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SCHOOL OF THEATRE
STEPHEN F. AUSTIN STATE UNIVERSITY
PO Box 6090, SFA Station
Nacogdoches TX 75962
Phone: (936) 468-4003 or 1-888-722-3396  Fax: (936) 468-7601
E-Mail: housecl1@sfasu.edu  Web: theatre.sfasu.edu

Faculty
Cleo House, Jr., MFA, Director of School of Theatre and Associate Professor
Clarence W. Bahr, PhD, Professor Emeritus
Angela Bacarisse, MFA, Professor
Richard Jones, PhD, Professor
Scott Shattuck, MFA, Professor
Jack Heifner, BFA, Visiting Professor and Playwright-in-Residence
Carolyn “CC” Conn, MFA, Associate Professor
B. Slade Billew, PhD, Assistant Professor
Inga Meier, PhD, Assistant Professor
Kenneth Verdugo, MFA, Assistant Professor
Kristen Blossom, MFA, Visiting Assistant Professor
Jackie Rosenfeld, MFA, Sr. Lecturer
Jennifer Malmberg, MA, Lecturer
Brad Maule, BFA, Lecturer
Shari Ellsworth, PhD, Adjunct Faculty
David Raine, MA, Adjunct Faculty

Staff
Liz Chick Barkowsky, MFA, Administrative Assistant
Barbara Blackwell, BA, Costume Shop Supervisor
STATEMENT OF MISSION, CORE VALUES, AND VISION

Mission

SFA School of Theatre (SOT) is a comprehensive program dedicated to excellence in teaching, learning, and creating theatre continuously and intensively. Our chief purpose is to prepare diverse professionals to practice and teach theatre and thrive in a wide range of related careers and post-graduate studies. We are committed to contributing to wider communities from the university to the international level.

Core Values

**Disciplined Creativity:** The student’s imagination and artistic vision are nurtured and balanced with critical thinking and high standards of professionalism.

**Individual Development:** Each student has a great variety of opportunities for exploration and growth. Facilitated by the individual attention of faculty and staff, each student learns through observation, study, evaluation and experience.

**Collaborative Teamwork:** In academic and production work, students, faculty and staff unite our abilities as a theatre company, functioning as a harmonious ensemble on stage, behind the scenes, in classrooms and in other learning environments.

**Theatre is Interdisciplinary:** We embrace theatre’s interrelationship with other art forms, technological media and the liberal arts, as our students move among and combine disciplines and modes of expression.

**Strategic Goals**

GOAL 1: Educate & empower our students in the arts (strengthen learning)

GOAL 2: Promote diversity and inclusive access to study and practice of the arts

GOAL 3: Attract committed & high-achieving students to study in the arts

GOAL 4: Discover and advance knowledge, including scholarly, evidence-based, and empirical research, and expand creative and entrepreneurial activities in the arts

GOAL 5: Promote Strategic Outreach and Engaged Scholarship in the arts

GOAL 6: Partner with communities to stimulate creativity, innovation, and social and economic development through the arts
MAJORS/MINORS MEETING AND SEMESTER CONTRACT

At the start of fall and spring semesters, a majors/minors meeting is held for all theatre students. The date, time, and place for the meeting are posted on the call-board located outside Room 215 Griffith Fine Arts Building. The meeting is hosted by Alpha Psi Omega, the theatre honorary fraternity. Attendance is mandatory.

Following the meeting, auditions are continued from earlier in the day for the Mainstage/Faculty productions to be mounted that semester. Auditions begin in the morning of the first class day for the Mainstage productions. Check the call-board outside room 215 for specific times and places.

On this day, the students will be asked to sign the School of Theatre Contract. A student’s signature (written or virtual) on the contract means that the student will accept and follow through on any assignment in casting or crewing productions. A student who signs the contract and fails to perform the assigned production/crew responsibility forfeits participation in both Mainstage/Faculty and Student Productions for the following semester.

Students who fail to perform the assigned production/crew responsibility must be aware that such failure will be mentioned in any letter of recommendation requested from any faculty member.

SUMMERSTAGE FESTIVAL

Two or three productions are staged in repertory within a six- to eight-week period during the summer months. In addition to gaining practical theatre experience, students earn three or six hours of academic credit (THR 425).

Outstanding theatre students are strongly encouraged to interview and/or audition for company positions.

Auditions and interviews for the SummerStage Festival company are held on the SFA campus in April or May.

DEGREES

Students electing a major in Theatre have a choice of three degree programs:

- BA Bachelor of Arts
- BA Bachelor of Arts with All-Level (Grades EC-12) Teacher Certification
- BFA Bachelor of Fine Arts

CREDIT LIMITATIONS/REQUIREMENTS

BFA: 81-82 credit hours
The Bachelor of Fine Arts degree in theatre is a pre-professional program designed to prepare the student for a career in the theatre and closely related fields or for advanced study. Students admitted to the BFA program can concentrate their efforts in performance (acting and directing), technical theatre and design, or stage management.
Admission and Review Procedures

I. ADMISSION: The student should have:
   - Completed or be enrolled in a minimum of 60 hours
   - A cumulative GPA of 3.0 in SFA theatre courses and an overall cumulative GPA of 2.5 or higher
   - Completed THR 162 (Play Analysis) with a grade of C or better
   - Completed or be enrolled in at least three of the following: THR 221 (beginning Acting), THR 223 (Theatre Speech), THR 231 (Costume Technology), THR 232 (Stage Makeup), THR 241 (Stagecraft), THR 242 (Lighting Technology)
   - Completed or be enrolled in a minimum of 24 hours in non-departmental university requirements

Students normally apply for admission to the BFA program in the spring of their sophomore year. The Monday preceding spring break will be set aside for the acting auditions (performance concentration). The Monday following spring break will be set aside for portfolio presentations (tech/design, stage management). All auditions/portfolio presentations will start at 4:00 p.m. (this is subject to change).

BFA auditions are also held early in the fall semester for transfer students and those students who did not meet the requirements the spring of their sophomore year. A notice will be posted announcing the date and time of the audition.

The following are requirements for admission:

A. Application Packet – must contain:
   - BFA Application Form from appendix of the handbook
   - Statement of goals, objectives, and intent regarding admission and the pursuit of a professional degree, and practicum interest
   - Unofficial transcript
   - Overall GPA of 2.5 or higher and Theatre GPA of 3.0 or higher
   - Resume of performance and production work

B. Audition or portfolio presentation. Requirements are as follows:

   Acting audition
   - Auditions are to consist of one classical and one contemporary monologue. Pieces should be contrasting and no more than three minutes in length combined.
   - Auditions will follow the URTA (University/Resident Theatre Association) format. You are strongly encouraged to visit the URTA Web site (www.urta.com) and download Handbook for Actors and Coaches for more information.
   - Monologues used for audition pieces must not be from a role you have played previously at SFA or elsewhere.
   - The faculty reserves the right to ask for additional pieces if deemed necessary.

   Portfolio presentations
   - Portfolio presentations are limited to five rehearsed minutes in length.
• You are strongly encouraged to visit the URTRA Website (www.urta.com) and download *Design Guidelines* for suggestions on how to best present your portfolio (see section on “Preparing Your Portfolio”).

C. Following the audition or portfolio presentation, all applicants will be interviewed by the faculty.

D. BFA applicants should meet with their faculty advisors to determine the results of their audition or portfolio presentation.

II. REVIEW PROCESS: An annual evaluation will be conducted in the spring semester for all BFA students. A satisfactory review is required for continuation in the BFA program. Students will be assessed on:

• A formal audition/portfolio presentation
• The ability to maintain an overall cumulative GPA of 2.5 and Theatre cumulative GPA of 3.0. Students who fall below the minimum may be granted one semester’s probation to achieve these standards.
• Faculty evaluation of classroom work
• Faculty evaluation of production work
• Faculty evaluation of attitude, discipline, and professionalism

On Tuesday of the last week of classes, all BFA students will present a formal audition/portfolio presentation of their work to the theatre faculty. The acting auditions (acting, directing) will be held from 3:00 – 4:00 p.m., and the portfolio presentations (design, stage management) will be held from 4:00 to 5:00 p.m. (this is subject to change). The following are requirements of the BFA review:

A. Review Packet – must contain:
• BFA Review Form from appendix of the handbook
• Unofficial transcript
• Overall GPA and Theatre GPA
• Resume of performance and production work

B. Audition or portfolio presentation (requirements same as in Part I. B). BFA students who miss their scheduled review may automatically be dropped from the program.

C. Following the audition or portfolio presentation, all applicants will be interviewed by the faculty.

D. BFA students should meet with their faculty advisors to determine the results of their faculty review.

Note: At the end of the fall semester (mid-year), any student in the BFA program may be issued a warning indicating that his/her continuation in the program is in jeopardy unless corrections and improvements are made.
Guest Artists, Workshops, Presentations, etc.: BFA students are required to attend all school-sponsored guest artists, workshops, presentations, etc. within their area (performance, tech/design, or stage management). Failure to do so will result in being placed on probation or expulsion from the BFA program at the faculty’s discretion. Exceptions can only be made in advance by the director of the school.

Other Requirements for BFA Students

Directing/Dramaturgy: BFA students with an interest in directing and dramaturgy must work as assistant directors and should complete an appropriate practicum. Students with a declared interest will be required to work as an assistant director in the SummerStage Festival program and/or Mainstage productions. Work done as an assistant director must be completed under different directors.

Stage Management Concentration: BFA students in the stage management concentration must work as assistant stage managers/stage managers and complete a practicum in stage management. Students with a declared interest will be required to work as a stage manager or assistant stage manager in the SummerStage Festival program and/or Mainstage productions. Work done as a stage manager or assistant stage manager must be completed under different directors.

PROGRAM LEARNING OUTCOMES – BFA
1. The student will be able to analyze a script in ways that are necessary to a theatre practitioner.
2. The student will demonstrate an understanding of theatre history and a variety of theatrical styles.
3. The student will demonstrate an understanding of the component areas of theatrical creation, process, production, performance, and study, and their interrelationships.
4. The student will be able to complete and document a major project as a stage manager, as a designer or technician, or as an actor or director, demonstrating advanced competence in the student’s specialty.
5. The student will demonstrate collaborative and leadership competencies appropriate to participate or take a leadership role in an effective theatrical production.
6. The student will be able to present an effective presentation appropriate to the student’s specialization.

BA with All-Level Teacher Certification (EC-12): 51 Credit Hours
The Bachelor of Arts degree with All-Level Certification (EC-12) consists of 51 semester hours of theatre courses and 27 hours of education and human sciences courses.

The James I. Perkins College of Education maintains separate standards for admission to the professional-educator portion this program, including grade-point average (GPA) requirements. Please see the section labeled “Criteria for Admission to Teacher Education” in the most recent General Bulletin for current information.

Students in this program are required to complete production assignments in stage management, sound- or lighting-board operation, and two types of running crews in addition to curricular Production Laboratory requirements.
PROGRAM LEARNING OUTCOMES – BA with Certification
1. The student will be able to analyze a script in ways that are necessary for a theatre practitioner or scholar/critic.
2. The student will demonstrate an understanding of theatre history and a variety of theatrical styles.
3. The student will be able to form and articulate a critical analysis and evaluation of a work of theatre.
4. The student will demonstrate an understanding of the component areas of theatrical creation, process, production, performance, and study, and their interrelationships.
5. The student will be able to use an understanding of educational psychology and appropriate organizational skills to create a positive and disciplined learning environment for students of theatre.
6. The student will demonstrate collaborative and leadership competencies appropriate to take a leadership role in an effective theatrical production.

BA: 51 Credit Hours
The Bachelor of Arts degree with a major in theatre is appropriate for those students who seek a more general course of study with less depth in theatre and more educational breadth than is required by the BFA degree.

Though this program does not provide a strong specialization in various areas of theatre, it may, when combined with an appropriate minor, provide an education suitable for a number of vocations. Because of its educational scope, it is often the degree preferred by institutions providing graduate training and specialization in theatre.

The degree consists of 51 semester hours of theatre courses and a second major of at least 24 semester hours with at least 12 hours advanced work at SFA or an academic minor of at least 18 semester hours, but not more than 23 semester hours, with at least nine hours advanced (at least six hours advanced at SFA) and enough additional semester hours to equal at least 120.

