
- Cue sheets, patch charts (lighting)
- Make-up designs or execution
- Media used for the presentation may consist of any number of, or any combination of the following:
 - Slides, overhead, video and/or multi-media
 - Large format (5x7 or larger) prints
 - Actual project
 - Drawings, scaled
 - Renderings or models
- Organizational materials
- Production books (stage managers)
- Prompt script with cues and other pertinent information, blocking notation, choreography notation.

The presentation is to be approximately five minutes in length, organized and presented in a professional manner. Allow another two minutes for set-up and dismantling of the presentation materials. Dress appropriately. Provide a typed professionally prepared résumé for each faculty member present (check with your adviser for the exact number). Be prompt for the audition!

Design/Technical, Stage Management Environment: All presentations will be in MPAC 49. Faculty will be present, but there will be no public or student audience. Lighting will be a basic overhead fluorescent lighting. A table will be provided to display work. Slide projector, screen, VCR, or comparable equipment will be made available if your presentation requires them. Make arrangements with your adviser if you need other equipment or lighting/sound capabilities.

3. **Composite Guidelines:** To present as a composite emphasis candidate, the student must have completed a proposal for the composite emphasis and have had it approved by the faculty fall semester. Because of the wide range of possibilities available for presentation, the student should work very closely with the academic adviser in order to choose material from classroom and/or production projects that clearly demonstrates the range and talent of the student within the proposed guidelines of the identified composite emphasis. The presentation is to be approximately five minutes in length, organized, and presented in a professional manner. Allow another two minutes for set-up and dismantling of presentation materials. Dress

appropriately. Provide a typed, professionally prepared résumé for each faculty member present (check with adviser for the exact number). Be prompt for the audition!

Composite Environment: All presentations will be in MPAC 49. Faculty will be present, but there will be no public or student audience. Lighting will be the basic two scoop lights and/or overhead fluorescent lighting. A table will be provided to display work. Slide projector, screen, VCR, or comparable equipment will be made available if your presentation requires them.

4. **Questions:** The following is a set of five questions for which the students will prepare responses. Students, please go over these questions with advisers in order to clarify the intent of the questions and the “crispness” of the answers.

- a. What emphasis are you declaring, and how have you arrived at this declaration?
- b. What are your reasons for pursuing a B.F.A. degree at UMD?
- c. What are your short-term goals from this point until graduation?
- d. What are your long-term goals after graduation?
- e. Briefly describe (1) your current strengths, and (2) your current weaknesses in your area of emphasis and academics.

5. **Assessment:** The audition/interview, academic work, attitude and discipline, and all production work will be considered in assessing the student’s candidacy. The faculty, in conjunction with the department head, will participate in the assessment process. Qualifying results will also be made known and discussed at that adviser candidate meeting.

2. **Senior Capstone Course (Th 4151, Th 4351):** The faculty will make final recommendation for graduation after the successful public presentation of audition pieces and/or portfolio presentation. The Senior Exit Audition/Presentation will follow these procedures:

The final examination for these courses will be a presentation in a public space before the entire faculty. Common times for faculty and students enrolled in capstone courses will be determined during finals week. Content of each presentation will be determined by the professor of each specific course, but should not exceed 12 minutes!

Evaluation will be made for each student by each faculty member. Letter grades for each student, however, will be determined solely by the professor of record of the course in which the student is enrolled.

- Th 4151 Acting V: Senior Studio - Performance students will present a public performance of material developed throughout the semester spanning the various styles included in the B.F.A. curriculum. They will generate a networking portfolio that includes a head shot, résumé, and audition materials in preparation for entering the profession.
- Th 4351 Portfolio Preparation and Presentation - Design/Technical and Stage Management students will make a public presentation of project and realized work that is indicative of a professional portfolio for their specific design and technical theatre emphases. These presentations, should demonstrate the student’s readiness for entering the profession.

Although Composite Emphasis students are not required to enroll in one of the senior capstone courses, a Senior Exit Audition/Presentation is mandatory to complete graduation requirements. Students will work with faculty members from their composite emphasis area.

C. **THE MINOR PROGRAMS IN THEATRE, DANCE AND FILM STUDIES:** The minors offered through the Department of Theatre are for students who want to pursue interests in those specific areas that serve to complement their major program of study. The student seeking a theatre, dance or film studies minor is strongly urged to work with a minor adviser within the Department of Theatre in order to stay on track toward graduation.

1. **The Minor in Dance:** The minor in dance provides technical training and in-depth appreciation of dance as a performance and social art form.

- a. Curriculum (26 Credits Required):
 DN 1001-Intro to World Dance (3)
 DN 1101-Modern Dance Tech I (2)
 DN 1121-Tap Dance Technique I (2)
 DN 3201-Modern Dance Technique II (2)
 DN 3211-Jazz Dance Technique II (2)
 DN 3221-Tap Dance Technique II (2)
 DN 3231-Ballet Technique II (2)
 DN 3401-Dance Composition (3)
 DN 3611-Dance History (3)
 DN 4311-Jazz Dance Technique III (2)
 DN 4331-Ballet Technique III (2)
 TH 1099-Theatre Practicum I (1)

b. **Suggested Dance Minor Course Sequence:** The dance minor student is advised to note pre-requisites and to take courses in proper sequence. The following course sequence chart is designed to provide students with a means of integrating this minor program within a 4-year plan. The dance minor can be completed in less than four years. Please secure a minor adviser from the Department of Theatre, and confer with the adviser to develop a sound schedule for taking the courses. As well, note the course rotations for the dance curriculum found on page 40 of the handbook.

FALL	SPRING
Freshman Year	
DN 1001 Intro to the World of Dance (3) DN 1101 Modern Dance Technique I (2)	DN 3201 Modern Dance Technique II (2)#
Sophomore Year	
DN 3231 Ballet Technique II (2)#	DN 3211 Jazz Dance Technique II (2)# DN 3401 Dance Composition (3)*
Junior Year	
DN 1121 Tap Dance Technique I (2) DN 3111 Jazz Dance Technique III (2)	DN 3221 Tap Dance Technique II (2)# DN 3611 Dance History (3)*
Senior Year	
	DN 4331 Ballet Technique III (2)

* Course is offered every other year

Students must have a proficiency in the Level I technique courses before being allowed to take these courses.

Note: Th 1099 Theatre Practicum (1) is offered every semester

B. The Minor in Theatre: The minor in theatre is for the student who wants to pursue an interest in theatre that will complement their major program and allows the student to study every area available in the theatre curriculum in a general survey.

a. **Curriculum:** (26 credits)

- Th 1111 Acting Fundamentals I (3)
- Th 1301 Stagecraft (5)
- Th 1401 Costume Construction I (5)
- Th 1501 Stage Lighting I (4)
- One (1) from:
 - Th 3201 Stage Direction (3)
 - Th 3331 Scene Design I (3)
 - Th 3441 Costume Design I (3)
- One (1) from:
 - Th 4801 History of the Theatre I (3)
 - Th 4802 History of the Theatre II (3)
 - Th 4851 Dramatic and Performance Theory (3)

b. **Suggested Theatre Minor Course Sequence:** The theatre minor student is advised to note prerequisites and to take courses in proper sequence. The following course sequence chart is designed to provide students with a means of integrating this minor program within a 4-year plan. The theatre minor can be completed in less than four years. Please secure a minor adviser from the Department of Theatre, and confer with the adviser to develop a sound schedule for taking the courses. Note the course rotations for theatre curriculum found on pages 39 and 40 of the handbook.