PROGRAM LEARNING OUTCOMES – BA
1. The student will be able to analyze a script in ways that are necessary to a theatre practitioner or scholar/critic.
2. The student will demonstrate an understanding of theatre history and a variety of theatrical styles.
3. The student will be able to form and articulate a critical analysis and evaluation of a work of theatre.
4. The student will demonstrate an understanding of the component areas of theatrical creation, process, production, performance, and study, and their interrelationships.
5. The student will demonstrate intermediate to advanced competence in one or more theatre specialization(s).
6. The student will demonstrate collaborative and/or leadership competencies appropriate to participate or take a leadership role in an effective theatrical production.

GRADUATION WITH “UNIVERSITY SCHOLAR” DISTINCTION
A theatre major in any degree program may apply for and maintain membership in the School of Honors by meeting the requirements of the School of Honors. Any theatre major that
completes the requirements specified by the School of Honors in addition to the requirements for any bachelor’s degree in theatre may graduate with the distinction of “University Scholar.” Each such graduate will receive all of the diploma, transcript, and ceremonial honors conferred by the School of Honors upon University Scholars. For details, contact the School of Honors or visit www.sfasu.edu/honors.

**OTHER CURRICULUM REQUIREMENTS**

Thirty-six (36) or more semester hours of advanced work (courses numbered 300-499 inclusive), at least 36 of which must be taken at SFA, are required for all degree programs. A minimum of forty-two (42) semester hours of in-residence (SFA campus) work are also required.

Programs requiring 50 semester hours or more must include at least 18 advanced hours in the major. At least 14 of the advanced hours must be completed in residence.

All degree programs must include enough additional semester hours to total at least 120.

Students must successfully complete all theatre core courses in order to receive their specified theatre degree from SFA. No substitutions or independent studies in core courses are permitted. Under extraordinary circumstances, students may petition the theatre faculty in writing and in person for an exemption to this policy.

All theatre majors must achieve a grade of “C” or higher in ENG 131 and ENG 132, and maintain a “C” (2.00 or better) average in work completed in the major and minor fields, considered separately, at Stephen F. Austin State University. These required averages are based on those courses in each category which are included in the student’s official degree plan.

**Grade Requirements: Theatre Courses:** Theatre majors must pass the following courses with a minimum grade of C. All theatre degrees (BA, BA with All-Level Certification, and BFA) require majors to satisfactorily master the content of these courses:

- Theatre 150/350 ProLab
- Theatre 162 Play Analysis
- Theatre 460 Theatre History I
- Theatre 461 Theatre History II

**To qualify for a degree,** candidates may choose to meet the requirements of the current Bulletin or of the Bulletin of the year of their matriculation or of any Bulletin in effect between the dates of their matriculation and graduation, provided that the period between such dates does not exceed six years and provided they were enrolled during the year of the Bulletin chosen.

**Procedure for Filing a Degree Plan and Applying for Graduation**

**Before Applying:**

1. Study your catalog requirements. This is a very important personal responsibility.
2. Discuss the details of your degree plan requirements with your school advisor.
3. Know the following information prior to applying:
   a. Year you entered college
b. Year of the catalog on which your degree plan will be developed (which may be different from the year you entered)
c. Title of your degree plan and concentration (if any) as it appears in your catalog
d. Name of your advisor

When to Apply:
File an Official Degree Plan after completing 45 hours and prior to the completion of 60 hours.

The Application Process:
1. The student applies in the Dean’s Office.
2. Your confidential degree evaluation will be printed with your coursework categorized according to your degree requirements.
3. You will be called to pick up your degree plan forms.
4. You will be informed about the specific routing on which you will acquire appropriate signatures.
5. Bring the signed forms back to the Dean’s Office to be placed on file. You will be provided a copy to follow until you are ready to apply for graduation and your Graduation Requirements Audit.

After Applying:
1. To avoid delay, acquire signatures on your degree plan in a timely manner upon receiving it from the Dean’s Office.
2. Promptly return your degree plan to the Dean’s Office after acquiring appropriate signatures.
3. Only your School Director and the Dean (or Associate Dean) of the College of Fine Arts have the authority to make substitutions on your Degree Plan.
4. The Dean of the College of Education will approve any changes in your degree program if it will lead also to a teaching certificate.

Applying for Graduation:
At least two semesters prior to your anticipated date of graduation, you must request an Intent to Graduate form from your advisor, complete it with your advisor and submit it to the Dean’s Office. You must apply for graduation in person in the Registrar’s Office. There is a specific window of time (generally about two months in length, starting about eight months before the graduation date) allotted for each graduation class to request a Graduation Requirements Audit. This schedule is published by the Registrar and it is your responsibility to follow it. There is a Graduation Process Fee, and a late fee will be assessed on applications taken after the deadline. Students that will be learning off campus (in an internship or study abroad, for example) during their last or next-to-last year before graduation must apply for graduation during their last long semester before departing to undertake this off-campus work. You cannot apply for graduation without a degree plan.

MINOR IN THEATRE

A minor in theatre consists of 18 to 24 hours chosen in consultation with the school’s minor advisor. Required courses include THR 162; at least six hours from THR 221, 223, 231, 241,
and at least nine hours of advanced-level (THR 300-499) theatre courses, of which at least six must be taken at SFA.

SCHOOL ATTENDANCE POLICY

A career in the fine arts demands dedication and discipline; preparation for this career requires conscientious development of effective work habits. To this end, regular and punctual attendance is expected for all classes, laboratories and other activities for which a student is registered or assigned.

I. It is University policy to excuse students from class attendance for certain reasons related to health, family emergencies, student working the University Series, and other situations of similar importance.

Excused absences from theatre classes will only be granted upon presentation of written documentation from the teacher, sponsor or physician involved upon the first day of the student’s return. In the case of absences caused by university-sponsored events, inclusion in the university's public listing of such absences will constitute an official excuse. It is the student's responsibility to inform the instructor that he/she has scheduled the planned official absence.

II. A total of seven excused and/or unexcused absences in Tuesday - Thursday or Monday – Wednesday classes or 10 excused and/or unexcused absences in Monday - Wednesday - Friday classes may result in the student receiving a failing grade. Excessive unexcused absences will affect a student’s grade.

III. The student will be allowed a maximum of two unexcused absences in Tuesday – Thursday or Monday - Wednesday classes or three unexcused absences in Monday - Wednesday - Friday classes.

IV. In the case of missed classes, the student will be held responsible for the successful completion of assigned work and/or projects.

V. In Theatre 150/350 Production Laboratory a total of five unexcused absences will result in the student receiving a failing grade.

ACADEMIC RESPONSIBILITY/CLASS ABSENCE

The School of Theatre recognizes that many of its students are heavily committed to school production activities. The faculty, when possible, attempts to schedule class assignments with this commitment in mind; however, students cannot assume that production commitments take precedence over academic assignments. A production assignment, cast or crew will not be considered an acceptable excuse for late academic assignments or absences from class.
ADVISING

Advisors are assigned to theatre majors by the director of the School of Theatre. Faculty members are available for advising non-majors interested in the discipline. In order to assure progress towards the degree, students are encouraged to consult with their advisor on a regular basis. Students will only be advised by their advisor. Changes in advisor must be approved by the director. A current list of advisors and advisees is maintained in the school office.

No theatre students will be permitted to register for classes until they have been advised by their assigned advisor or the school director and the registrar’s “hold” has been cleared by the school administrative assistant or the dean’s office.

NOTE: Students should consult the current General Bulletin and the Student/Advisor checklist at the end of this handbook for various school, college and university degree requirements. **Students are responsible for thoroughly familiarizing themselves with all requirements for graduation.** The School of Theatre continually monitors students' production and academic work. Faculty advisors must complete a progress report each semester (see appendix for copy of form) on each student at the time of registration. A copy of the progress report is retained in the student's file in the School of Theatre office.

All the production work of students completed on Mainstage/faculty-directed productions is also evaluated by the faculty or staff. The evaluation (see appendix for copy of form) is completed by the student's faculty or staff supervisor (e.g. the director, the costume designer, the lighting designer). A copy is placed in the student's file in the School of Theatre office. This evaluation also provides the school with a permanent record and evaluation of the student's work.

If a student wishes to drop a course during the semester, he/she should obtain a “Permission to Drop a Class” form from the School of Theatre office. This form must be signed by the student’s advisor. **If the student is dropping Production Lab 150 or 350, the signature of the director of the Theatre School is required** (see appendix for copy of form).

PRODUCTION ELIGIBILITY

All registered SFA students who are not on academic or disciplinary probation are eligible to participate in the production program provided they meet any one of the following criteria:

- The student is in his/her first semester at SFA.
- The student successfully completed a minimum of 12 semester hours credit in the previous long semester (for these purposes, “successful completion” means a grade of A, B, C, D, or P; “unsuccessful” grades are F, AF, W, WF, WH, and WP).
- The student successfully completed all courses in which he/she was enrolled in the previous long semester.
- The student successfully completed a minimum of 24 semester hours credit in the previous year (encompassing two long semesters and two summer terms).
- The student receives the approval of the school director.
Exceptions:

- This policy does not supersede the policy regarding Pro-Lab students: failure to complete Pro-Lab will exclude a student from the production program.
- Students who technically meet the above criteria may still be excluded from the production season if, in the opinion of the faculty, they are not making satisfactory progress towards a degree: if, for example, they are passing courses, but a preponderance of those courses do not fulfill major, minor, or general education requirements.

**CASTING/CREWING POLICY**

No theatre student (major/minor) is required to audition or interview for acting roles or technical roles unless the student has a talent-based scholarship from the School of Theatre. However, only students who audition for both of the Mainstage/Faculty-directed productions will be eligible to audition for any other School of Theatre productions, including Student Productions. Any student who signs the contract and is not cast will be considered for a crew position (see Majors/Minors Meeting and Semester Contract).

Students cast in a principal role in a Mainstage/Faculty-directed production are not eligible to be cast in a Student Production during the semester in which the production is presented.

The purpose of this policy is to provide in any given semester the greatest number of casting opportunities for theatre students.

**STUDENT PRODUCTIONS PERMISSION SLIP FOR STUDENTS CAST IN MAINSTAGE/FACULTY PRODUCTIONS AND THE FREDONIA PLAYERS**

It is inevitable that, when students can be cast in more than one production during a semester, conflicts do occur in rehearsal schedules. To minimize conflicts, any student who has been cast in the Fredonia Players or in a minor role in a Mainstage/Faculty production must have permission from the director to audition for a Student Production role (see appendix for copy of form).

**THEATRE 150/350 PLAY PRODUCTION (production laboratory)**

(Effective Spring 2008)

- All theatre majors are required to successfully complete the appropriate number of Production Laboratory hours according to their specified degree. Transfer students or majors who declare theatre at the end of their sophomore year are required to complete the appropriate number of production laboratory hours in consultation with the school director.
- Students who do not successfully complete their Production Laboratory (grade of “C” or better) in any given semester are ineligible to participate in the production program the succeeding semester or enroll in theatre classes other than Production Laboratory. Students must be successful in the production laboratory to be a successful theatre major.
• **THR 150**- Level 150 will accommodate those students who MAY not have completed technical theatre courses (generally freshman and sophomores). These students will meet with the faculty of record after the semester has begun. The majority of the students will be assigned to a production run crew INSTEAD of a shop, unless they have completed the course in that area. These courses are 231- Costume Technology, 241- Stagecraft and 242- Lighting Technology.

• **THR 350**- Level 350 will accommodate those students who are more advanced and have completed the 200 level skills courses. These students will be assigned to the shops OR to a leadership position on a crew.

• Students may be assigned to a specialized laboratory outside of shops or crews as deemed appropriate by the faculty.

• A grading scale which accounts for both attitude and attendance will be implemented. Grades of **A through D** will be decided on a daily grade of Satisfactory/Unsatisfactory (90% satisfactory = A, 80% = B, etc.).

• A grade of **F** will be applied to unexcused absences above 4. All absences are unexcused until documentation is received and approved by the faculty/staff supervisor. Documentation must be presented at the next lab meeting that the student attends.

• Excused absences must be made up or scheduled by arrangement with the faculty/staff supervisor within the week of return; otherwise, they will count towards the allowed 4 absences. Unexcused absences may not be made up.

• Students assigned to shop work are responsible for scheduling their lab hours the first week that classes are held. Absences will be counted beginning that first week of scheduled meetings.

**LOAD IN AND STRIKE REQUIREMENTS**

All performers and run crew involved in a Mainstage/Faculty production are required to attend load in and strike for that production. Students who miss or leave early from one of these sessions will be ineligible to participate in the Mainstage, Fredonia Players, or Student Production program the following semester.

All students must check in with the stage manager at the beginning and end of either load in or strike, as the stage manager is responsible for maintaining the attendance sheets. The only person who may excuse or release you from load in/strike is the technical director. The stage manager will share the attendance list with the technical director at the conclusion of each event.
AUDITIONS: Acting Positions Off Campus

Students who wish to audition for a position as an actor outside the university community for which a school recommendation is required will be permitted to do so only after they have auditioned before the directing faculty at an arranged audition. It is the student's responsibility to arrange this audition in consultation with his/her advisor.

On the basis of screened auditions, the school reserves the right to recommend only those students who, in the opinion of the faculty, have sufficient experience and ability to participate competitively at a scheduled audition. Approval to compete at one level does not automatically assume approval to compete at another level.

INTERVIEWS: Design/ Tech Positions Off Campus

Students who wish to interview for a design/tech position off campus for which a school recommendation is required will be permitted to do so only after they have presented their portfolio and interviewed with the design faculty. It is the student's responsibility to arrange this interview in consultation with his/her advisor.

On the basis of the interview, the school reserves the right to recommend only those students who, in the opinion of the faculty, have sufficient experience and ability to compete for the position. Approval to compete at one level does not automatically assume approval to compete at another level.

STUDENT DESIGN QUALIFIER

Policies concerning students designing for productions in the Mainstage Series are currently under review. Please see your advisor if you are interested in this opportunity, which is reserved for the most highly qualified students.

STUDENTS ON PROBATION

Students who are on academic or disciplinary probation or suspension are ineligible to participate in extra-curricular theatre activities ON or OFF the campus. Students who violate probation by choosing to participate in a non-university activity will be suspended from all university theatre activities for the duration of their academic career. Students on disciplinary probation may appeal to the School of Theatre faculty to become eligible.

ACADEMIC HONESTY POLICY

The following are the responsibilities of students regarding upholding academic honesty, as described in the official policy of Stephen F. Austin State University.

Academic integrity is a responsibility of all university faculty and students. Faculty members promote academic integrity in multiple ways including instruction on the components
of academic honesty, as well as abiding by university policy on penalties for cheating and plagiarism.

Definition of Academic Dishonesty
Academic dishonesty includes both cheating and plagiarism. Cheating includes but is not limited to (1) using or attempting to use unauthorized materials to aid in achieving a better grade on a component of a class; (2) the falsification or invention of any information, including citations, on an assigned exercise; and/or (3) helping or attempting to help another in an act of cheating or plagiarism. Plagiarism is presenting the words or ideas of another person as if they were your own. Examples of plagiarism are (1) submitting an assignment as if it were one's own work when, in fact, it is at least partly the work of another; (2) submitting a work that has been purchased or otherwise obtained from an Internet source or another source; and (3) incorporating the words or ideas of an author into one's paper without giving the author due credit.

Please read the complete policy at www.sfasu.edu/policies/academic_integrity.asp.

The School of Theatre expects students to maintain the highest standards of academic conduct. Misrepresenting someone’s work as your own or knowingly allowing someone else to represent your work as his/hers constitutes academic dishonesty. Such behavior is antithetical to our work as scholars, as artists, and as members of a community founded on trust and mutual respect. It is an insult to faculty and an affront to honest students.

Penalties for academic dishonesty may range from failure of a specific project to failure of the course, suspension from the production season for up to one year, and referral to university authorities for further action, which may include suspension or expulsion from the university.

**DRUG AND ALCOHOL ABUSE**

**University Policy on Illicit Drugs and Alcohol Abuse**

University policies relating to the use of illegal drugs and alcoholic beverages have been established by the Board of Regents of Stephen F. Austin State University in compliance with state and federal law.

It is the university's policy that all members of the university community and guests are required to comply with federal, state and local laws regarding the possession, consumption and distribution of alcoholic beverages. University policy prohibits all employees (full-time and part-time faculty, staff and students) from engaging in the unlawful manufacture, distribution, dispensation, possession, or use of a controlled substance or alcoholic beverage in the workplace, or reporting to work under the influence of alcoholic beverages or illegal drugs. None of the funds appropriated to the university by the state legislature for travel expenses may be expended for alcoholic beverages. University policy further stipulates that the unauthorized use of intoxicating beverages on university-controlled property or at university-sponsored activities, including, but not limited to, intercollegiate and intramural athletic events is prohibited.

It is the policy of Stephen F. Austin State University that any unlawful manufacture, possession or delivery of any controlled substance or illegal drug is strictly prohibited. Moreover, it is the policy of the state of Texas and of this university that this institution will be as free of illegal drugs as it can possibly be.
Please read the entire policy at www.sfasu.edu/policies/illicit-drugs-and-alcohol-abuse.pdf.

**School Policy on Substance/Drug/Alcohol Abuse**

Any student who because of the use of alcohol or drugs is unable to perform his/her responsibilities as an actor or technician safely and capably will automatically be suspended from participation in all School of Theatre activities (major productions, student productions, the Fredonia Players and non-course-credit projects) for a semester, a year or indefinitely depending on the severity of the incident as determined by the faculty. The student may be required to undergo satisfactory participation in a drug or alcohol abuse program.

**SEXUAL HARASSMENT**

**University Policy on Discrimination Complaints/Sexual Harassment**

**Purpose:** To provide an educational and working environment free of unlawful discrimination or harassment to all members of the university community. This policy applies to visitors, applicants for admission to or employment with the university, and students and employees of the university who allege discrimination or sexual harassment by university employees, students, visitors, or contractors.

**Non-discrimination Statement:** It is the policy of Stephen F. Austin State University, in accordance with federal and state law, to prohibit unlawful discrimination on the basis of race, color, religion, national origin, sex, age, disability, genetic information, citizenship, and veteran status. Unlawful discrimination based on sex includes discrimination defined as sexual harassment. Stephen F. Austin State University is committed to the principles of Equal Employment Opportunity (EEO) law. An employee who violates this policy is subject to disciplinary action up to and including termination. A student that violates this policy is subject to disciplinary action up to and including expulsion.

The president or designee will be responsible for overseeing the Discrimination Complaint/Sexual Harassment policy (11.5) and procedures and for ensuring compliance with EEO laws. All employment decisions will be based on objective, job-related, and measurable criteria that can be consistently applied. Human resources or designee will annually review all personnel policies and procedures to ensure compliance with EEO laws and present any recommendations for changes to the president. All employment related documents will be maintained in accordance with the university’s Texas State Record Retention Schedule.

For employee-related complaints, the human resources director or designee will be responsible for maintaining records of all formal complaints and the results of such complaints. For student-related complaints, the dean for student affairs or designee will be responsible for maintaining records of all formal complaints and the results of such complaints.

The Title IX coordinator is designated as the vice president for university affairs and will have three (3) deputy coordinators responsible for investigation of complaints of gender discrimination, including sexual harassment. The deputy coordinators are designated as the director of human resources, dean for student affairs, and the athletics senior women’s administrator.
Please read the entire policy at www.sfasu.edu/policies/discrimination-complaints-sexual-harassment.pdf.

SMOKING AND USE OF TOBACCO PRODUCTS

Stephen F. Austin State University is a tobacco and vape free campus. The use of all tobacco and vape products (including but not limited to cigarettes, cigars, pipes, smokeless tobacco, e-cigarettes, vaporizers, vape pens, hookahs, blunts, pipes, snuff, and any other tobacco or vape related product) is prohibited on all property that is owned, leased, occupied, or controlled by Stephen F. Austin State University. Additionally, the sale or free sampling of tobacco or vape products is prohibited on university property. This policy applies to all employees, students, university affiliates, contractors, and visitors. The university shall offer and promote tobacco prevention and education programming on campus as well as provide applicable resources to help individuals who want to quit using tobacco products.

THEATRE SCHOLARSHIPS

The School of Theatre currently offers scholarships to incoming and returning students. Below is a list of scholarships available. Students are often eligible for and receive more than one scholarship.

I. Scholarships available to incoming students

A. Incoming Student Scholarships
   - Available to incoming freshmen and junior college transfer students currently being considered.
   - Interview or audition with a member of the faculty

B. High School Summer Workshop Scholarships
   - Up to two incoming freshman scholarships are awarded to students who have demonstrated their potential to handle the rigors of the academic and production program at SFASU through participation in our High School Summer Theatre Workshop. Alpha Psi Omega awards a limited number of scholarships to participants in the High School Summer Theatre Workshop. These scholarships are non-renewable and are awarded annually.

C. Regents Scholarships
   - Awards are renewable for up to 4 years by meeting the following
     - Earn 24 or more semester hours of academic credit per year
     - Maintain a GPA of at least 3.25 at the end of each spring term
   - Must meet university standards for class rank and test scores

D. Academic Excellence Scholarship
   - Awarded by admissions office to entering freshmen who meet eligibility requirements.
II. Scholarships available to returning students; all recipients must be declared theatre majors. Application deadline is February 1 of each year.

A. Wanda Ruth Cochran Theatre Scholarship - awarded annually
Criteria:
1. Must maintain a minimum GPA of 2.0.
2. Talent is of highest priority - not grades.
3. Scholarship is renewable.

B. W. H. and Bennie Atkinson - Gray Fine Arts Scholarships - awarded every 3rd year to a theatre major
Criteria:
1. Applicant must be a graduate of a Nacogdoches County high school.
2. Recipients must be enrolled in good standing at SFASU and be a Fine Arts major.
3. Maintain a minimum GPA of 2.0.
4. Scholarship is renewable.

C. Sandy McGrath Scholarship - awarded annually
Criteria:
1. The applicant must be a sophomore or higher female student.
2. Maintain a GPA of 3.0.
3. The award should be based on creativity, academic excellence, and interest in others.

D. Ken Waters/Theatre Alumni Scholarship Fund - awarded annually
Criteria:
1. Scholarship will consist of interest earned from the permanent fund. One half of the scholarship will be awarded in the fall, the other half in the spring.
2. Recipient must maintain at least a 2.75 GPA.

E. Ed and Gwen Cole Theatre Scholarship - awarded annually
Criteria:
1. One half of the scholarship will be awarded in the fall, the other half in the spring.
2. Recipient must maintain at least a 3.0 GPA overall and must maintain annual progress towards degree.
3. Complete minimum of 15 credit hours per semester.
4. Must be involved in the production program both Fall and Spring Semester.
5. If the recipient meets all of the requirements, she or he is eligible to receive the scholarship each year for eight consecutive semesters. Summer sessions are not included.

F. Bill and Ann Stokes Scholarship - awarded annually
Criteria:
1. Two scholarships will be awarded.
2. The applicant must be a sophomore or higher.
3. Student must have demonstrated high achievement in the study of theatre arts.
4. Student must maintain a GPA of 3.25 or higher.
G. Theatre Excellence Scholarship - awarded each semester
Criteria:
1. Scholarships will be awarded as funding allows.
2. Must maintain a theatre GPA of 3.0.
3. Must maintain an overall GPA of 2.75.
4. Must participate in the production season.

IX. College Work-Study Financial Aid:
The School of Theatre hires work-study eligible students in a variety of positions throughout the school. Our goal is to provide the student viable employment to gain new skills and work experience in theatre. Students are hired as scene shop assistants, costume assistants, photographers, artists, office assistants, house managers, stage maintenance, journalists and publicity and box office assistants. The program requires recipients to be in good academic standing and maintain satisfactory academic progress.

X. Student Assistants:
A limited number of student assistants are hired by the School of Theatre. Students must carry a minimum of six hours of course work per semester and may not work more than 20 hours per week. During the summer months students may be employed up to 40 hours per week, with the expressed intention of attending SFASU the following fall semester. For further information and an application contact the School of Theatre or the SFASU Student Employment Center.