FALL	SPRING
Freshman Year	
Th 1001 Introduction to Theatre (3)	Th 1111 Acting Fundamentals I (3) Th 1301 Stagecraft (5) <i>or</i> Th 1401 Costume Construction I (5) <i>or</i> Th 1501 Stage Lighting I (4)
Sophomore Year	
Th 1301 Stagecraft (5) <i>or</i> Th 1401 Costume Construction I (5) <i>or</i> Th 1501 Stage Lighting I (4)	Th 1301 Stagecraft (5) <i>or</i> Th 1401 Costume Construction I (5) <i>or</i> Th 1501 Stage Lighting I (4) Th 3331 Scene Design I (3) <i>or</i> * Th 3441 Costume Design I (3)*
Junior Year	
Th 3201 Stage Direction (3)* Th 4801 History of the Theatre I (3)#	Th 3331 Scene Design I (3)* <i>or</i> Th 3441 Costume Design I (3)* Th 4802 History of the Theatre (3)#
Senior Year	
	Th 4851 Dramatic and Performance Theory (3)#

* Only one course is required

Only one course is required

Note: Practicum courses are offered every year, every semester

3. **Film Studies Minor:** The minor in film studies was developed as an interdisciplinary minor in that it utilizes courses from both the School of Fine Arts and the College of Liberal Arts. This minor is intended for students who want to pursue an interest in film studies that will compliment and enhance a variety of majors across the collegiate units.

a. **Curriculum: (18-2 credits)**

Required Courses (9 cr)

Th 1051*-Introduction to Film (3)

Th 2851-Film History (3)

Th 1053-Film and Society (3)

Elective Courses (9 cr)

Select one (1) from:

Art 1065*-Fundamentals of Photography (3)

Art 1607*-Freshman Seminar: Fundamentals of Photography (3)

Art 1800-Creating Visual Narratives (3)

Select two (2) from:

Engl 4292-Literature Into Film (4)

Fr 2315*-French Cinema (4)

Th 3851-Screenwriting (3)

WS 3400-Women and Film (3)

FA 2595-Special Topics: (Various Titles to be Assigned) (3)

*Courses that may be used to fulfill UMD Liberal Education program requirements.

b. **Suggested Film Studies Minor Course Sequence:** The film minor student is advised to note prerequisites and to take courses in proper sequence. The following course sequence chart is design to provide student with a means of integrating this minor program within a 4-year plan. The film studies minor can be completed in less than four years. Please secure a minor adviser from the Department of Theatre, and confer with the adviser to develop a sound schedule for taking courses. Note: Since several courses in this minor are offered from other departments it is crucial to plan ahead.

FALL	SPRING
Freshman Year	
Th 1051 Introduction to Film (3)	Art 1605 Fundamentals of Photography (3)**
Sophomore Year	
Th 1053 Film and Society (3)	Th 2851 Film History (3) Fr 2315 French Cinema (3)+
Junior Year	
WS 3400 Women and Film (3)+	Art 1800 Creating Visual Narratives (3)** Th 3851 Screenwriting (3)+
Senior Year	
	Engl 4292 Literature into Film (4)+

** Select only one course

+ Select two courses

D. THEATRE & DANCE COURSE ROTATION SCHEDULE

1. Theatre Courses:

COURSE	OFFERED ODD YEAR		OFFERED EVEN YEAR	
	FALL	SPRING	FALL	SPRING
Th 0901 BFA Qualifying Presentation	√		√	
Th 1001 Intro to Theatre *#	√	√	√	√
Th 1051 Introduction to Film*	√		√	
Th 1052 Freshman Seminar	f			
Th 1053 Film and Society	√		√	
Th 1071 Mu Th History*		√		√
Th 1099 Theatre Practicum I*	√	√	√	√
Th 1111 Acting Fundamentals I*#	√	√	√	√
Th 1112 Acting I		√		√
Th 1114 Mu Th: Theory/Sight Sing	√		√	
Th 1116 Audition Techniques		√		√
Th 1118 Voice Movemt for the Actor	√		√	
Th 1299 Th Mkt/Mgt Practicum	√	√	√	√
Th 1301 Stagecraft	√	√	√	√
Th 1351 Stage Rendering Techniques	√		√	
Th 1399 Scenery/Prop Practicum	√	√	√	√
Th 1401 Costume Construction I	√	√	√	√
Th 1451 Stage Makeup	√		√	
Th 1499 Costume Practicum	√	√	√	√
Th 1501 Stage Lighting I	√	√	√	√
Th 1551 Sound Design		√		
Th 1599 Lighting/Sound Practicum	√	√	√	√
Th 1601 Stage Management				√
Th 1699 Running Crew Practicum	√	√	√	√
Th 1801 Elements of Theatre	√		√	
Th 2112 Acting II: American Realism	√		√	
Th 2113 Acting III: Classical Styles		√		√
Th 2114 Acting: Musical Theatre		√		√
Th 2118 Speech for the Actor	√		√	
Th 2119 Stage Dialects		√		
Th 2851 Film History		√		√
Th 3099 Theatre Practicum II	√	√	√	√
Th 3111 Acting Fund II#		√		√
Th 3112 Improv for the Theatre	√		√	
Th 3151 Stage Combat/Circus	√		√	
Th 3171 Acting IV: Character/Masks		√		√
Th 3201 Stage Direction	√		√	
Th 3331 Scenic Design I		√		√
Th 3351 Theatrical Drafting I		√		
Th 3352 Stage Rendering Tech II	√		√	
Th 3355 Computer Aided Th Design				√
Th 3371 Scene Painting			√	
Th 3401 Costume Construction II				√

Th 3441 Costume Design I		√		√
Th 3501 Adv Digital Theatre Tech				√
Th 3699 Production Management	√	√	√	√
Th 3801 Drama Titles	√		√	
Th 3802 Script Analysis				√
Th 3851 Screenwriting		√		√
Th 3871 Playwriting*		√		
Th 3881 New Play Development				√
Th 3991 Independent Study	√	√	√	√
Th 3995 Topics in Theatre or Dance	<i>f</i>			
Th 4151 Acting V: Senior Studio	√		√	
Th 4171 Acting VI: Acting for Cam		√		√
Th 4331 Scenic Design II	√			
Th 4351 Portfolio Prep, Presentation	√		√	
Th 4399 Theatre: Special Projects	√	√	√	√
Th 4441 Costume Design II		√		
Th 4501 Stage Lighting II		√		
Th 4801 History of the Theatre I	√		√	
Th 4802 History of the Theatre II		√		√
Th 4851 Drama Performance Theory		√		√
Th 4901 Intern Teaching in Theatre	√	√	√	√
Th 5991 Independent Study	√	√	√	√
Th 5997 Intern in Prof Theatre	√	√	√	√

* Liberal Education *f* Course available when feasible # Not offered to BFA Theatre majors

2. Dance Courses:

COURSE	OFFERED ODD YEAR		OFFERED EVEN YEAR	
	FALL	SPRING	FALL	SPRING
DN 1001 Intro World of Dance*Δ	√		√	
DN 1101 Modern Dance Tech I*	√		√	
DN 1111 Jazz Dance Tech I*	√	√	√	√
DN 1121 Tap Dance Tech I	√		√	
DN 1131 Ballet Tech I*	√	√	√	√
DN 3201 Modern Dance Tech II		√		√
DN 3211 Jazz Dance Tech II		√		√
DN 3221 Tap Dance Tech II		√		√
DN 3231 Ballet Tech II	√		√	
DN 3401 Dance Composition				√
DN 3611 Dance History		√		
DN 3991 Indep Study in Dance	√	√	√	√
DN 4116 Mu Th Audition Tech		√		√
DN 4311 Jazz Dance Technique III	√		√	
DN 4331 Ballet Technique III		√		√
DN 4901 Intern Teaching Dance	√	√	√	√
DN 5991 Indep Study in Dance	√	√	√	√
DN 5997 Intern in Prof Dance	√	√	√	√

* Liberal Education Δ International Perspective

Note: Dance class offerings are subject to change. Check with advisers for course offerings.