NOTE: We urge students to seek further information regarding financial assistance from the Financial Aid, Student Employment and Alumni Association Offices. The School of Theatre is always available to assist students in their efforts to obtain this information.

CONTACT SOURCES:
Office of Financial Aid
(936) 468-2768

Student Employment
Human Resources
(936) 468-2304

Alumni Association Office
(936) 468-3407

School of Theatre
(936) 468-4003

NAST, ATHE and TETA MEMBERSHIP

The School of Theatre at SFASU is one of the few university programs in theatre in the state accredited by the National Association of Schools of Theatre (NAST). This accreditation demonstrates that the theatre program meets or surpasses national standards in terms of curricular offerings, faculty qualifications, library and physical facilities, faculty-student ratios, budgets, etc. It is also an organizational member of the Association for Theatre in Higher
Education (ATHE) and the Texas Educational Theatre Association (TETA). All of these professional associations assist member institutions in providing the best possible environment for developing the artistic, academic and technical craft skills requisite for a career in the professional and educational theatre and related fields.

**INTERNSHIPS**

The purpose of an internship is to provide the BFA student with an opportunity to observe and participate as a student in a “way of life” for which one day he/she may be responsible. The goal is to provide the student with a substantial and consequential opportunity to learn about the professional theatre by working in a professional theatre. The student is, admittedly, entering a relationship with a professional company as a novice. Neither the school nor the student should enter into the internship with the idea that he/she is prepared to work in the company of professionals as “a professional.” The student may or may not be working directly in the area for which he/she was trained. It is expected, however, that the student will be provided opportunities to learn about those areas of study to which he/she has focused as well as provide opportunities for exposure to other areas of employment in the professional theatre for which he/she may develop interest.

Academic credit for this internship is provided by Stephen F. Austin State University and the School of Theatre. For this reason, all internships must be approved by the faculty. The faculty appropriately assumes responsibility for approving internship applications based on their judgment as to what will best serve the student. **All internships must be approved in advance by the faculty advisor or director of the School of Theatre. Previous internship agreements have been with the following theatres:**

- Milwaukee Repertory Theater - acting
- Arizona Theatre Company – all areas except acting
- Theatre Three (Dallas) – all areas
- Dallas Children’s Theater – all areas
- Shakespeare Dallas – all areas
- A. D. Players (Houston) – all areas
- Guthrie Theater (Minneapolis) – stage management
- Alley Theatre (Houston) – all areas
- Porchlight Music Theatre (Chicago) – All Areas

Internships can be arranged with these companies for students with almost any area of interest. Most internships are competitive and it is important that students apply early. Meet with your advisor and the Director of the School of Theatre for approval to apply for internship.

**INTERNSHIP PROGRAM HANDBOOK**

I. **INTRODUCTION:**

The School of Theatre at Stephen F. Austin State University provides in its BFA program a professionally oriented curriculum. The Theatre Internship is an extension of that curriculum and requires the coordination of four individuals: (1) the student, (2) the academic advisor, (3) the on-site professional supervisor, and (4) the Director of the SFA School of Theatre. For students who excel in the BFA curriculum, the internship extends instruction into the professional world. The student intern must be more than an individual who has acquired a
temporary job in a professional theatre. To ensure participation by the most highly motivated students who will gain the greatest benefit from their work experience, the student must demonstrate that his/her performance/technical/design/management skills in the SFA production program and his/her academic abilities merit such selection.

II. ELIGIBILITY:

A. The internship is limited to juniors and seniors who have completed 60 hours of university credit, including: at least three of the following: Theatre 221 (Beginning Acting), Theatre 231 (Costume Technology), Theatre 232 (Stage Make-up), Theatre 241 (Stagecraft), Theatre 242 (Lighting Technology), and a minimum of 24 hours in non-school university requirements.

B. Only students enrolled in the BFA program are eligible.

C. Academic Requirements:
   1. Must have a 3.0 GPA in all theatre classes taken at SFA.
   2. Must have a 2.5 GPA (overall cumulative average indicated on SFA transcript).

D. Enrollment: Students must be registered for the Internship course while completing that internship. Credit will not be granted for previous work.

E. Internship credit. Full-time students may enroll for 12 credits per semester to maintain their status or qualify for financial aid; however, only 19 hours of credit may be applied to the BFA degree.

F. The internship (THR 452) course counts as advanced theatre credit towards the BFA degree.

III. APPLICATION PROCEDURES:

A. Internship Application Packet: Request from the school administrative assistant an Internship Application Packet which includes:
   1. Internship Application Form
   2. Internship Evaluation Guide

B. Due dates for applications are posted on the school call board.

C. Normally, internships will begin in the fall semester and are completed at the end of the spring semester. Some internships will begin earlier and may end earlier than the academic year. Under special circumstances, exceptions to this may be granted but only with the approval of the School of Theatre and the theatre company.

D. Applications should include:
   1. Letter indicating where the student wishes to apply, why, and a brief essay indicating what he/she wishes to learn from this particular internship.
   2. Transcript (copy) listing all completed course work, as well as a listing of courses yet to be completed for the degree.
   3. Resume/Vitae

E. Application to Theatre Company:
   1. If approved by the School, the applicant may then audition or interview with the theatre company. This may occur on site (requiring the student to travel to the host theatre company) or it may occur at SFA.
   2. If approved by the theatre company, the applicant must then prepare a contract which lists expected duties and responsibilities, pay and/or housing (if applicable), hours of work, beginning and start dates. Note: some companies may provide a contract and that is perfectly acceptable. What is important is that duties and responsibilities are made clear.
3. All contracts must be signed by the student, the faculty advisor, and the
director of the school BEFORE THE STUDENT BEGINS THE INTERNSHIP.

IV. EVALUATION PROCEDURES:
A. JOURNAL: During the term of the intern residency, the student is required to submit
a journal (detailing weekly activities) twice a semester: one at mid-term and again at the
end of the semester. Journals are to be submitted to the faculty advisor and will be
retained in the school for future reference.
B. SUPERVISOR EVALUATION: At the end of each semester, the on-site supervisor
will complete an evaluation form (which is to be submitted to him/her by the intern).
C. EVALUATION PAPER: At the end of the internship, the intern will submit to
his/her advisor a final typewritten report (three to five pages) which details all job
activities, along with the student’s evaluation of the work experience and any additional
supporting materials the intern may wish to provide.
D. Interns are evaluated each semester on a pass/fail basis.
E. It is not likely a student who completes the internship would fail his/her internship. It
is more likely that a student who does not meet his/her responsibilities would be removed
from the internship and thus fail. The result of such action would, of course, seriously
delay completion of the degree.
F. It is extremely important that student interns remain in contact with their advisors
throughout the year and that the school director be made aware of any problems the
student may be experiencing.

ROSE BRUUFORD COLLEGE OF THEATRE & PERFORMANCE

Students in the BFA program may apply, in lieu of a traditional internship, to spend one
year in a program of study offered by Rose Bruford College of Theatre & Performance (RBC) in
London, England. This program has been designed to provide students with the best traditions of
two or more outstanding theatre programs culminating with a BFA degree from SFA.
Admission is competitive and subject to faculty approval.

This year abroad will enable students to explore the traditions and practices of theatre in
England and, in some cases, other European countries. Students in the acting and directing
concentration of the BFA program normally spend the year in RBC’s European Theatre Arts
program, which includes a placement for a portion of the year at another conservatory on the
European continent. Students in the stage management concentration normally spend the year in
RBC’s stage management concentration. Students in the technical theatre and design
concentration normally choose from among the other programs in RBC’s School of Design,
Management & Technical Arts, including Theatre Design and Costume Production.

Students must enroll in 12 hours of THR 451 (Theatre Cooperative) in each of the two
long semesters (fall and spring) in the year of study abroad (however, only 19 hours of credit
may be applied to the BFA degree). Credit will not be granted for previous work.
Rose Bruford College and its partner conservatories have an international reputation in
the training of actors, directors, designers, stage managers and technicians. We believe that
theatre students grounded in the traditions of American, British, and European theatre will play a
major part in the development of theatre in the 21st Century.

Rose Bruford College is located in the London Borough of Bexley in Sidcup, Kent,
minutes by train from the heart of London and the West End.
The Friends of Theatre is a community-based group organized in support of the SFA School of Theatre and its academic and production programs. Interested individuals - including alumni, parents, faculty and staff from throughout the university, donors, and audience members - work together with the school to improve efforts such as audience development, institutional advancement (such as increased scholarship opportunities) and hospitality. Their work supports our vision of the School of Theatre as “a thriving center of the arts that is an acknowledged leader in cultural enrichment for the university” as well as teaching and learning in the School of Theatre.

**TC - THEATRE COUNCIL**

**Statement of Purpose - TC**

The Theatre Council of the School of Theatre of Stephen F. Austin State University seeks to represent fairly and equally the thoughts and opinions of all theatre students to the director of the School of Theatre. The council is fully and actively committed to stressing the importance and the interests of every area of theatrical study and production that constitutes the instruction of the school.

The Theatre Council urges all students to communicate with the faculty through the council. The council hopes to foster a sense of community, amongst all people associated with the School of Theatre, in the belief that this cooperation can only result in the academic and artistic enhancement of all work done in the school.

**Theatre Council By–Laws**

1. The Theatre Council is a body of four SFA theatre majors whose purpose is to serve as an intermediary between students and faculty. Students are encouraged to express their opinions and concerns over any issue in the School of Theatre to the Council, and it shall be the council's responsibility to present these sentiments to the director of the school and/or the faculty at large.

2. A sign-up sheet will be posted in the spring semester. Any theatre major may nominate an eligible student for the Theatre Council/Student Productions Advisory Committee. Self-nominations are welcome. To be eligible to serve, a student must be a production-eligible theatre major (see eligibility policy, pp. 12-13) with a cumulative GPA of 2.75 or better. After one week, the sign-up sheet will be taken down, nominees’ eligibility and willingness to serve confirmed by a faculty member of SPAC, and a ballot prepared. Majors may vote for between one and four nominees. Votes will be compiled by the School administrative assistant. Four student members will be elected to serve for a period of one year. Special elections using the above-described format will be held at the earliest opportunity in the event of a vacancy. If this is not feasible, the Director of the School of Theatre may, after consultation with the other members of SPAC, appoint a short-term replacement to fill the vacancy.
3. The Theatre Council shall meet regularly with the school director, at a frequency dictated by the director’s and council’s schedule.
4. The Theatre Council shall hold regular meetings amongst its own members, at a frequency dictated by the members’ schedules and evaluation of the necessity of such meetings. Students or council members may call these meetings.

**STUDENT PRODUCTIONS ADVISORY COMMITTEE -SPAC**

**Statement of Purpose - SPAC**

The Student Productions Advisory Committee (SPAC) has been established to give the student more input concerning the Student-Directed Productions program. The committee consists of the Student Productions General Manager, the Student Productions Artistic Manager and four elected student representatives. If a student has any ideas, suggestions, compliments, or criticisms regarding the program, he or she should contact one of the representatives.

**Student Production Advisory Committee Election Procedures**

Procedures for election to SPAC are the same as for Theatre Council. A student may serve on the committee as many times as he/she is elected.

**Process of Grievances and Appeals**

One of the primary functions of SPAC is to act as a liaison between students and faculty. Therefore, SPAC members will act as the representatives for any student wishing to express a grievance regarding his/her individual situation in the student productions. The proper procedure for a grievance or appeal will be as follows:

1) Student schedules a meeting with at least one student SPAC member and discusses his or her case.
2) Student then takes the issue before appropriate SPAC parties as deemed necessary.
3) All students are entitled to an objective hearing of their case before the entire SPAC Committee. If the grievance involves a specific member(s) of SPAC, that individual(s) will not function as a committee member(s) at that hearing, but will simply act as a respondent.
4) Any decision rendered by SPAC must be reviewed and approved by the school faculty.

**Grievances**

Issues defined as grievances and/or situations requiring an appeal are as follows:

1) Alleged unfair treatment of student by faculty
2) Alleged irresponsibility of abuse or privilege among individual cast and crew members
3) Extreme disagreement on the execution of policy and procedures (i.e. if a student feels he/she has a reasonable case against SPAC decisions regarding directing slot or scheduling, as well as punitive measures taken in cases of policy and procedure violations)

Students wishing to utilize their privilege of the grievance and appeal procedure will keep in mind that their concerns must be substantiated and supported by reasonable facts. The procedure is not to be used for discussions of petty differences and overly personal matters that can be settled between parties; rather, the procedure is for valid and credible concerns in order to
promote a smooth operation and successful season of the student-directed productions. All grievances and appeals will be handled with the utmost sensitivity, fairness, and professionalism.

**STUDENT PRODUCTIONS**

In order to apply to direct or design a STUDENT PRODUCTION, please pick up a directing packet from the Student Productions Advisor, or a design packet from the design advisor for the area in which you are interested.

For more information, please see the “Student Productions Policies and Regulations” in the appendix at the end of this Handbook.

**MULTI-CULTURAL ENSEMBLE**

(Accepted by unanimous consent at Faculty Meeting on April 4, 2016)

The Multi-Cultural Ensemble is an ongoing initiative to increase diversity and inclusion in the work of the School of Theatre and the opportunities available to its students. It is led and driven by diverse students, guided by faculty and staff, and supported by the School and its stakeholders (including friends, alumni, and university administrators).

**USE OF THEATRE AND FINE ARTS FACILITIES AND EQUIPMENT**

Use of Griffith Fine Arts Building and other School of Theatre or College of Fine Arts facilities and equipment is strictly limited to the educational purposes intended and approved by the university. Use of School of Theatre facilities or equipment for purposes other than class work or established co-curricular production programs must be approved in writing by the director of the School of Theatre. Use of College of Fine Arts facilities or equipment when not designated for School of Theatre use must be approved in writing by the dean of the college or the dean’s designee.

Use of restricted spaces such as rooftops, mechanical rooms and custodial closets is prohibited. Individuals assigned to duties requiring the use of the rooftop of Turner Auditorium for access to specific parts of the auditorium may use the rooftop only as required for this purpose; all other individuals or groups will be considered to be trespassing and all other purposes will be treated as trespassing on the rooftop.

Everyone must avoid dangerous places and equipment except as specifically assigned or approved and supervised by a faculty- or full-time (non-student) staff member. Previous use or misuse may not be taken as permission for use or misuse of facilities or equipment. Using facilities or equipment for any unapproved purpose may result in criminal charges, civil penalties, and/or university disciplinary actions.
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<tr>
<td>451</td>
<td>Theatre Cooperative: Rose Bruford</td>
<td>8-24</td>
<td>F/S</td>
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<tr>
<td>452</td>
<td>Practicum (Internship)</td>
<td>6-19</td>
<td>F/S</td>
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<tr>
<td>460</td>
<td>Theatre History I</td>
<td>3</td>
<td>F</td>
</tr>
<tr>
<td>461</td>
<td>Theatre History II</td>
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<td>S</td>
</tr>
<tr>
<td>462</td>
<td>Advanced Play Analysis</td>
<td>3</td>
<td>S</td>
</tr>
<tr>
<td>463</td>
<td>Playwriting</td>
<td>3</td>
<td>S</td>
</tr>
<tr>
<td>464</td>
<td>Screenwriting</td>
<td>3</td>
<td>S</td>
</tr>
<tr>
<td>471</td>
<td>Topics in Theatre &amp; Drama</td>
<td>3</td>
<td>S†</td>
</tr>
<tr>
<td>472&lt;</td>
<td>Topics in Theatre Performance</td>
<td>3</td>
<td>F/S</td>
</tr>
<tr>
<td>480**</td>
<td>Design for Theatre (Scenery, Costume, Lighting)</td>
<td>3</td>
<td>F</td>
</tr>
<tr>
<td>480**</td>
<td>Design for the Theatre (Electives from Adv. Makeup, Patterning, Historical Costume, Scene Painting, CAD, Drafting, Props, Sound, Adv. Lighting Tech.)</td>
<td>3</td>
<td>S</td>
</tr>
<tr>
<td>491</td>
<td>Independent Studies</td>
<td>1-3</td>
<td>F/S/Sum</td>
</tr>
</tbody>
</table>

* Course is offered once every two years in the semester indicated.
** Students in the design concentration may take up to 12 hours of any of the Theatre 480 courses. Normally three of the 480 electives will be offered each Spring (one from the costume & makeup area, one from the scenic & props area, and one from the lighting & sound area) dependent on student interest. Students with specific interest in any of the above elective courses should make those interests known to the design faculty.
† THR 471 Topics in Theatre and Drama is also offered in a summer term once every two years.
< Course can be repeated up to 3 times.
CHECK LIST- General Education Requirements for ALL Theatre Majors 2019-20

NAME_________________________________________ DEGREE: __________

ID#______________________________________________ ADVISOR __________________________

REMEDIAL COURSE WORK- as required by testing scores

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Name</th>
</tr>
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<tbody>
<tr>
<td>RDG 098</td>
<td>College Reading</td>
</tr>
<tr>
<td>ENG 099</td>
<td>Developmental English</td>
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<tr>
<td>MTH 098</td>
<td>Fundamental Mathematics</td>
</tr>
<tr>
<td>MTH 099</td>
<td>Fundamentals of College Algebra</td>
</tr>
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</table>

A. Communication Component Area - 6 hrs. required

CHOOSE ONE FROM:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Name</th>
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<tbody>
<tr>
<td>ENG 131</td>
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<tr>
<td>ENG 133H</td>
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AND CHOOSE ONE FROM:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Name</th>
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<tbody>
<tr>
<td>COM 111</td>
<td></td>
</tr>
<tr>
<td>COM 170</td>
<td></td>
</tr>
<tr>
<td>COM 215</td>
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B. Mathematics Component Area - 3 hrs. required

CHOOSE ONE FROM:

<table>
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<th>Course Code</th>
<th>Course Name</th>
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<tbody>
<tr>
<td>MTH 110</td>
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</tr>
<tr>
<td>MTH 143</td>
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<td>MTH 127</td>
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<tr>
<td>MTH 220</td>
<td></td>
</tr>
<tr>
<td>MTH 138</td>
<td></td>
</tr>
<tr>
<td>MTH 233</td>
<td></td>
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C. Life and Physical Sciences - 6 hrs. required

CHOOSE TWO FROM*:

<table>
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<tr>
<th>Course Code</th>
<th>Course Name</th>
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<tbody>
<tr>
<td>BIO 225</td>
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<tr>
<td>GOL 101</td>
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<tr>
<td>CHE 101</td>
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<tr>
<td>PHY 100</td>
<td></td>
</tr>
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</table>

*Many 4-hour lab-science courses or 4-hour science-lab/course combinations also meet this requirement. Please see the General Bulletin for a complete list.

D. Language, Philosophy, Culture - 3 hrs. required

CHOOSE ONE FROM:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Name</th>
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<tbody>
<tr>
<td>ENG 200</td>
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</tr>
<tr>
<td>ENG 229</td>
<td></td>
</tr>
<tr>
<td>ENG 209</td>
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<td>ENG 230</td>
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<td>ENG 211</td>
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<tr>
<td>ENG 299</td>
<td></td>
</tr>
<tr>
<td>ENG 212</td>
<td></td>
</tr>
<tr>
<td>ENG 233H</td>
<td></td>
</tr>
<tr>
<td>HIS 161</td>
<td></td>
</tr>
<tr>
<td>HIS 162</td>
<td></td>
</tr>
<tr>
<td>PHI 153</td>
<td></td>
</tr>
<tr>
<td>PHI 223</td>
<td></td>
</tr>
</tbody>
</table>
E. Creative Arts - 3 hrs. required

**CHOOSE ONE FROM:**

- ART 280
- ART 281
- ART 282
- DAN 140
- MHL 245
- MUS 140

F. American History - 6 hrs. required

- HIS 133
- HIS 134

F. Government/Political Science - 6 hrs. required

- PSC 141
- PSC 142

G. Social and Behavioral Sciences - 3 hrs. required

**CHOOSE ONE FROM:**

- ANT 231
- ECO 231
- ECO 232
- GEO 131
- PSY 133
- SOC 137

H. Component Area Option - 6 hrs. required

- ENG 132 (required writing course)

**CHOOSE ONE COMMUNICATION OPTION FROM:**

- BCM 247
- ENG 273
- FRE 131
- FRE 132
- GER 131
- GER 132
- POR 131
- POR 132
- SPA 131
- SPA 132
- SPH 172
- SPH 272
# BFA Technical Theatre and Design Check List 2019-20

**NAME** ____________________________  **Year** ____________________________

**ID#** ____________________________  **ADVISOR** ____________________________

## THEATRE CORE – 35 hrs. required

<table>
<thead>
<tr>
<th>Course</th>
<th>Hours</th>
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<tbody>
<tr>
<td>127 Stage Movement I</td>
<td>2 hrs</td>
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<tr>
<td>162 Play Analysis</td>
<td>3 hrs</td>
</tr>
<tr>
<td>221 Beginning Acting</td>
<td>3 hrs</td>
</tr>
<tr>
<td>231 Costume Technology</td>
<td>3 hrs</td>
</tr>
<tr>
<td>232 Stage Makeup</td>
<td>2 hrs</td>
</tr>
<tr>
<td>241 Stagecraft</td>
<td>3 hrs</td>
</tr>
<tr>
<td>242 Lighting Technology</td>
<td>3 hrs</td>
</tr>
<tr>
<td>243 Sound Technology</td>
<td>2 hrs</td>
</tr>
<tr>
<td>360 Principles of Design</td>
<td>1 hr</td>
</tr>
<tr>
<td>(Prerequisites Thr. 162, 231, 241, 242)</td>
<td></td>
</tr>
<tr>
<td>421 Beginning Directing</td>
<td>3 hrs</td>
</tr>
<tr>
<td>450 Theatre Projects</td>
<td>1 hr</td>
</tr>
<tr>
<td>460Thr. History I</td>
<td>3 hrs</td>
</tr>
<tr>
<td>461 Thr. History II</td>
<td>3 hrs</td>
</tr>
<tr>
<td>462 Advanced Play Analysis</td>
<td>3 hrs</td>
</tr>
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</table>

## SUPPORTIVE COURSES – 5 hrs. required

<table>
<thead>
<tr>
<th>Course</th>
<th>Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>150 Production Lab</td>
<td>2-3 hrs</td>
</tr>
<tr>
<td>350 Production Lab</td>
<td>2-3 hrs</td>
</tr>
</tbody>
</table>

## THEATRE PRODUCTION - 4 hrs. required

<table>
<thead>
<tr>
<th>Course</th>
<th>Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>425 Repertory Theatre</td>
<td>3-6 hrs</td>
</tr>
<tr>
<td>450 Theatre Projects</td>
<td>1-6 hrs</td>
</tr>
</tbody>
</table>

## THEATRE ELECTIVES – 6 hrs. required

<table>
<thead>
<tr>
<th>Course</th>
<th>Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>301 Stage Management</td>
<td>3 hrs</td>
</tr>
<tr>
<td>370 History of Cinema</td>
<td>3 hrs</td>
</tr>
<tr>
<td>425 Repertory Theatre</td>
<td>3-6 hrs</td>
</tr>
<tr>
<td>429 Directing Theatre for Youth</td>
<td>3 hrs</td>
</tr>
<tr>
<td>463 Playwriting</td>
<td>3 hrs</td>
</tr>
<tr>
<td>471 Topics in Theatre &amp; Drama</td>
<td>3 hrs</td>
</tr>
<tr>
<td>472 Topics in Theatre Performance</td>
<td>3 hrs</td>
</tr>
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</table>

## DESIGN ELECTIVES- 12 hrs. required

<table>
<thead>
<tr>
<th>Course</th>
<th>Hours</th>
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<tbody>
<tr>
<td>480 Design for the Theatre</td>
<td>6 hrs required</td>
</tr>
<tr>
<td>420 Audition Techs. /Portfolio</td>
<td>1 hr required</td>
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</table>