IV. THEATRE DEPARTMENT POLICY

The following non-academic policy statements are designed to facilitate the smooth operation of the Department of Theatre. The student is expected to respect the department facility, personnel, equipment, and to abide by the policies of the department.

A. **TICKET OFFICE:** Once the year is under way, the ticket office will be in almost constant use. Please respect the need of a patron for prompt service. Avoid “hanging out” at the ticket office. The ticket office is supervised by the department marketing director, who is responsible for creating and maintaining rules for its use.

1. **Change Policy:** The ticket office isn’t a bank or a vendor. To maintain the integrity of the books, please refrain from using the ticket office to obtain change.

2. **Complimentary Tickets:** Members of the cast and crews of UMD Theatre productions will receive one complimentary ticket voucher for each show they are working on. The voucher may be exchanged for a ticket at the ticket office. They are not for resale or exchange, and retain no cash value in the event of refunds. Complimentary ticket vouchers may also be earned through volunteering for usher service. Opportunities are limited and at the discretion of the marketing director. See the ticket office for the usher sign-up log book.

3. **Hours:** The ticket office is open from 10:00 a.m. to 4:00 p.m. when in service. On performance days, the ticket office will be open until show time, usually 8:00 p.m.

4. **Security:** When unstaffed, the ticket office will remain locked. During hours of operation, the exchange of money and tickets requires that security be maintained at all times. Persons not authorized to work in the ticket office are forbidden inside. Use of the telephone and other equipment, except for marketing, is prohibited. Students working in the ticket office are liable for all losses. Please respect them, and help them to maintain security.

B. DEPARTMENT MEETINGS:

1. **All Department Meeting:** These meetings are to include the entire student body of each major program in theatre, theatre faculty, and theatre staff. Minors are invited and encouraged to attend. The meetings will be held once per semester on the first Tuesday of the semester in the main house of the Marshall Performing Arts Center at 5:00 p.m., unless otherwise specified by the department head. The agenda shall include reminders of policy, changes in policy, important scheduling information, news and information in each emphasis, audition information, production information, and other items of importance.

2. **Faculty/Staff Meetings:** These meetings are to include the entire faculty and staff of the Department of Theatre, and two student representatives (each from different disciplines in the BFA or BA Theatre majors) elected at a meeting of the students in the spring semester prior to the upcoming school year. The student representatives serve, subject to the approval of the faculty, and may be replaced as necessary. These meetings will be held on Thursday mornings at a time appropriate to teaching schedules as determined by the department head. The agenda shall include most matters of curriculum, budget, student concerns, instruction, production, and other items of importance that affect the faculty and staff. Inclusion of items for the agenda should be made to the department head by Tuesday at 12:00 p.m. in the week of the scheduled meeting. Because of time considerations and preparation, “maverick” items brought up at the meetings may be re-scheduled as determined by the department head.

3. **Faculty Meetings, Closed Sessions:** Please note that certain items can only be voted on by the full-time, teaching and/or tenured/tenure-track faculty. Examples include changes to the

curriculum, student petitions, discipline matters, bargaining unit matters, etc. There will be no student or staff representation during these discussion and voting sessions. To handle student petitions, the department has begun the practice of holding these meetings on the first Thursday of each month unless otherwise specified by the department head.

4. **Student Meetings:** These meetings will be open to the entire student body of the theatre department and will be co-chaired by the two students elected to represent the students at the faculty meetings. These representatives are charged with reporting to the students accurate information from the faculty meetings and representing the majority concerns of the students to the faculty. The meetings will be held on a regular basis. While there is no tradition of including a faculty representative in these meetings, the faculty is open to representation at any time. As well, the department head would like to meet with the students once per semester. It is the responsibility of the student representatives to schedule these meetings.

C. **FACILITY:** The Marshall Performing Arts Center is shared space which functions not only as the home for theatre, but as a concert and rehearsal space for the Department of Music, and a rental hall for large meetings, campus assemblies, and guest performances. It is a showplace for the University and should be maintained by those who use it as such. The space is overseen by the School of Fine Arts and is supervised by the Marshall Performing Arts Center technical director. The Department of Theatre, like all other units, pays a fee for the use of the theatre.

1. **Care:** Since many of us spend the majority of our day in the Marshall Performing Arts Center, it is our responsibility to care for and take pride in our working environment. Please be aware the building custodians are not your personal caretakers. Food and drink are not recommended in the lobby or theatre of the Marshall Performing Arts Center except in the case of scheduled receptions.

2. **Classroom and Studio Space:** The department is limited in classroom and studio space; and rooms are booked almost continuously throughout the year. Please respect the use of these spaces, keep the noise in the hallways down, and never enter a classroom space without permission from the instructor. As well, please realize that custodial staff is limited and that faculty cannot clean the spaces. Please leave the classroom and studio spaces in good shape upon leaving a class. Respect the next group that will use the space. These spaces are open only when the building is open.

3. **Bulletin Boards:**

a. **Theatre Office:** Posting of all academic notices and general interest notices. Obtain permission to post from the office staff.

b. **Experimental Theatre Call Board:** Posting of all rehearsal and production-related notices for Collaborative Spirits in Motion and Stage II productions. Obtain permission to post from the production director/choreographer or appropriate stage managers.

c. **Bulletin Boards across from the Green Room:** Main season production callboard (maintained by stage managers and directors), general information callboard (maintained by student representatives), and USITT Student Chapter information (maintained by a designated USITT student member) are located here. Students are advised to check these callboards daily.

d. **Personal Notices:** Should be confined to the board inside the Green Room.

4. **Makeup/Dressing Rooms:** Dressing rooms are to be used for production only and are under the supervision of the faculty costume designer and costume shop supervisor. Unauthorized use is prohibited.

5. **Hours and Security:** MPAC is officially open for use at 7:00 a.m. and closed at 10:00 p.m. during week days. The building is officially closed on Saturday and Sunday except for those officially engaged in scheduled rehearsals, technical operations, and performances of UMD Theatre productions.