*Pick two of the following:*

<table>
<thead>
<tr>
<th>Course</th>
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<tbody>
<tr>
<td>ART 100 Drawing I</td>
<td>HMS 206 Fund. Of Interior Design</td>
</tr>
<tr>
<td>ART 110 Two-D Design</td>
<td>HMS 212 Hist. of Furn. and Architecture</td>
</tr>
<tr>
<td>ART 130 Three-D Design</td>
<td>HMS 230 Cultural Aspects of Clothing</td>
</tr>
<tr>
<td>ART 210 Introduction to Painting</td>
<td>HMS 232 20th Century Costume</td>
</tr>
<tr>
<td>ART 230 Sculpture I</td>
<td>HMS 233 Apparel Design</td>
</tr>
<tr>
<td>ART 312 Photographic Lighting</td>
<td>HMS 260 Principles of Textile Science</td>
</tr>
<tr>
<td></td>
<td>HMS 310 Graphics</td>
</tr>
</tbody>
</table>

## PRACTICUM- 19 hrs. required

<table>
<thead>
<tr>
<th>Course</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>451 Rose Bruford</td>
<td></td>
</tr>
</tbody>
</table>

OR  Cognitive Electives - 5-19 hrs. see list in appendix
BFA Acting and Directing Check List 2019-20

NAME_________________________________________ Year:__________

ID#_____________________________________ADVISOR ___________________________________

THEATRE CORE – 38 hrs. required

_____ 127 Stage Movement I 2 hrs
_____ 162 Play Analysis 3 hrs
_____ 221 Beginning Acting 3 hrs
_____ 223 Theatre Speech 3 hrs
_____ 227 Stage Movement II 2 hrs
_____ 231 Costume Technology 3 hrs
_____ 232 Stage Makeup 2 hrs
_____ 241 Stagecraft 3 hrs
_____ 242 Lighting Technology 3 hrs
_____ 360 Principles of Design 1 hr
(Prerequisites Thr. 162, 231, 241, 242)

_____ 421 Beginning Directing 3 hrs
_____ 450 Theatre Projects 1 hr
_____ 460 Thr. History I 3 hrs
_____ 461 Thr. History II 3 hrs
_____ 462 Advanced Play Analysis 3 hrs

SUPPORTIVE COURSES – 3 hrs. required

_____ 150 Production Lab 1-2 hrs
_____ 350 Production Lab 1-2 hrs

THEATRE PRODUCTION - 4 hrs. required

_____ 425 Repertory Theatre 3-6 hrs
_____ 450 Theatre Projects 1-6 hrs

THEATRE ELECTIVES – 6 hrs. required

_____ 301 Stage Management 3 hrs
_____ 370 History of Cinema 3 hrs
_____ 425 Repertory Theatre 3-6 hrs
_____ 429 Directing Theatre for Youth 3 hrs
_____ 463 Playwriting 3 hrs
_____ 464 Screenwriting 3 hrs
_____ 471 Topics in Theatre & Drama 3 hrs
_____ 472 Topics in Theatre Performance 3 hrs

PERFORMANCE ELECTIVES – 12 hrs. required

_____ 321 Intermediate Acting 3 hrs
_____ 322 Advanced Theatre Speech 3 hrs
_____ 420 Audition Techs/Portfolio 1 hr (THR 420 required for BFA)
_____ 422 Acting for the Camera 3 hrs
_____ 424 Dialects 2 hrs
_____ 427 Advanced Acting 3 hrs
_____ 428 Advanced Directing 3 hrs

PRACTICUM- 19 hrs. required

_____ 451 Rose Bruford/ETA OR _____ 452 Internship
OR Cognitive Electives - 5-19 hrs. see list in appendix

32
# BFA Stage Management Check List 2019-20

NAME ___________________________ Year: ____________

ID# ______________________________ ADVISOR ______________________________

## THEATRE CORE – 38 hrs. required

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Name</th>
<th>Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>127</td>
<td>Stage Movement I</td>
<td>2</td>
</tr>
<tr>
<td>162</td>
<td>Play Analysis</td>
<td>3</td>
</tr>
<tr>
<td>221</td>
<td>Beginning Acting</td>
<td>3</td>
</tr>
<tr>
<td>223</td>
<td>Theatre Speech</td>
<td>3</td>
</tr>
<tr>
<td>231</td>
<td>Costume Technology</td>
<td>3</td>
</tr>
<tr>
<td>232</td>
<td>Stage Makeup</td>
<td>2</td>
</tr>
<tr>
<td>241</td>
<td>Stagecraft</td>
<td>3</td>
</tr>
<tr>
<td>242</td>
<td>Lighting Technology</td>
<td>3</td>
</tr>
<tr>
<td>243</td>
<td>Sound Technology</td>
<td>2</td>
</tr>
<tr>
<td>241</td>
<td>Stagecraft</td>
<td>3</td>
</tr>
<tr>
<td>242</td>
<td>Lighting Technology</td>
<td>3</td>
</tr>
<tr>
<td>243</td>
<td>Sound Technology</td>
<td>2</td>
</tr>
<tr>
<td>360</td>
<td>Principles of Design</td>
<td>1 hr (Prerequisites Thr. 162, 231, 241, 242)</td>
</tr>
<tr>
<td>421</td>
<td>Beginning Directing</td>
<td>3</td>
</tr>
<tr>
<td>450</td>
<td>Theatre Projects</td>
<td>1</td>
</tr>
<tr>
<td>460</td>
<td>Thr. History I</td>
<td>3</td>
</tr>
<tr>
<td>461</td>
<td>Thr. History II</td>
<td>3</td>
</tr>
<tr>
<td>462</td>
<td>Advanced Play Analysis</td>
<td>3</td>
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## SUPPORTIVE COURSES – 5 hrs. required

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Name</th>
<th>Hours</th>
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<tbody>
<tr>
<td>150</td>
<td>Production Lab</td>
<td>2-3</td>
</tr>
<tr>
<td>350</td>
<td>Production Lab</td>
<td>2-3</td>
</tr>
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</table>

## THEATRE PRODUCTION - 4 hrs. required

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Name</th>
<th>Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>425</td>
<td>Repertory Theatre</td>
<td>3-6</td>
</tr>
<tr>
<td>450</td>
<td>Theatre Projects</td>
<td>1-6</td>
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</tbody>
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## STAGE MANAGEMENT COURSES – 7 hrs. required

<table>
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<th>Course Code</th>
<th>Course Name</th>
<th>Hours</th>
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<tbody>
<tr>
<td>301</td>
<td>Stage Management</td>
<td>3 hrs required</td>
</tr>
<tr>
<td>425</td>
<td>Repertory Theatre OR</td>
<td>3</td>
</tr>
<tr>
<td>429</td>
<td>Directing Theatre for Youth</td>
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</tr>
<tr>
<td>420</td>
<td>Audition/Designers Portfolio</td>
<td>1 hrs required</td>
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## STAGE MANAGEMENT ELECTIVES – 9 hrs. required

<table>
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<th>Course Name</th>
<th>Hours</th>
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</thead>
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<tr>
<td>370</td>
<td>MGT 370 - Management Principles</td>
<td>3 hrs</td>
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<tr>
<td>101, 102, or 121</td>
<td>CSC 101, 102, or 121</td>
<td>3 hrs</td>
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<tr>
<td>321</td>
<td>Intermediate Acting</td>
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<tr>
<td>427</td>
<td>Advanced Acting</td>
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<td>428</td>
<td>Advanced Directing</td>
<td>3</td>
</tr>
<tr>
<td>471</td>
<td>Topics in Theatre &amp; Drama</td>
<td>3</td>
</tr>
<tr>
<td>472</td>
<td>Topics in Theatre Performance</td>
<td>3</td>
</tr>
<tr>
<td>480</td>
<td>Design for the Theatre</td>
<td>3</td>
</tr>
</tbody>
</table>

Students enrolled in the Stage Management concentration must work as an SM or ASM in SummerStage Festival and/or Mainstage productions over the course of their academic career. In each instance, the stage management work must be completed under different faculty directors. Given the complexities of any given production, school faculty may approve requests generated by a faculty member to assign a specific SM to a specific production - in which case the SM may work for the same director more than once.

## PRACTICUM- 19 hrs. required

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Name</th>
<th>Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>451</td>
<td>Rose Bruford OR 452 Internship</td>
<td>452</td>
</tr>
</tbody>
</table>

OR Cognitive Electives 5-19 hrs. See list in appendix
### BFA APPENDIX OF COGNITIVE ELECTIVES

Cognitive Electives - 5-19 hrs.

(Chosen from Theatre and/or other courses listed below in consultation with advisor and submitted to school director for approval)

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Hours</th>
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<tbody>
<tr>
<td>MUP 109</td>
<td>Applied Instruction [Voice]</td>
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<tr>
<td>MTC 151</td>
<td>Aural Skills I</td>
<td>1 hr</td>
</tr>
<tr>
<td>MTC 161</td>
<td>Theory I</td>
<td>2 hrs</td>
</tr>
<tr>
<td>ART 100</td>
<td>Drawing I</td>
<td>3 hrs</td>
</tr>
<tr>
<td>ART 101</td>
<td>Drawing II</td>
<td>3 hrs</td>
</tr>
<tr>
<td>ART 212</td>
<td>Art Film/Video Production</td>
<td>3 hrs</td>
</tr>
<tr>
<td>ART 281*</td>
<td>Art History Survey I</td>
<td>3 hrs</td>
</tr>
<tr>
<td>ART 282*</td>
<td>Art History Survey II</td>
<td>3 hrs</td>
</tr>
<tr>
<td>ART 311</td>
<td>Watercolor</td>
<td>3 hrs</td>
</tr>
<tr>
<td>DAN 102</td>
<td>Ballet I</td>
<td>2 hrs</td>
</tr>
<tr>
<td>DAN 103</td>
<td>Jazz Dance I</td>
<td>2 hrs</td>
</tr>
<tr>
<td>DAN 104</td>
<td>Modern Dance I</td>
<td>2 hrs</td>
</tr>
<tr>
<td>DAN 105</td>
<td>Tap I</td>
<td>2 hrs</td>
</tr>
<tr>
<td>DAN 202</td>
<td>Ballet II</td>
<td>2 hrs</td>
</tr>
<tr>
<td>DAN 203</td>
<td>Jazz Dance II</td>
<td>2 hrs</td>
</tr>
<tr>
<td>DAN 204</td>
<td>Modern Dance II</td>
<td>2 hrs</td>
</tr>
<tr>
<td>ENG 209*</td>
<td>Introduction to Mythology</td>
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<td>ENG 326</td>
<td>Shakespeare</td>
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<tr>
<td>ENG 346</td>
<td>Film Topics: Genre and Auteur</td>
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<td>ENG 361</td>
<td>Intermediate Fiction Workshop</td>
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<td>HIS 318</td>
<td>Ancient World</td>
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<tr>
<td>HIS 341</td>
<td>History of England I</td>
<td>3 hrs</td>
</tr>
<tr>
<td>HIS 324</td>
<td>Renaissance &amp; Reformation, 1350-1648</td>
<td>3 hrs</td>
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<tr>
<td>HIS 451</td>
<td>America Since 1945</td>
<td>3 hrs</td>
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<tr>
<td>MCM 302</td>
<td>Studio Production</td>
<td>3 hrs</td>
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<tr>
<td>PSY 375</td>
<td>Abnormal Psychology</td>
<td>3 hrs</td>
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<tr>
<td>SOC 253</td>
<td>Society and Identity</td>
<td>3 hrs</td>
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<tr>
<td>SOC 335</td>
<td>Marriage and Family Life</td>
<td>3 hrs</td>
</tr>
<tr>
<td>SOC 341</td>
<td>Sociology of Religion</td>
<td>3 hrs</td>
</tr>
<tr>
<td>SOC 363</td>
<td>Sociology of Sport, Recreation and Leisure</td>
<td>3 hrs</td>
</tr>
<tr>
<td>THR 371</td>
<td>History of the Cinema II</td>
<td>3 hrs</td>
</tr>
</tbody>
</table>

* Courses offered in General Education requirements and may not count in both blocks.
# BA with All-Level (Grades EC-12) Teacher Certification CHECK LIST 2019-20

**NAME** _______________________________ **YEAR** ________________

**ID#** _______________________________ **ADVISOR** _______________________________

## THEATRE CORE – 35 hrs. required
- 127 Stage Movement I 2 hrs
- 162 Play Analysis 3 hrs
- 221 Beginning Acting 3 hrs
- 223 Theatre Speech 3 hrs
- 227 Stage Movement II 2 hrs
- 231 Costume Technology 3 hrs
- 232 Stage Makeup 2 hrs
- 241 Stagecraft 3 hrs
- 242 Lighting Technology 3 hrs
- 360 Principles of Design 1 hr (Prerequisites Thr. 162, 231, 241, 242)
- 421 Beginning Directing 3 hrs
- 450 Theatre Projects 1 hr
- 460 Thr. History I 3 hrs
- 461 Thr. History II 3 hrs

| Total | 35 hrs |

## THEATRE EDUCATION CORE- 6 hrs.
- 411 Theatre for Educators 3 hrs
- 429 Directing Theatre for Youth 3 hrs

| Total | 6 hrs |

## THEATRE PRODUCTION – 5 hrs. required
- 150 Production Lab I 1 hr
- 350 Production Lab II 1 hr
- 425 Repertory Theatre 3 hrs

| Total | 5 hrs |

## THEATRE ELECTIVES - 5 hrs. required
- 243 Sound Technology 2 hrs
- 301 Stage Management 3 hrs
- 321 Intermediate Acting 3 hrs
- 420 Auditions/Designers Portfolio 1 hr
- 424 Dialects 2 hr
- 427 Advanced Acting 3 hrs
- 428 Advanced Directing 3 hrs
- 425 Repertory Theatre 3-6 hrs
- 462 Advanced Play Analysis 3 hrs
- 472 Topics in Theatre Performance 3 hrs
- 480 Design for the Theatre 3-6 hrs

| Total | 5 hrs |

## PROFESSIONAL EDUCATION COURSES – 27 hrs. required
(Usually all of the education courses are offered every term. Students need to officially apply for admittance to the Teacher Education program and MUST take the education courses in the following sequence:)

- **HMS 203** (pre-requisite for admission to the teacher certification program)

| Before | **SED 370** |

- **SED 371** taken concurrently with **SED 372**

| Before | **SED 450** (2 hr.) taken concurrently with **SED 450L** (1 hr.)

| Before | **SED 460** |

| Before | **SED 442** taken concurrently with **SED 443 (online)**

| ELE 441 | **_______** |
# BA Check List 2019-20

**NAME _______________________________ YEAR:_____________________
ID# ____________________________ ADVISOR __________________________

**Theatre Core** - 35 hrs. required

<table>
<thead>
<tr>
<th>Course Number</th>
<th>Course Title</th>
<th>Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>127</td>
<td>127 Stage Movement I</td>
<td>2</td>
</tr>
<tr>
<td>162</td>
<td>162 Play Analysis</td>
<td>3</td>
</tr>
<tr>
<td>221</td>
<td>221 Beginning Acting</td>
<td>3</td>
</tr>
<tr>
<td>223</td>
<td>223 Theatre Speech</td>
<td>3</td>
</tr>
<tr>
<td>227</td>
<td>227 Stage Movement II</td>
<td>2</td>
</tr>
<tr>
<td>231</td>
<td>231 Costume Technology</td>
<td>3</td>
</tr>
<tr>
<td>241</td>
<td>241 Stagecraft</td>
<td>3</td>
</tr>
<tr>
<td>242</td>
<td>242 Lighting Technology</td>
<td>3</td>
</tr>
<tr>
<td>360</td>
<td>360 Principles of Design</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>(Prerequisites Thr. 162, 231, 241, 241)</td>
<td></td>
</tr>
<tr>
<td>421</td>
<td>421 Beginning Directing</td>
<td>3</td>
</tr>
<tr>
<td>460</td>
<td>460 Thr. History I</td>
<td>3</td>
</tr>
<tr>
<td>461</td>
<td>461 Thr. History II</td>
<td>3</td>
</tr>
<tr>
<td>471</td>
<td>471 Topics in Theatre &amp; Drama</td>
<td>3</td>
</tr>
</tbody>
</table>

**Theatre Production** - 5 hrs. required

<table>
<thead>
<tr>
<th>Course Number</th>
<th>Course Title</th>
<th>Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>150</td>
<td>Prod. Lab I</td>
<td>2</td>
</tr>
<tr>
<td>350</td>
<td>Prod. Lab II</td>
<td>2-3</td>
</tr>
<tr>
<td>450</td>
<td>Theatre Projects</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>(Directing, Designing, Acting,</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Stage Management, etc.)</td>
<td></td>
</tr>
</tbody>
</table>

**Theatre Electives** - 11 hrs. required

No more than 6 hours may be taken in the same area of study as indicated in the following categories. Any advanced course (300 or 400 level) may be taken in addition as a free elective, but will not count towards your major. It is recommended that the majority of your free electives NOT be theatre courses.

**Acting/Directing Area**

<table>
<thead>
<tr>
<th>Course Number</th>
<th>Course Title</th>
<th>Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>321</td>
<td>321 Intermediate Acting</td>
<td>3</td>
</tr>
<tr>
<td>322</td>
<td>322 Advanced Theatre Speech</td>
<td>3</td>
</tr>
<tr>
<td>420</td>
<td>420 Auditions/Designers Portfolio</td>
<td>1</td>
</tr>
<tr>
<td>422</td>
<td>422 Acting for the Camera</td>
<td>3</td>
</tr>
<tr>
<td>424</td>
<td>424 Dialects</td>
<td>2</td>
</tr>
<tr>
<td>427</td>
<td>427 Advanced Acting</td>
<td>3</td>
</tr>
<tr>
<td>428</td>
<td>428 Advanced Directing</td>
<td>3</td>
</tr>
<tr>
<td>429</td>
<td>429 Directing Theatre for Youth</td>
<td>3</td>
</tr>
<tr>
<td>472</td>
<td>472 Topics in Theatre Performance</td>
<td>3</td>
</tr>
</tbody>
</table>

**Design/Tech Area**

<table>
<thead>
<tr>
<th>Course Number</th>
<th>Course Title</th>
<th>Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>232</td>
<td>232 Stage Makeup</td>
<td>2</td>
</tr>
<tr>
<td>243</td>
<td>243 Sound Technology</td>
<td>2</td>
</tr>
<tr>
<td>301</td>
<td>301 Stage Management</td>
<td>3</td>
</tr>
<tr>
<td>480</td>
<td>480 Design for the Theatre</td>
<td>3-6</td>
</tr>
</tbody>
</table>

**Theory and History Area**

<table>
<thead>
<tr>
<th>Course Number</th>
<th>Course Title</th>
<th>Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>370</td>
<td>370 History of the Cinema I</td>
<td>3</td>
</tr>
<tr>
<td>371</td>
<td>371 History of the Cinema II</td>
<td>3</td>
</tr>
<tr>
<td>462</td>
<td>462 Advanced Play Analysis</td>
<td>3</td>
</tr>
<tr>
<td>471</td>
<td>471 Topics in Theatre &amp; Drama</td>
<td>3</td>
</tr>
<tr>
<td>491</td>
<td>491 Independent Studies</td>
<td>1-3</td>
</tr>
</tbody>
</table>

The following Courses represent their own Area

<table>
<thead>
<tr>
<th>Course Number</th>
<th>Course Title</th>
<th>Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>425</td>
<td>425 Repertory Theatre</td>
<td>3-6</td>
</tr>
<tr>
<td>463</td>
<td>463 Playwriting</td>
<td>3</td>
</tr>
<tr>
<td>464</td>
<td>464 Screenwriting</td>
<td>3</td>
</tr>
</tbody>
</table>

**Minor** – 18-23 hrs. required OR **Additional Major**

**Free Electives** – up to 9 hrs. required to complete degree
Appendix of Forms
BFA Admission Application Form

NAME: ___________________________  ID# ___________________________

BFA Program: (please check) Acting/Directing-____ Design/Tech-____ SM-____

Application Requirements:

1- Statement of goals, objectives and intent _____

2- Number of credit hours earned or enrolled for at time
   of application _____

3- List of all course work and grades _____

4- Resume of performance or production work _____

5- Audition or portfolio presentation _____

6- Cumulative Overall GPA ________  Cumulative Theatre GPA ________

Accepted:  Yes________ (Provisional_______) No________ Abstain_____

Date of Decision:

Comments/Provisions:

Faculty evaluation of attitude, discipline and professionalism:

Faculty evaluation of classroom work:

Faculty evaluation of production work:

Copy to:  Student’s File in School of Theatre Office  Date Filed ________
BFA Review Form

NAME: ____________________________  ID# ____________________________

BFA Program: (please check) Acting/Direct-_____  Design/Tech-_____  SM-_____

Review Requirements:

1- Number of credit hours earned or enrolled for at time of review _____

2- List of all course work and grades _____

3- Resume of performance or production work _____

4- Audition or portfolio presentation _____

5- Cumulative Overall GPA _______  Cumulative Theatre GPA _______

Continue in Program: Yes_______ (Probationary_______)  No_______  Abstain_______

Date of Review:

Comments/Provisions:

Faculty evaluation of attitude, discipline and professionalism:

Faculty evaluation of classroom work:

Faculty evaluation of production work:

Copy to:  Student’s File in School of Theatre Office  Date Filed ______
EVALUATION OF PRODUCTION WORK
To Be Completed by Faculty Member in Charge of Production Work and Placed in the Student’s File

STUDENT'S NAME: _______________________________

FACULTY ADVISOR: _______________________________

FACULTY EVALUATOR: _______________________________

PRODUCTION: ____________________________
RESPONSIBILITY (task) BEING EVALUATED: ____________________________

SCALE

1 = unsatisfactory   2 = poor   3 = satisfactory   4 = good   5 = superior

QUALITY OF WORK: 1 2 3 4 5
ATTENDANCE: 1 2 3 4 5
PUNCTUALITY: 1 2 3 4 5
EFFORT: 1 2 3 4 5
RESPONSIBILITY/RELIABILITY: 1 2 3 4 5
ATTITUDE: 1 2 3 4 5

OVERALL EVALUATION: 1 2 3 4 5

ADDITIONAL COMMENTS:
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

40
PROGRESS REPORT  v. 09.07.13

NAME: __________________________ Classification (circle): FR SO JR SR

DEGREE: ____BA _____BA-TC _____BFA-Act/Dir _____BFA-Des/Tech _____BFA-SM

DATE OF REPORT: __________________________

PRODUCTION WORK
Advisor: Please list all production work in the column, put a check mark if the role or assignment involved an increase in responsibility from a previous role or assignment in the same area (e.g. to SM from ASM).

MAINSTAGE Production: Role/Tech Assignment: Promotion?
1. ___________________________________________  __________________________
2. ___________________________________________  __________________________
3. ___________________________________________  __________________________

STUDENT PRODUCTIONS Role/Tech/Design Assignment: Promotion?
1. ___________________________________________  __________________________
2. ___________________________________________  __________________________
3. ___________________________________________  __________________________

LIST OF GOALS/OBJECTIVES
The student should prepare a brief (realistic) description of goals/objectives (academic/production) to be worked on next semester.

1. ________________________________________________________________________

2. ________________________________________________________________________

3. ________________________________________________________________________

ADVISOR COMMENTS  These are comments that are directly related to the student's growth or development as a theatre artist in terms of his/her performance both in the classroom and the production programs.

SIGNATURE OF ADVISOR: __________________________ SIGNATURE OF STUDENT: __________________________

Copies are to be retained in the student’s file in the School of Theatre office and in the School of Theatre assessment files.