6. **Green Room:** The Green Room is the lounge for theatre and dance students located next to the makeup room. It is the only designated space in MPAC where food and drink are permitted. The space is open only when the building is open.

a. **Care:** Because the custodial staff is limited and students live constantly in the Green Room, it is impossible for the staff to know what is junk and what is someone's belongings. The responsibility for maintenance of the Green Room falls on those who use it. Please respect the space and keep it clean for your peers.

b. **Mail Boxes:** Theatre majors are assigned a mail box in the Green Room and faculty/ staff have boxes in the theatre office. The box is to be checked and emptied twice daily for messages and mail. See the department office staff to request a mailbox. Mailboxes will be emptied and cleaned for reissue at the end of the spring semester.

7. **Equipment, Properties, & Costumes:** No unauthorized or personal use of theatre or MPAC equipment, properties, or costumes is allowed. See the supervisor of the area in which there is need to use such items. Students may borrow properties or costumes only after securing permission from the people in charge of each area and may be subject to rental/cleaning fees.

8. **Lobby:** The MPAC Lobby is a place of business where patrons purchase tickets, and is not a lounge. No loitering or eating/drinking is permitted anywhere in the MPAC Lobby. Students may use the Green Room, the Ven Den, Coffee Shop, Library, and other lounge spaces for this purpose. In special circumstances, a faculty/staff member may arrange to use a portion of the MPAC Lobby (i.e. meetings, class). Arrangements must be made through the Marketing Director or Box Office Manager at least three days prior to usage.

9. **Lockers:** Lockers in the basement of MPAC are available for rent from the cashier in Darland Administration Building.

10. **Rehearsal and Performance Spaces:** Space for rehearsal and performance for dance projects, scenes, and class projects is reserved through the faculty. Check with the department office staff for the name of the faculty member in charge of space allocation. Space is available on a "first-come, first-served" basis after the major season (Theatre and Music) has been planned. Please be aware that students may be "bumped" from rehearsal spaces for authorized University, departmental, or guest use.

Spaces available for rehearsal:
Dance Studio (MPAC 155)
Dudley Experimental Theatre
MPAC 1
MPAC 49
MPAC 21

Schedules are posted each Monday morning and reservations can be made by signing up for one-hour slots. As rehearsal space is extremely limited, please be conscientious about crossing out your name if a rehearsal is canceled. Advance reservations can be made through the faculty member in charge of room scheduling. It is important that the department keep an accurate record of actual space usage to determine how well space is utilized.

DIRECTING CLASS PRODUCTIONS: Directing class scenes and one-acts will be performed in MPAC 49. Costume pieces may be used upon approval by the costume shop and the faculty teaching the course. Only the rehearsal furniture in MPAC 49 is to be used for these scenes. Rehearsal furniture and props must be returned to “neutral” storage spaces and left in clean condition.

THERE IS TO BE NO FOOD OR SMOKING IN ANY OF THE REHEARSAL SPACES. The lobby areas are not to be used for rehearsals nor should they be used for lounging.

11. **Smoking:** As of September 1, 2007, smoking will be prohibited on all UMD property. The smoking ban includes indoor facilities and the campus grounds, as well as all University vehicles.

D. **FRONT OFFICE:** The Department of Theatre’s main office is located in MPAC 141. This office space is in constant motion during office hours and should not be used as a meeting area or as a place to loiter and talk. Please respect the fact that the office staff and work-study students, department head, and faculty need this space free of extraneous noise and activity which is not directly tied to departmental business.

1. **Hours:** The front office is open from 8:00 a.m. until 4:30 p.m. Monday through Friday. The office is officially closed at all other times. Faculty and staff should be aware that if a student has been “let in” by a faculty or staff member after hours (for purposes of advisement, etc.), it is the staff member’s responsibility to secure the space afterward.

2. **Employment Opportunities Files:** The dean’s office subscribes to The Chronicle of Higher Education. The department subscribes to the Theatre Joblist and Job Contact Bulletin, all of which have employment opportunities and graduate assistantships listed in them. Copies are available for viewing in the department office.

3. **Equipment:** Department computers, printers, copier, typewriters, fax machine, and all other mechanical and non-mechanical equipment is for official office use only. State and federal law prohibits use for personal reasons. No student is allowed permission to use office equipment unless for official department business and with the expressed permission of the staff. Faculty who give permission to a student to use their offices or equipment, must notify the front office staff. Security numbers and codes will never be given to a student not employed as an office assistant, teaching assistant, or stage manager. Faculty will confine their use of office equipment to that housed in the work room: MPAC 141A. Office personnel’s space, desks, and equipment are to be respected as their own.

4. **Files:** Department files are strictly closed to student and faculty use without the expressed permission of the office staff or the department head. Students may view their own academic files at any time during business hours by asking the secretary. Files are not to be taken out of the area of the front office or faculty offices. After an advisement session, please return the files. Open search files may be viewed by members of the search committee and may be obtained from the secretarial staff or search chair.

5. **Messages:** Faculty have e-mail and voice mail on their telephones. Also, a written message may be left in the faculty’s mailbox. Messages for students should be written and placed in the student’s mailbox in the Green Room or e-mailed.

6. **Telephones:** Department telephones are for departmental use only. Do not give out the department telephone numbers for personal calls or for a personal contact number. Messages will be taken in emergency cases only. A public telephone is available for personal use in the hall of the

Marshall Performing Arts Center and in the hall adjacent to the theatre office. This policy extends to the use of faculty and production telephones (all telephones in MPAC) as well.

- E. **STUDENT REPRESENTATION:** For information on student representation to the faculty, see “Department Meetings.” Students may also represent both the theatre students and the department in various committees in the department, the School of Fine Arts, and the University.

1. **Department Committees:**

- a. HIGH SCHOOL WORKSHOP (by appointment of the committee chair)
- b. SEASON SELECTION (by appointment of the theatre students)
- c. SEARCH COMMITTEE (by appointment of the dean)
- d. FUND RAISING COMMITTEE (by appointment of the committee chair)

2. **School of Fine Arts Committees:** The School of Fine Arts has several standing and ad hoc committees on which students may serve. All are by nomination of the theatre department head and appointment by the dean of the School of Fine Arts. In the past, these committees have included the following:

- a. CURRICULUM
- b. STUDENT AFFAIRS AND APPEALS
- c. RECRUITMENT AND RETENTION
- d. ACADEMIC STANDARDS, SCHOLARSHIPS, AND HONORS
- e. TECH FEES

3. **University Representation:** The University often calls for students from the departments and collegiate units to serve as representatives. In some instances, the student may volunteer service on important committees such as the Student Services Fees committee which provides money for much of our production budget. Involvement in University governance helps the program by getting accurate information to flow both ways.

II. THEATRE PRODUCTION POLICY

A. AUDITIONS:

1. **Acting and Musical Theatre Emphases Requirement:** Since an actor must depend upon her/his ability to audition successfully, all students with an emphasis in performance are expected to take advantage of all opportunities to audition, and are required to audition for all UMD Theatre productions. Performance emphasis students who do not audition without prior arrangements with the director will be subject to disciplinary action. If it is impossible to audition at the time set, the student must make arrangements with the director prior to auditions.

a. Any performance major requesting not to be cast due to academic, health, family, or financial reasons, must petition with the performance faculty. Petitions can be by semester only in such circumstances. The student must audition, but will not be considered for casting for any production during the entire semester.