41
PERMISSION TO DROP A CLASS

(Name of Student)

has permission to drop the following:

<table>
<thead>
<tr>
<th>Course No.</th>
<th>Title of Course</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Date

Advisor

(If dropping Production Lab 150 or 350, director’s signature is required)

Copies go to: Advisor
Student’s file in office
SFA School of Theatre
Student Productions Policies and Regulations

1. APPLICATION TO DIRECT A STUDENT PRODUCTION

An undergraduate student may apply to direct upon completion of Theatre 421 in which a grade of "C" or better was received or has demonstrated sufficient directorial experience and skills as determined by the Student Productions Advisory Committee (SPAC). The SPAC is comprised of the School of Theatre Director, the Student Productions General Manager, the Student Productions Artistic Manager, and four elected student representatives. The sequence for directing a student production is as follows: 1) Studio Hour, 2) Public One Act, and 3) Public Full Length. Applications to direct are available from the Student Productions General Manager. Students wishing to direct must submit their request prior to the following semester to the SPA who will then make requests and recommendations for SPAC approval of the production title and dates of performances which will then be forwarded to the school faculty for its approval. Student Production directing assignments shall be based on the following criteria:

a) The student must receive a grade of "B" for his/her previous directing project in order to advance in the directing sequence, but he/she may repeat directing the same type of production if he/she receives a "C" or below;

b) Technical feasibility available for specific plays;

c) Casting feasibility of the production in regard to all other productions in the School of Theatre. For example, the number of males/females required may exceed the talent resources of the school;

d) Past abuse of the Student Productions Policy and Procedures will jeopardize the student’s request; and

e) The classification of the student will be a determining factor in his/her eligibility. For example, a graduating senior who has not directed a full-length production will be given priority over a non-graduating senior.

f) Meet production eligibility. (SEE Production Eligibility in the School of Theatre Handbook)

2. APPLICATION TO DESIGN A STUDENT PRODUCTION

Students interested in working in a design capacity for a public one act or full-length student production should sign the Design Request list posted on the student productions call board prior to the semester of the intended project. Interested designers should indicate the area of design and whether they want credit for the project. Course credit will be given for Theatre 450.

The student designer is responsible for contacting the appropriate design faculty member and discussing the project criteria and guidelines.

3. FORMS AND PROCEDURE

Student directors will receive notification of assigned production titles and dates of performances from the General Manager after approval from SPAC and the School of Theatre faculty. The General Manager will review the policies appropriate to the particular type of production, provide the necessary forms, and discuss the procedure process.

In consultation with POA and PFL student directors, the appropriate design faculty member will approve student designers for project assignments.
4. REHEARSALS
Rehearsal schedules must be approved by the Artistic Manager prior to the beginning of the rehearsal process. He/She will forward the approved schedule to the General Manager, who will assign rehearsal spaces. A copy of the rehearsal schedule should also be given to your faculty advisor and all student designers. The maximum number of rehearsal hours allowed is specified in the respective policies for each type of production. Rehearsals shall not last later than 11:00 p.m. unless approval is given by the Artistic Manager or School Director.

5. THE STUDIO HOUR
Studio Hours are performed on Wednesday afternoons at 4:00 and 4:30 and should, generally, last no longer than 20 minutes. A maximum of 15 hours of rehearsal time is allowed. Rehearsals must not run past 6:30 p.m. unless approval is given by the Artistic Manager. After all rehearsals and performances, the areas must be left in a clean, orderly condition. Any repair necessary will be done by the director and cast.

No budget shall be available and, it is strongly suggested, no personal monies shall be invested in the production. The School of Theatre will make copies of the script for Studio Hour productions.

Only the UIL set and lighting may be used. However, if manpower is available, special lighting and setting may be used upon approval from the appropriate faculty designer. Only costumes and make up in stock will be allowed unless approval is granted from the design area supervisor. This policy also applies to properties. Student production assistants are to provide all technical support for Studio Hours.

The checkout procedure for property, set, and costume needs is as follows: 1) draw up a complete list of items, based on what is available; 2) secure approval from the faculty designers; 3) make appointment with student area assistant to pull items. It is the responsibility of the student productions assistants to insure responsible security of the items checked out. The procedure must be done seven (7) days prior to performance. "Cleared" lending agreement forms must be given to the Artistic Manager after items have been returned. The Artistic Manager will place the forms in the student's project file. Production strikes will be held immediately following the final performance. 4) The student area assistants will check in and "clear" the respective items used in the production. The director and cast will return the items to their respective places with the aid of the student assistants. If any item is missing, grade reductions may occur.

An evaluation will follow each studio hour with the director and his/her chosen advisor at an agreed upon time for both parties involved. The students are encouraged to discuss the production further with individual faculty members during their regular office hours. The cast and crew members are encouraged to visit with faculty at their convenience.

6. THE PUBLIC ONE ACT and PUBLIC FULL-LENGTH
Public One Acts and Public Full-Lengths are presented for three (3) performances in the evenings at 7:30 p.m. on Friday and Saturday with a 2:00 p.m. Saturday matinee. Rehearsals are scheduled in the evenings or afternoons at the discretion of the director and the Artistic Manager. All rehearsal areas must be left in a clean, orderly condition after rehearsals and performances. Any repair necessary will be done by the director and cast. Thirty (30) hours are the maximum rehearsal time for POAs and sixty (60) hours for PFLs.

Since these productions are for the public, royalty clearance and script purchases shall be secured by the School of Theatre. If there is ample justification of need, monies may be spent on
necessary items upon approval of the General Manager. All designers of Public Productions shall submit a budget request form to the General Manager prior to the first blocking rehearsal. A four (4) dollar admission will be charged for the performance of a POA and a six (6) dollar admission will be charged for a bill of POAs or a Public Full-Length.

Limited construction of costumes, properties, set pieces, special makeup needs, etc. may be allowed if it is essential to the dramatic action of the play and approval is granted by the SPA and the appropriate design faculty member. However, costumes, properties, set pieces, makeup, etc., in stock should be the basis of your technical needs. The dressing room must be kept in a clean, orderly condition.

The checkout procedure for property, set, and costumes needs is as follows: 1) draw up a complete list of items, based on what is available; 2) secure approval from the faculty designers; 3) make appointment with student area assistant to pull items. It is the responsibility of the student designers to insure responsible security of the items checked out. The procedure must be done prior to load in. "Cleared" lending agreement forms must be given to the SPA Artistic Manager after items have been returned. The Artistic Manager will place the forms in the student's project file. Production strikes will be held immediately following the final performance. 4) The student area assistants will check in and “clear” the respective items used in the production. The director and cast will return the items to their respective places with the aid of the student assistants. If any item is missing, grade reductions may occur. The General Manager will check all spaces after strike; strike is not complete until he/she approves.

An evaluation will follow each POA and PFL with the director and his/her chosen advisor at an agreed upon time for those parties involved. The students are encouraged to discuss the production further with individual faculty members during their regular office hours. The cast and crew members are encouraged to visit with faculty at their convenience.

7. The priority order for using the Downstage and Upstage Theaters is as follows: 1) Classes, 2) Mainstage or Faculty-Directed productions, 3) Student Productions, 4) Student Organization Meetings, and 5) Class Scene Work. Other uses of the Downstage and Upstage Theaters (i.e. acting and design workshops, presentations, recitals, rap sessions, etc.) should be discussed with and secured through the General Manager.

8. Members of the Student Production Advisory Committee (SPAC) are the proper channels of communications for grievances, complaints, and/or compliments from the students.

9. All students participating in any capacity in a student production must meet production eligibility (See Production Eligibility in the School of Theatre Student Handbook). All participating students must be enrolled at Stephen F. Austin State University unless approved by the School of Theatre Director and the Artistic Manager.

10. All student directors must register the project for credit under Theatre 450, Section 3 (the Artistic Manager’s section). All student designers taking the project for credit must register for Theatre 450 with the appropriate design faculty member’s section.

11. **Student directors should review the "Director's Check List" in their packet to ascertain the proper submission of forms, items, and materials.**

12. All requests of monies for Student Production budgets and/or maintenance of the program must be approved by the General Manager, who will make requests to the School of Theatre Director.
13. Publicity, promotion, and programs will only be allowed for POA and PFL. Information must be submitted to the Artistic Manager ten (10) days prior to production.

14. USE OF WEAPONRY AND PYROTECHNICS
(The following was approved by the School of Theatre Faculty in March, 1998.)
NOTICE: The bringing of a real weapon onto State property is a felony, regardless of the operational condition of that weapon. The School of Theatre will not tolerate any disregard of this law.

Studio Hours and class scenes may not use School of Theatre Armory. Only fake swords, knives, and guns will be permitted in these instances. Additionally, no starter pistols or any pyrotechnical device is permitted. Sound effects for such should be made electronically or with clap boards.

Public Productions:
Directors must submit a request for use of School of Theatre armory with the Application to Direct and the Technical Synopsis forms when they request play approval. An approved weapons handler should be requested and approved prior to the approval of the play. These requests must be made to the director of the School of Theatre and to SPAC concurrently.

The following information must be provided:
1. Inclusive dates for weapons to be checked out.
2. Name of weapons handler who will be responsible for the checkout/in, storage, and use of the weapons/pyrotechnics.
3. Name of weapons coach who will be responsible for the instruction and supervision in the use of the weapons or pyrotechnics. (May be same as weapons handler.)
4. Location of secured storage of weapons while checked out.

At no time may anyone handle weapons in any way other than pursuant to the production requirements. Only the handler, coach, and actors who use those weapons are ever to be allowed to touch them.

The faculty advisor must approve each aspect of weapon use during the rehearsal and performance process.

Any injury or damage resulting from weapon/pyrotechnical use must be reported to the faculty advisor immediately, and use must be discontinued until that faculty member determines that it is safe to continue.

15. CHOREOGRAPHIC/STAGE MOVEMENT ASSISTANCE
(The following was approved by the School of Theatre Faculty on September 10, 2001.)
Directors employing choreographic/stage movement, including staged violence (man to man, weapons, slapping, etc.), stage movement (falling, fainting, etc.), or any form of dance, should make specific application to the stage movement instructor, who will assign a qualified student, if available, to assist in the project and will supervise that student during the process.

Students interested in working as a choreographer/stage combat director on a student or any School of Theatre project must complete an application form from and interview with the stage
movement instructor, who will assess your capabilities and make appropriate assignments with
the approval of the School of Theatre Director.

16. The Student Productions staff, student director, designers, and stage managers are
responsible for audience safety. Access to and exit from the Downstage and the audience seating
must be in accordance with state and local safety codes; i.e. sufficient light must be provided for
access to and exit from the seating areas, and at least two exits must be clearly marked and
available without encumbrances at all performances.

17. The student director, designers/coordinators and the stage manager are responsible for the
security of the space and assuring reasonable safety of all students involved with the production.
Keys for the Downstage facilities must be obtained from the School of Theatre secretary. Keys
should be returned the next school day after strike.

18. The student director’s grade for the project will be determined by the faculty advisor. The
grade will be submitted to the Artistic Manager within one week following the evaluation. The
Artistic Manager and General Manager will be responsible for informing and discussing with the
advisor any violations of policies and regulations by the director and/or designers during the
process. Grade reduction will be determined jointly by the faculty advisor, the Artistic Manager,
and the General Manager.

19. The faculty advisor must complete and submit a written evaluation form regarding the
director and the project to the Artistic Manager, who will place the form in the director’s project
file.

20. Any student production violating these policies and regulations may be cancelled or the
student’s grade may be affected. No production activities will proceed without the proper
submission and approval of forms and requirements. Violations will be determined jointly by
the faculty advisor the Artistic Manager, and the General Manager.
STUDENT PRODUCTION PERMISSION SLIP

Actors and Designers

Student actors and designers who are cast in or given a major position on a Mainstage or Fredonia Players production must submit this form BEFORE accepting a position or auditioning for a student production.

I, ________________________________, request permission

(Name of Student)

to participate as a member of the cast/design staff in the Student Production of

__________________________________________

(Name of Production)

to be performed on ____________________________.

Any conflicts which may arise must be resolved in advance with the director/supervisor of the Mainstage/Faculty production and/or the Fredonia Players.

The above-named student has my permission to accept this responsibility.

Signed ________________________________ Date ______

Director, Mainstage/Faculty Production
and/or Director, Fredonia Players

Signed ________________________________ Date ______

Design Area Supervisor as necessary

It is the student’s responsibility to:

1- Submit this form to the Mainstage/Faculty Director or Design Supervisor for approval, and
2- Return the signed form to the Student Production Artistic Manager prior to auditioning for a Downstage role or accepting a crew responsibility