2. **Auditions For Scholarships, Competitions and Awards:** At different times of each year, the department faculty is asked to evaluate student auditions for the purposes of recommending qualified students to different organizations, theatres, and scholarship grantors. Most of the auditions have specific, rigid criteria that may include: timed audition pieces, academic standing, year in school, etc. In most cases, students are judged objectively on the basis of the audition only, and not on the faculty's prior knowledge of the student's abilities. Therefore, these auditions are to be conducted in as professional a manner as possible. The department's reputation is invested in the student, and the department expects the student to approach the audition as she/he would an audition for any other theatre or organization. Advisers will work with the student on the presentation and will provide guidance. However, as in the B.F.A. Qualifying Audition/Presentation, it is the student's responsibility to initiate and complete the process.

3. **Casting Criteria:** Auditions are open to all students without regard to major. Casting decisions are made solely on the basis of selecting the performer who would best bring a role to life on the stage before an audience.

4. **Non-Student Casting:** Theatre faculty and staff do not audition with students for roles in theatre productions. However, a director may find it impossible to cast a role from the audition pool and will ask a guest artist to perform. This decision will be made by the director in consultation with the faculty. Additionally, the faculty will seek means to enhance the performance experience of its student actors. Such means may include bringing in professional directors, designers, and/or performers from time to time to work with the student ensemble. In such instances, the department should know well in advance if certain roles are to be filled from outside. It is the department's obligation to post this information as soon as possible.

5. **Skill Level:** Students with little or no training in acting, singing, or dance should approach auditions in these areas with the objective to learn what is required in such an audition, to assess their current levels of skill in the area, and to determine the direction and extent of additional training to be undertaken.

B. CREWS:

1. **B.F.A. Requirement:** All students pursuing the B.F.A. degree are expected to achieve basic proficiency in production and performance skills consistent with their career objectives. Since production is, in essence, the laboratory or studio in which the student applies the theoretical knowledge and skill gained in the classroom, all B.F.A. students are required to enroll each semester in some form of production activity except in the semesters when students are enrolled in Th 1301 Stagecraft, Th 1401 Costume Construction I, or Th 1501 Stage Lighting I. As stated in

the section on academic policy above, this requirement will be satisfied with the successful completion (a grade of D or above) of a practicum course or a course that is tied to the production season of UMD Theatre. Management courses and practica, Theatre: Special Projects may be used to fulfill this requirement. Independent studies may also be used if the independent study is tied to the UMD Theatre season. Theatre and/or dance minors are exempt from this requirement. In some cases, the student may fulfill this requirement through an internship with an outside organization. In this case, the student should petition the faculty (through the department head). Unsatisfactory participation results in a grade of F. A student who has an unsatisfactory grade in a production activity course may be dropped from candidacy for the B.F.A. degree.

a) Work outside of the department, or in adjunct productions, does not exempt the student from practica courses needed for the core curriculum. In each practicum or production course or assignment, the student is expected to work until the task is completed. Generally, the student will work four to six hours per week during production weeks for a total of 45 hours (one credit course) or 90 hours (two credit course). Running crew members enrolled in Th 1699 will work in their assigned areas beginning with technical rehearsals and throughout the run of the productions. Running crew assignments can be any of the following: flyperson, wardrobe assistant, light board operator, etc. Transcripts in student's file record practica taken each quarter. Failure to enroll in or to satisfactorily complete production requirements will result in delayed graduation or removal from candidacy for the B.F.A. degree.

2. **Non-B.F.A. Crew Persons:** B.A. and theatre minor students are required by their theatre curriculum to enroll in various practicum courses. As well, students from across the campus may enroll in practica for liberal education credits. The student should be aware that enrollment in a practicum course can be time-consuming (45 hours per semester for a one credit practicum, and 90 hours per semester in a two credit practicum), and that taking more than one practicum course at a time is not recommended. All students, regardless of major, are expected to work tasks until the assigned project is completed. All practica are open to students, but certain practica require skill levels developed in earlier work. With the exception of lib ed practica (Th 1099), please gain the permission of the instructor of record prior to enrolling in practica of this sort.

3. **Strike Policy:** Strikes for UMD Theatre productions take place following the final performance of a given show. Students enrolled in practicum courses that require work in a production area all semester are required to attend every strike that semester of UMD Theatre productions. Students enrolled in a practicum course or theatre special project course where production or performance responsibilities are for a specific production, are required to attend the strike for that production. Attendance is taken at all strikes and failure to attend strike will result in a grade penalty.

C. PRODUCTION PERSONNEL AND RESPONSIBILITIES ROSTER:

1. Management / Administrative Personnel:

DEPARTMENT HEAD: Responsible for the administrative, contractual, personnel, and budget considerations of the production season and its consistency with the mission and goals of the academic community of UMD. The department head also serves as the producing director for UMD Theatre.

EXECUTIVE OFFICE AND ADMINISTRATIVE SPECIALIST: Assists the department head in administrative and clerical functions of the production season and the academic community of UMD.

PRINCIPAL OFFICE AND ADMINISTRATIVE SPECIALIST: Assists the department head and the executive administrative specialist in clerical and administrative functions of the production season and the academic community of UMD.

ASSOCIATE ADMINISTRATOR/MARKETING DIRECTOR: Responsible for public relations, advertising, and marketing of the production season. Also oversees ticket office functions and house management.

HOUSE MANAGER: Responsible for front-of-house operations during performances, directing the ushers in their duties, and cueing the stage manager to start the performance after the house has been closed.

TICKET OFFICE MANAGER: Responsible for organizing tickets, box office assistant work schedules, reservations, and preparing daily box office reports and deposits.

TICKET OFFICE ASSISTANT: Responsible for selling tickets, taking reservations, and other duties associated with the business operations of the theatre.

2. Performance Personnel:

PRODUCING DIRECTOR: Responsible for the overall artistic quality of theatre and dance produced by the department. Responsible for the selection of creative staff for all theatre and dance produced by the department.

PRODUCTION MANAGER: Responsible for scheduling all production conferences, production meetings, fittings, and individual meetings for the director, designers, and cast. Schedules rehearsal space, disseminates information to all production members, prepares agenda and leads production conferences, and works as a liaison between production personnel and front office.

DIRECTOR: Responsible for the overall artistic quality and vision of a production. Responsible for coordinating the efforts of the various creative staff involved in producing the work. The director will schedule pre-production meetings at which time the scenic, costume, lighting, and sound designers will react to the director's "vision" and will also provide conceptual input. The department stresses the value of cooperative effort in any theatrical endeavor. Consequently, the staff of any given show acts as a team in the realization of a production.

MUSIC DIRECTOR: Responsible for the quality of the overall vocal and instrumental performance of a music theatre production consistent with the director's vision. Responsible for directing rehearsal accompanists, musicians, and working with the singers.

CHOREOGRAPHER: In a dance program, the choreographer is responsible for the overall artistic quality and vision of a piece of dance, including coordinating the efforts of the various creative staff involved in producing the work. In a theatre work, the choreographer is responsible for the quality and design of all dance in the production in keeping with the director's vision of the work.

STAGE MANAGER: Responsible for recording all of the performers' action, lighting, scenery, property, sound, costume changes, and assisting the director during the rehearsal process. During the performance, the stage manager is responsible for calling places for the actors, cues for all lighting, scenic, property, and sound changes, and making sure the actors perform the work as it was rehearsed.

ASSISTANT STAGE MANAGER: Responsible for assisting the stage manager in performing the requisite duties during rehearsal and production run.

ACTOR/DANCER: Responsible for performing a role consistent with the director's or choreographer's vision; to come to rehearsal on time, warmed up, rested, and prepared to work eagerly, honestly, and openly with colleagues; to respond to costume fitting calls, photo calls, etc., as needed; to check-in when called by the stage manager prior to every performance.

3. Design Personnel: When a student will be the major designer in a given area for a production, a formal agreement between the student designer and the design/tech faculty must be completed for all scenic, lighting, costume, and sound design work. Copies of the agreement forms are available in the theatre office.

SCENIC DESIGNER: Responsible for the quality, design, and execution of all the scenic elements and properties for a theatre or dance production in keeping with the director's vision of the work.

ASSISTANT SCENIC DESIGNER: Responsible for assisting the scenic designer through the design process and maintaining communication between the scene shop, stage manager, and crews throughout the production process.

COSTUME DESIGNER: Responsible for the quality, design, and execution of all costumes and accessories for a theatre or dance production in keeping with the director's vision of the work.

ASSISTANT COSTUME DESIGNER: Responsible for assisting the costume designer through the design process and maintaining communication between the costume shop, stage manager, and crews throughout the production process.

LIGHTING DESIGNER: Responsible for the quality, design, and execution of all lighting and other related special effects for a theatre or dance production in keeping with the director's vision of the work.

ASSISTANT LIGHTING DESIGNER: Responsible for assisting the lighting designer through the design process and maintaining communication between the master electrician, stage manager, and crews throughout the production process.

SOUND DESIGNER: Responsible for the quality, design, and execution of all sound effects for a theatre or dance production in keeping with the director's vision of the work.

ASSISTANT SOUND DESIGNER: Responsible for assisting the sound designer through the design process and maintaining communication between the stage manager and crews throughout the production process.

4. Technical Personnel:

TECHNICAL DIRECTOR: Responsible for the supervision of all technical elements of a production, especially scenery construction and rigging, under the direction of the scenic designer.

COSTUME SHOP SUPERVISOR: Responsible for supervision of all costume construction elements and management of the shop under the direction of the costume designer.

WARDROBE ASSISTANT: Responsible for assisting actors in putting on and taking off costumes, laundering and cleaning of costumes and minor repairs to garments and their accessories.

STITCHER: Responsible for the construction of a costume under the direction of the costume cutter/costume designer.

SCENE SHOP SUPERVISOR: Responsible for supervision of all scenic construction elements and management of the shop under the supervision of the technical director.

PROPERTY MASTER: Responsible for the creation of all properties consistent with the scenic designer's vision, providing rehearsal props prior to tech rehearsals, and arranging for the setting/striking of properties during performances.

PAINT CHARGE: Responsible for establishing the paint calendar, developing paint work calls, organizing the paint area, creating paint formulae in coordination with the scenic designer, and executing painting of scenic elements.

FLY PERSON: Responsible for operating the fly system as directed by the technical director and called by the stage manager.

MASTER ELECTRICIAN: Responsible for the hanging, circuiting, and patching of all lighting equipment and related special effects as directed by the lighting designer. Responsible for checking operation.

D. THEATRE PRODUCTION CONFERENCES

1. **Expectations:** The production team is comprised of those individuals who have creative responsibilities in the mounting of any given production. Members may include, depending upon type of production, director, choreographer, music director, scenic designer, costume designer, lighting designer, sound designer, stage manager, and any other position the production team deems necessary. All members of the production team are expected to attend all production conferences and meet deadlines established for that particular production. Individual conferences between production team members are encouraged throughout the conference phase of the production process. Designers are expected to present the progress of their work at each production conference.

2. **Pre-Build Calendar:**

a. **First production conference:** Approximately 14 weeks before opening. All members: Have play read. Discussion of first impressions, reactions to script, playwright's intent. General ideas and impressions encouraged from all regardless of eventual responsibilities. A degree of research may precede this meeting, though no specific concepts should be determined before this conference.

b. **Second Production Conference:** 13 weeks before opening. Distribute director's goals of play, directorial concept. Discuss style, period, symbols, special visual needs, special blocking problems.

c. **Third Production Conference:** 12 weeks before opening. Designer response to directorial concept. Discussion of individual roles in production.

d. **Fourth Production Conference:** 11 weeks before opening. Designers present preliminary sketches and supportive materials. Preliminary prop list due.

- e. **Fifth Production Conference:** 10 weeks before opening
 - 1) **Costume Designer:** Finalized sketches. Discuss color, texture, number and placement of costumes.
 - 2) **Scenic Designer:** Finalized sketches, preliminary ground plan. Discuss scene changes, color, texture, and materials.
 - 3) **Lighting Designer:** Discuss light motivation, movement.
 - 4) **Choreographer:** Preliminary discussion of choreographic outline, number by number.
 - 5) **Director:** Rehearsal prop list due one week before needed in rehearsals.

 - f. **Sixth Production Conference:** 9 weeks before opening. Designers renderings, models shown in progress. Final ground plan and swatches due. Prop list due.

 - g. **Seventh Production Conference:** 8 weeks before opening
 - 1) **Costume Designer:** Renderings, swatches.
 - 2) **Scenic Designer:** Renderings or model. Shift plot and cross sections.
 - 3) **Lighting Designer:** Storyboard or model lit in light lab.
 - 4) **Sound Designer:** Necessary demonstrations.
3. **Build Calendar:** Once a show has entered the shops, production meetings continue weekly until tech week. These meetings allow time to discuss program, specific problems that arise during rehearsal period, deadlines for various technical elements, and scheduling individual meetings. Shop supervisors are expected to attend these meetings.

PRODUCTION CONFERENCE WORKSHEET (SCENIC DESIGNERS)

PRODUCTION _____

DESIGNER _____ DIRECTOR _____

PRODUCTION CONFERENCE	DATE DUE
FIRST CONFERENCE (approximately 14 weeks before opening)	
Have play read. Discussion of first impressions, reaction to script, playwright's intent. A degree of research may proceed this meeting, though no specific concepts should be determined before this conference.	
SECOND CONFERENCE (13 weeks before opening)	
Distribute director's goals of play, directorial concept. Discuss style, period, symbols, special visual needs, special blocking problems.	
THIRD PRODUCTION CONFERENCE (12 weeks before opening)	
Designer written responses to directorial concept. Be prepared to discuss how scenery will fit within the director's goals.	
FOURTH PRODUCTION CONFERENCE (11 weeks before opening)	
Present preliminary sketches and supportive materials and preliminary props list.	
FIFTH PRODUCTION CONFERENCE (10 weeks before opening)	
Finalized sketches, preliminary ground plan. Discuss scene changes, color, texture, and materials. Have research examples of period, style, mood, etc. Rehearsal props list due one week before needed.	
SIXTH PRODUCTION CONFERENCE (9 weeks before opening)	
Renderings, models, possible swatches shown in progress. Final ground plan due. Props list due.	
SEVENTH PRODUCTION CONFERENCE (8 weeks before opening)	
Final renderings or model due. Shift plot and cross section due.	
WEEKLY PRODUCTION MEETINGS	
EIGHTH WEEK	
Working drawings due. Prop drawings, pictures, sketches due.	
NINTH WEEK	
Building starts.	
TENTH WEEK	
Painter's elevations and color samples due.	
ELEVENTH WEEK	
TWELFTH WEEK	
Final approval of props. Props "dress parade". No more additions. Load in onstage.	
THIRTEENTH WEEK	
Tech rehearsals. Props finished and available for use.	
FOURTEENTH WEEK	
Opening.	

Additional meetings with the director are expected outside these scheduled conferences to insure all are prepared and are progressing from conference to conference. Consultations with your design supervisor must occur prior to each production conference.

PRODUCTION CONFERENCE WORKSHEET (LIGHTING DESIGNERS)

PRODUCTION _____

DESIGNER _____ DIRECTOR _____

PRODUCTION CONFERENCE	DATE DUE
FIRST CONFERENCE (approximately 14 weeks before opening)	
Have play script. Bring ideas for overall style, concept, or approach to production.	
SECOND CONFERENCE (13 weeks before opening)	
Discuss style, period, symbols, special visual needs as pertains to director's written concepts and goals.	
THIRD PRODUCTION CONFERENCE (12 weeks before opening)	
Discuss light's relationship to chosen style or approach. Designer's written response to directorial concept.	
FOURTH PRODUCTION CONFERENCE (11 weeks before opening)	
Present supportive materials for lighting concepts. Discuss relationship of lighting to other designer preliminary sketches.	
FIFTH PRODUCTION CONFERENCE (10 weeks before opening)	
Discuss lighting motivation, movement. Written synopsis due.	
SIXTH PRODUCTION CONFERENCE (9 weeks before opening)	
Discuss lighting in relationship to renderings/models shown in progress.	
SEVENTH PRODUCTION CONFERENCE (8 weeks before opening)	
Graphics presentations, storyboards, or model lit in light lab presented.	
LIGHT PLOT	
INSTRUMENT AND DIMMER SCHEDULES	
GEL CUT LIST	
INSTRUMENTS HUNG AND CIRCUITED	
CUES BOOKED WITH STAGE MANAGER AND DIRECTOR	
OPERATORS TRAINED	
MAGIC SHEETS COMPLETED	
PRE-PROGRAMMING COMPLETED	
LEVEL SET	
CUE TO CUE	
TECH RUN	
FIRST DRESS	
SECOND DRESS	
OPEN	

Additional meetings with the director are expected outside these scheduled conferences to insure all are prepared and are progressing from conference to conference. Consultations with your design supervisor must occur prior to each production conference.

PRODUCTION CONFERENCE WORKSHEET (COSTUME DESIGNERS)

PRODUCTION _____

DESIGNER _____ DIRECTOR _____

PRODUCTION CONFERENCE		DATE DUE
FIRST CONFERENCE	(approximately 14 weeks before opening)	
Have script read. Bring ideas for overall style, concept, or approach to discuss with director and other designers. Impressions of script.		
SECOND CONFERENCE	(13 weeks before opening)	
Respond to director's written goals. Discuss style, period, symbols, and potential of the design approach.		
THIRD PRODUCTION CONFERENCE	(12 weeks before opening)	
Designer's response to directorial concepts. Be prepared to discuss how the costume design will fit within the director's goal. Character conference.		
FOURTH PRODUCTION CONFERENCE	(11 weeks before opening)	
Present preliminary sketches and supportive materials. Full costume plot due.		
FIFTH PRODUCTION CONFERENCE	(10 weeks before opening)	
Present more finalized sketches. Be prepared with swatches and color plot, discuss texture. Accessory drawings needed as applicable. Detail needed of all costume changes.		
SIXTH PRODUCTION CONFERENCE	(9 weeks before opening)	
Renderings in progress. Specific color and texture.		
SEVENTH PRODUCTION CONFERENCE	(8 weeks before opening)	
Final renderings presented. Be prepared to verbally present the costume design.		
MEETING WITH SHOP SUPERVISOR		
FULL WORK LIST DUE IN SHOP		
PATTERN/ACCESSORY DRAWINGS		
PULLED COSTUMES		
FABRICS PURCHASED		
COSTUME LIST DUE		
DRESSING CHANGE SHEETS DUE		
FIRST DRESS		
SECOND DRESS/MAKE-UP		
FINAL DRESS		
OPEN		

Additional meetings with the director are expected outside these scheduled conferences to insure all are prepared and are progressing from conference to conference. Consultations with your design supervisor must occur prior to each production conference.

PRODUCTION CONFERENCE WORKSHEET (SOUND DESIGNERS)

PRODUCTION _____

DESIGNER _____ DIRECTOR _____

PRODUCTION CONFERENCE	DATE DUE
FIRST CONFERENCE (approximately 14 weeks before opening)	
Have script read. Bring ideas for overall style, concept, or approach to production.	
SECOND CONFERENCE (13 weeks before opening)	
Respond to director's written goals of play. Discuss style, period, symbols, special needs.	
THIRD PRODUCTION CONFERENCE (12 weeks before opening)	
Designer's written response to directorial concepts. Discuss sound's relationship to chosen style or approach to production.	
FOURTH PRODUCTION CONFERENCE (11 weeks before opening)	
Present preliminary design ideas.	
FIFTH PRODUCTION CONFERENCE (10 weeks before opening)	
Discuss scene linkage, underscoring, atmosphere, spot effects, speaker placement. Written sound design synopsis due.	
SIXTH PRODUCTION CONFERENCE (9 weeks before opening)	
Sound relationships with renderings/models shown in progress.	
SEVENTH PRODUCTION CONFERENCE (8 weeks before opening)	
Sound demonstrations as needed. Discuss specific logistical needs.	
SOUND CUTS SELECTED	
EDITED TRACKS COMPLETED	
CUES BOOKED WITH STAGE MANAGER AND DIRECTOR	
SPEAKERS PLACED	
TENTATIVE CUE SHEETS AND PROGRAM LEVELS	
OPERATORS TRAINED	
LEVEL SET	
CUE TO CUE WITHOUT ACTORS	
CUE TO CUE WITH ACTORS	
TECH RUN	
FIRST DRESS	
SECOND DRESS	
OPEN	

Additional meetings with the director are expected outside these scheduled conferences to insure all are prepared and are progressing from conference to conference. Consultations with your design supervisor must occur prior to each production conference.

E. DANCE PERFORMANCE PRODUCTION CONFERENCES:

1. **Expectations For Faculty/Staff/Guest Choreographers:** All of the following are presented as guidelines within which individual choreographers will function; styles of interpretation will vary. The proposed “deadlines” are suggested as an aid to collaboration, not to establish rules cast in stone.

2. Production Conference Calendar:

a. **Pre-Production Conference (Prior to auditions):** Informal discussion and exploration of choreographer’s goals and concepts. Input from designers on possible sound, set, lighting, and costume impact. Basic collaborative brainstorming.

b. **Production Conference #1:** Choreographer/designer discussion of concept statement: written and distributed in advance to designers. Discussed at production meeting at least eight weeks before performance. Statement to include: goals of piece, visual metaphors, special problems or considerations, and any additional information the choreographer sees as germane to the concept. Specific design solutions are part of the collaborative effort.

c. **Production Conference #2:** Substantial and definitive sections of movement shown by the choreographer or dancers at meeting seven weeks before performance. Music or sound, if included, available for use at this showing.

d. **Production Conference #3:** Designers’ demonstration: lighting, costume, and set designers present finished designs at meeting five weeks before performance. Resolutions of design problems completed as soon as possible. Individual conferences will take place among single choreographers and designer teams in the time between production conferences #1 and #4.

e. **Production Conference #4:** Choreographer presents run-through version of work in rehearsal three weeks before performance.

f. **Production Conference #5:** All dances run in order of program one week before tech rehearsal. Pieces should be complete, and no major choreographic changes made after this showing.

F. **SEASON SELECTION:** Main season productions produced by the department are selected annually by a committee of students, faculty and staff. The committee recommends the season for departmental approval.

1. The department adheres to a four-year cycle of productions that allows the department to explore a variety of theatrical styles and periods. Productions selected for the regular season may be mounted in either the experimental theatre or the main theatre, directed by either a faculty member or guest artist, and designed by either a faculty member, guest artist, or a qualified student. Interested students should confer with their adviser. Students may also gain production experience for their directing or design interests by means of STAGE II productions.

G. FOUR-YEAR PRODUCTION CYCLE: Each year the selection committee is charged with finding plays that fit into the "cycle", enhance the theatre training program, and are attractive to our theatre patrons.

Year One (2009-2010)

- Musical
- World Theatre, Post-Modern (from 1950)
- World Theatre, Renaissance (15th - 16th Century)
- Dance Theatre
- Committee Choice

Year Two (2010-2011)

- Musical
- Non-US, Contemporary (past 10 years)
- World Theatre, Pre-Modern (17th Century to 1860)
- US, Modern (1913 to 1960)
- Committee Choice

Year Three (2011-2012)

- Musical
- Original (non-published) Script
- World Theatre, Classical & Medieval (to 16th Century)
- US Modern (1960 to 10 years before present)
- Committee Choice

Year Four (2012-2013)

- Musical
- US Contemporary (past 10 years)
- Modern World Theatre (1860 to present)
- Shakespeare
- Committee Choice

*Cycle is pending revision

H. STUDENT ORGANIZATIONS

1. STAGE II

a. **Objective:** To provide additional artistic and production opportunities, with minimal financial concern, which might otherwise be unavailable to UMD students and faculty.

b. **Executive Committee:** The executive committee of STAGE II is comprised of five students (2 associate directors, a publicity director, a managing director, and a technical director) and two faculty members (a technical adviser and a general coordinator). This governing body is responsible for all policy making, administration, and season selection.

c. **Performances:**

1) **Calendar:** Under normal circumstances, there will be three STAGE II productions, however, there is no requirement that a production must be mounted in any given semester. STAGE II schedules will be developed after the theatre and music departments coordinate their schedules.

2) **Public Performance:** The Dudley Experimental Theatre may be made available in kind for performances based on availability.

3) **Admission:** A \$3.50 admission will be charged at each performance unless otherwise specially arranged. Tickets will be sold at the door only.

d. **STAGE II Season Selection Process:** The executive committee will select a season of three events from written proposals submitted. Written proposals must be submitted to the executive committee at a specified proposal deadline. Under normal circumstances, the proposals will be selected on a competitive basis during the spring semester for the following academic year. The executive committee has the option of not accepting any of the proposals.

1) An individual may be assigned to more than one area of production responsibility. The written proposal must include a concept statement consisting of one to two pages summarizing production goals, direction/design approaches, and other pertinent information. Proposals for original scripts should include a sample of the writing. A royalty quote and availability confirmation must be secured through the appropriate royalty company prior to the submission of any proposal.

e. **STAGE II Production Process:**

1) **Participation:**

a) Participation in STAGE II productions is open to all UMD faculty, staff, and students on a volunteer basis.

b) Practica requirements cannot be precluded by participation in STAGE II productions, with the exception of directors enrolling in Th 4399 Theatre: Special Projects.

c) Main season productions have priority in casting/crew assignments over STAGE II productions.

2) **Rehearsals:** Under normal circumstances, a STAGE II production can expect to rehearse in the Dudley Experimental Theatre 2-3 weeks prior to opening night. Additional rehearsal spaces can be utilized on an "as available" basis, adhering to normal room

reservation procedures. A standard set of stage manager keys will be made available to the production stage manager.

3) **Financial Procedures:** Each production will be allotted a production budget to be determined by the executive committee. All financial procedures will be determined by the executive committee. Royalties, scripts, publicity, etc., will be budgeted separately from normal production expenses.

4) **Costumes:**

a) Stock costume pieces will be available pending costume shop supervisor approval. The costume designer must make an appointment with the costume shop supervisor to look at shop stock. Stock pieces may not be cut; however, minor alterations can be made.

b) A costume rack will be provided for STAGE II productions. The costume designer will be responsible for all costume organization. A full inventory of all costumes and accessories must be kept.

c) If costumes are to be built, all necessary materials must be purchased with STAGE II funds. Costume shop accounts cannot be used.

d) Costumes must be laundered or taken to the dry cleaners on the Monday following the production's closing.

e) The costume designer is responsible for putting away all costumes and accessories used after the inventory list has been checked by the costume shop supervisor.

5) **Scenery/Props:**

a) Stock pieces will be available pending the scene shop foreman's approval. The scenic designer and technical director must make an appointment with the shop foreman to look through stock.

b) If scenery or props need to be built, all necessary materials must be purchased with STAGE II funds. Scene shop accounts cannot be used. Scrap lumber may be available pending approval of the technical director. All construction must take place during regular shop hours.

c) The scenic designer is responsible for theatre and shop clean-up after strike.

6) **Lighting/Sound:**

a) STAGE II will pay \$100.00 rental fee per show for lighting and sound equipment.

7) **Publicity/Front of House:**

a) All publicity will be coordinated by the publicity director. Stage II publicity director must consult with the marketing director on the design/layout of programs and posters

b) Front of house activities will be coordinated by the executive committee.

8) **Makeup:**

a) STAGE II performers will be responsible for their own makeup needs. Under normal circumstances the makeup room will be made available for all dress rehearsals and performances.

2. USITT

The USITT Student chapter is a nationally chartered organization that exists for reasons consonant with the mission the United States Institute for Theatre Technology. The mission is centered around activities that promote and advance the knowledge and skills for students interested in all aspects of design, technical theatre and stage management. The chapter is governed by the Executive Committee. The Executive Committee is elected by the student chapter members in the spring of every year. The executive committee positions include: president, vice-president, secretary, treasurer.

Fund raising projects exist to aid the organization in planning special events. Chapter meetings are scheduled regularly throughout the year. All interested students are encouraged and invited to participate in activities of the chapter.

3. ATTITUDES

“Attitudes” is a student run organization fostering the development and understanding of dance at UMD. This group sponsors concerts, master classes, workshops, and trips with the focus of broadening students understanding of this art form. “Attitudes” membership is open to all university students, staff, and faculty regardless of previous dance experience or training. Officers are elected annually and work with the advisement of the dance faculty. Additional information can be received by contacting abergero@d.umn.edu or rkatzhar@d.umn.edu.

FLOOR PLANS

MPAC FLOOR PLAN, FIRST FLOOR

MPAC FLOOR PLAN, SECOND FLOOR

MPAC FLOOR PLAN, BASEMENT

MAP OF UMD CAMPUS